



The night of the gods

John O'Neill

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THE NIGHT OF THE GODS

AN INQUIRY INTO
COSMIC AND COSMOGONIC MYTHOLOGY
AND SYMBOLISM

BY JOHN O'NEILL

ΝΥΞ ΜΑΛΛΑ ΜΑΚΡΗ ΛΘΕΣΦΑΤΟΣ

Volume I

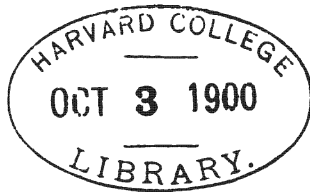
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I - II

Quòd si non hic tantus fructus ostenderetur, et si ex his studiis delectatio sola peteretur; tamen, ut opinor, hanc animi remissionem, humanissimam ac liberalissimam judicaretis. At hæc studia adolescentiam agunt, senectutem oblectant; delectant domi, non impediunt foris; pernoctant nobiscum, peregrinantur, rusticantur; adversis perfugium ac solatium præbent.

— Cicero Pro A. Licinio Archia poeta, vii.

Contents.

Now entertain conjecture of a Time
when creeping murmur and the poring Dark
fills the wide vessel of the Universe. (*Hen. V. iv, 1, 1.*)

—Disputatio Circularis 5


Axis Myths.

1. The Axis as Spear, Pike, or Pal	31
2. The God Picus	40
3. Divine names in Pal-	43
4. The Rod and Rhabdomancy	52
5. The Fleur-de-Lis at the Axis point	62
6. The Trident	70
7. The <i>Δόρυ</i> and <i>Ἄρηη</i> of Kronos	80
8. Divine names in Harp- and Dor-	89

The Stone.

9. Natural Magnets ; Meteorites ; Bêth-Êls... (Loadstone 96.—Bêth-Êls 111.)	94
10. The Loadstone Mountain.—Crete (138) (Rocking-Stones 141.)	129
11. <i>Μάγνης</i> , Medea, and Maia.—Touchstone (150) (Melusine 149.—Og's Bed 151.)	142
12. The Œdipus myths	153
13. The Cardinal Points (The Number Eight 166.—Sixteen 182. —Twelve 173.—the AmphiKtiones 179.)	157
14. The Four Living Creatures	184

The Pillar.

15. The Axis as Pillar (The Obelisk 198)	189
16. Divine names in Lat-	209
17. The <i>Tat</i>  of Ptah.—The Tee and Umbrella (220) (The Single Leg 215.)	213
18. The Heavens-Palace and its Pillar (The Grail 231)	224
19. The Colophon	232
20. The Dual Pillars.—Pillar Wind-gods (242)	235
21. The Dokana or Gate of Heaven	245

The Pillar-Axis as Tower.

22. The Round Towers of Ireland.—Pillar-stones (269) ... 260
 23. Some other Towers 282
 [The Tomoye.] (This section is omitted for the present.)

The Axis and the Universe-Tree.

24. The Tree-trunk 289
 (The Beanstalk 294.—the Barber's Pole 301.—the Maypole 302.—the Reed 303.—Osiris 306.—Tree-Worship 314.—the Rowan-tree 320.—Tree and Well 322.—the Thorn 323.—the Mistletoe 325.—Swinging 326.—from Post to Pillar 330.)
 25. The Christmas-tree 334
 26. The myths of Daphnê, and of AgLauros (344) 341
 27. The Gods of the Druids 350

The Axis as a Bridge	(These sections are omitted for the present.)
The Dogs at the Chinvadh Bridge	
The Boat	
The Ladder	

Polar Myths.

1. The Navels.—Navel Hearthfire (362).—Sanctuary (367) 359
 2. The Rock of Ages.—The God Terminus (387) 381
 3. The Arcana (Robbing the Treasury 396.—the Cista Mystica 406.—the Ark of Bulrushes 410.—the Chest of Cypselus 413.—the Christmas-Box 423.) 394
 4. The North (The Graha 427.—the Augur's Templum 430.—Northern Burial 448.—the HyperBoreans 451.—the North *contra* 457.—North and South 460.) 425
 5. The Eye of Heaven (The CyclOpes 470.—the LaiStrygones 472.—the ArimAspoi 475.—the Evil Eye 477.) 464
 6. The Polestar (The Most High 486.—the Judge of Heaven 490.—Polestar-Worship 500.—Sirius 504.—Polestar-Worship in China 513.—Tai-Yih 517.—Tai-Ki 518.—Shang-Ti 521.—Triads 525.—Tao and Taoism 527.—Lao-Tsze 531.—Polestar-Worship in Japan 535.) 485

Appendix.

- a. Additions and Subtractions 545
 β. Skeleton of the Argument 569
 γ. Lapses and Relapses 580

The Night of the Gods.

Disputatio Circularis.

All things that move between the quiet Poles.

(Marlowe's *Faustus* i, 1, 54.)

ALMOST beyond belief is the endless number of human sacred ideas founded in a supreme reverence for the revolution of the Universe round the Axis of the Earth, and for the almighty Power that accomplishes that stupendous All-containing motion.

Many of these ideas are still extant as concrete and ineradicable expressions in the languages, liturgies, and sciences of men.

The Heavens } Every text-book on astronomy is written in the ter-
are telling. } minology, and the Society that is named Royal talks
the idiom. Words and phrases and theories begotten of those ideas have become compacted into the constitution of our minds; and they are all of them—it is a mightiest satire upon the insane pride of the intellect—all of them founded upon a universal Fact which is a Lie.

Let any reader who here hesitates at the very threshold, try and put that most simple and useful of untruths “the sun rises” into words that accurately convey the facts of the case; or explain the origin of the word ‘heaven’; or get to the Ding an Sich of the Atlas myth on any other than the Axis theory favoured in this *Inquiry*.

It is hard luck that a book like this, which aims at some sort of scientific system, should thus have to start from, and base its investigations on, a falsity; that its author should have to reverse
In endless } the “E pur si muove”;
error kurlad. } only in Myth) that the heavens do move round; to
make that supposititious motion the primum mobile of his theories; and to argue and re-argue from positions that are untrue in

Nature ; although all the learned, to a man believed in them not so very long ago, and the huge majority of human beings do so believe invincibly at this moment.

It is here maintained that the everlasting, stupendous, unfailling rotation of the Heavens round the Earth—which was an ever and everywhere present overpowering universe-fact—must, from the earliest times when human intelligence had grown-up to the notice of it, have exercised an enormous and fascinating and abiding influence upon the observant and reflective, upon the devout portion of mankind ; and must have provided the supreme initial origin of the greater Cosmic Myths which concern themselves with the genesis and mechanism of the Universe.

The earliest and simplest leading conclusion formulated as to this rotation, by the inhabitants of our hemisphere, must have been

*The point
quiescent.*

} that it was accomplished around a fixed point, the North Pole ; and the next deduction was that in that point, that pivot, there terminated a fixed and rigid Axis, about which the rotation was effected. "The Nature of Man,"

wrote Bacon when treating of Logic, "doth extremely covet to have somewhat in his Understanding fixed and immoveable, and as a rest and support of the mind. And therefore, as Aristotlc

Nirvana.

} endeavoureth to prove that in all Motion there is some point quiescent ; and as he elegantly expoundeth the ancient fable of AtLas (that stood fixed and bare up the heaven from falling) to be meant of the Poles or Axle-tree of heaven, whereupon the conversion is accomplished,—so, assuredly, men have a desire to have an AtLas or Axle-tree within, to keep them from fluctuation," and so forth.

It is thus that, seizing the typical instance of the first motion imparted by the Japanese creator-gods, this *Inquiry* starts from the

Creation-myth.

} churning of the universe-ocean with the Spear-axis ; and so endeavours to bring forth the Deus ex machinâ, and to evolve system out of the chaotic empuddlement of myths with which it has to deal.

Thus, too, is here posited as it were a division of Cycletic or

*Cycletic
Mythology.*

} Helissal or Kinetic Mythology, a mythology of cosmic Machinery-in-motion, which may disclose to us even archaic glimmerings in China of palpitating nebulæ, and in Phœnicia of meteoric clashings in space.

The next step of admiring, if not awe-struck and adoring, human minds would have been to seek for the Power that was compelling the rotation; and it will perhaps be conceded as natural that the Director, the Swayer of the Whole should be placed in imagination

In Cælo quies. } at its sole and highest point quiescent, its pivot, its cheville ouvrière, the Northern Pole.

Anyhow, that was what was done; and one of the main objects of this *Inquiry* is to identify the Polar Deity with the oldest, the

The Polar God. } supremest, of the cosmic gods of all early Northern religions; with the Ptah of the Egyptians, the Kronos of the Greeks, the Shang-Ti of the Taoists and the Tai-Ki and Tai-Yi of the philosophic Chinese, with the Ame no mi Naka-Nushi of archaic Japan. This is attempted in the chapters concerned with the Polestar and the mythic sacredness of the North; where also the Eye of Heaven and the Omphalos myths find their local habitation. There too—at the end of the Axis—are placed those Triune emblems, the fleur-de-lis and the trident; while the Axis itself becomes the Spear, Lance, or Dart of so many classic myths, the δῶρον of Kronos, the trident-handle of Poseidon, the typical Rod of rhabdomancy (which is also a branch of the Universe-Tree).

The Magnetic Pole further gives occasion for the connexion of the North with the natural Magnet, and thence with all sacred

The Magnet. } animated Stones: with meteorites, the touchstone and beth-Éls; and thus is stone-worship centered in the Polar Deity.

Closely connected with the pole, and more closely with a former Polestar, by their position and their revolutions, the Seven stars of Ursa Major are shown to have been the originators of the

The Number Seven. } holiness of the inevitable Number Seven. And to this I have been driven, almost against my will, to conjoin a somewhat full discussion of the Cabiric gods.

All the Atlas-myths, endless and worldwide, are referred to the Axis; which is also made the Pillar of the heavens, and the type and original of all the sacred pillars of the world. From the Pillar

Irish Round Towers. } the *Inquiry* naturally proceeds to the Tower and claims all obelisks, towers, and steeples as having been initially sacred-worship-symbols of the great tower of Kronos, of the mainstay of the Universe.

Other chapters pursue the symbolism of the Axis in the trunk

of the Universe-Tree, and in the Bridge to the other world ; which are two of the commonest and most wide-spread "properties" in the world-myths. The Tree in combination with the Seven stars is made to give us the Seven-branched Candlestick ; and the Bridge is also treated-of as the Ladder.

The revolution of the heavens is more directly figured forth in the *Winged Sphere*, which it is here maintained is the true significance of what has been viewed, by a greatly too limited *The winged "disk."* } interpretation, as merely a winged "disk," in the Egyptian, Assyrian, and other mythologies. With the *Winged Sphere* too are connected all the divine birds and man-birds, and the winged scarab, and all the divine feathers worn by Egyptian deities. To this category, and also to that of the triple emblems, belongs the Prince of Wales's plume. The Universe-Egg can scarcely be separated from the consideration of the divine Bird.

The Dance of the Stars is another figure for the revolution of the heavens ; and that leads to the discussion of religious and *Round Dances.* } "round" Dancing, which is found among all races of men, together with circular worship by walking round Trees, Shrines, and other objects ; all of which, it is maintained, are ritualistic practices in the archaic worship of the revolving heavens and their god. With this subject the chapters on the *Salii* and the *Dactyli* also connect themselves.

The transition to the sacred symbolism of the rotating (but not the rolling) Wheel is here easy ; and I do my best to convince *The Wheel of the Law.* } my readers that the Wheel-god of Assyrian and other symbolism is the Compeller of the Universe, and that the turning of the "Praying"-wheel is a devout practice in his worship. The Fire-wheel then leads to an important conclusion as to the production of Fire in religious ceremonies ; and the wheel of Fortune is identified with the revolution of Time which brings in his revenges. The Buddhist wheel of the Law is also referred to the revolution of the heavens, while the Law is that of the universe they enclose. And so the *Suastika* becomes a skeleton symbol of the wheel or the whirligig, and is connected also with the *The Romaunt of The Rose.* } Labyrinth. Attention must also be directed to the new Romaunt of the Rose, which seeks to identify that famous symbol also with the Wheel.

The conception of revolving Time leads to a somewhat full

discussion of the archaic gods who personified Endless Time and its circular symbols. The Old Man of the Mountain belongs to this section.

That very common mythic figure for the heavens-vault—a supremely holy Mountain—is treated at some length ; and leads us to the Cone in religious symbolism.

The starry heavens are also sought to be identified with white Argos and with the White Wall of Memphis as well as with the (mythic) city of Grecian Thebes. They are also the Veil of the universe, to which the chapter headed Weaving is devoted. The quadripartite division of the Chinese sphere is made to accord with the Four Living Creatures of Hebrew mysticism ; and the heavens-River is demonstrated in the Milky Way and in the perennial circulation of the atmospheric and terrestrial waters.

It is impossible to do more in this place than briefly catalogue the other subjects treated-of. Such are, under the heading of the

<i>Et hoc genus omne.</i>	}	Heavens-mountain, the Parsî Dakhmas ; the heavens-Boat of Egyptian and other mythologies, with which
---------------------------	---	--

are grouped all Arks and the good ship Argo ; the stone-weapons of the gods, the Hindû Chakra, and the Flaming Sword ; the Cherubim of the Hebrews and Assyrians ; the Taṭ of Ptah, as an axis-symbol of stability ; the Round Towers of Ireland. The Seven Churches, the Seven Sleepers, and the Week are dwelt-on under the heading of the Number Seven. The heavenly Dogs of the passage to the next world are sought to be connected with the Egyptian 'jackals', and other sacred dogs. The significance of Right and Left in worship, and the Hindû Conchshell, complete this list.

But it still remains to direct the attention of the reader more especially to the pages which deal with the names and myths of PalLas, AtLas, Latinus, Magnés, Œdipus, and Battos ; of Sisyphus and TanTalos ; of the god Picus ; of Daphné, AgLauros and Danaë ; of Numa Pompilius, of the Bees, of the Arcana, and of the Labyrinth. The genesis of Rhodes from the Rose(wheel), with the Colossus and the Colophon, also claim perusal ; as do the sections on Buddha's and all the other Footprints ; on the Gods of the Druids ; on the Dokana, which is brought down to the Lychgate ; and on the Omphalos and the Rock of Ages.

But I must cease fretting the reader with this mere table of contents.

“COMPARATIVE mythology,” which already calls itself a science, is as yet very much like the mythic young Bears with which it has in this *Inquiry* (under the heading of The Number Seven and elsewhere) a good deal to do: it is amorphous. And even all its more shapely works must somehow resemble the patchwork quilts—‘crazy quilts’ they call them still in Ole Virginny—which were the Penelope’s webs of our great-grandmothers. It is a science of shreds and patches, which all lie in a sort of gigantic lucky-bag, out of which everyone pulls very much what comes next to hand. The patches used to get sorted (by our grandmothers) according to colour, or size, or texture, or chance; and so sartor was resartus, the tailor was patched, perhaps over and over again.

The scraps of mythological fact have also been sorted in various ways. There are the racial and the lingual classifications; and the migratory system, which purports to be an advance on these. There is the divine or personal classification (not neglected here) which concentrates on the lay-figure of some one deity all the home and foreign drapery that seems to belong to him and to his analogues; and there is the sorting of the myth-scrap according to their obvious identities: at times very much regardless of the individual divine entities they now purport to clothe.

This last is the method chiefly followed here; and it originally suggested itself doubtless because of the evidently heterogeneous mass of rags (borrowed, stolen, and honestly come by) which even the oldest and most respectable gods had managed in the course of ages to darn and work up into their harlequin suits. This particular method endeavours to pick-over the rags and, if not ever to reconstitute the first new coat, at least to predicate the loom or factory and the trade-mark of the fabric to which the scrap belongs.

To do this on a large scale would require an expenditure of time and other resources which it would take several ‘golden dustmen’ to command; and consequently, and also for the urgent reason that life is short, the present *Inquiry* is sadly defective in every direction.

Picking
pieces
scrap

Classification

All is fish that comes to this net. On fait flèche de tout bois. The etymologist, the dreamist and nightmarist, the *timorite*, are all welcome here, to meet Euhemerus ; who may even worship his ancestors, and be frightened of their ghosts, in his moments perdus. Nor, in an Inquiry into matter which is mainly the product of the human fancy, can the theorist who draws upon his own imagination be excluded. But there is no rule without an exception, and one

The migrationist. } exclusion alone is made : the geographer—so to call him—who regards every myth as a migration, finds little or no admittance, even on business. The world is wide, though not so wide as it was ; there is still room for all ; and no cosmic myth is asked whence it came on the map of the world, but only on the chart of the imagination of the human race.

Given a small planet, and an evolution of life and living things thereon ; and of men who, wherever they be on that planet, see the same heavens, and the same phases of those heavens—not, may be, at the same precise hour of the twenty-four, nor on the same exact day of the 360 and odd, nor even in the same year of the cycle—given these men and their (within planet limits) same mode of evolution, propagation, cerebral organisation, and nutriment ; with the sameness of their non-planetary objects of sense and thought ; and there would seem to be no reason why they should not every where—as naturally as any one where—evolve the same or very similar theories, mythological or otherwise, of their cosmic surroundings. “ The human mind,” writes Sir M. Monier-Williams about the religious thought of India, “ like the body, goes through similar phases everywhere, develops similar proclivities, and is liable to similar diseases.”

By “ planet limits ” of course the accidents of latitude and of climate are chiefly meant ; and if a man will place himself in imagination at such a distance in space as will reduce this earth to the apparent size, say, of the moon, he will see at once that all these “ limits ” are, roughly speaking, mere accidents in so far as the relations of the planet to the heavens are concerned.

Or take a metaphysical illustration, and let earthly man identify himself with his planet as *the Subject* ; and then all the rest of the visible (and invisible) universe becomes for him *the Objective*, the same objective which every other *subject* on the planet has to represent to himself. What wonder is it then that all these (by the hypothesis) identical *subjects* should take similar views of the

same objective. Nay, one might carry it farther, and, presuming similar conditions—that is, (as may be seen in the course of the *Inquiry*) presuming a like inclination of the planetary axis, one might say that there is no reason why possible “men” on some other solar planet should not have evolved the self-same theories or cosmic myths (more or less) of the same objective heavens.

The greatest objection that can be urged against the “geographer” or migrationist—and it is a fatal one—is that his theories

The migrationist. } are forcedly exclusive. One migrationist says all astrognosy and myth arose in Egypt, and went to Chaldea; another says Chaldean lore came from far Cathay; yet another says the Greek gods came from India, or the reverse—for it isn't twopence matter. Each of these wants the field, or the shield, for himself; and may hold it for a time; but one fine day some latent old scintilla of fact is discovered and blown-upon, blazes up anew, and explodes him and his theory in a jiffy. It is just the old Nursery Rhyme over again:

The Lion and the Unicorn fighting for the Crown;
Up jumps the little Dog, and knocks 'em both down.

Nor can I see how it gets us any more forward even to prove indubitably that the Cosmic myths of country A did come from place B. Very well. Granted. Glad to hear it, even. And what of it? What then? It makes in reality no more approach upon the kernel of the question, upon the Ding an Sich that the myth enholds, than if you indubitably proved exactly the reverse. As

The Egg. } Lobeck¹ remarked about the origin-spot of the cosmic Egg, *quaerere ludicrum est*; for the conception is one of the earliest theories that would occur to the rudest imagination. Such a quest is like asking: Which side of an egg is first feathered?—a cryptic way of putting another universal sphinx-riddle: Which came first, the hen or the egg?

Prove to me, indeed, that the celestial myths of this Earth came from outside the planet, and you excite an interest far other than dilettante; and that is the origin that every heavens-myth of the whole human world and of all human prehistory has been always trying, and is still trying, and will perhaps for ever try to prove, till the last syllable of recorded time.

¹ *Aglaophamus*, i, 473.

It has been said that the Imagination shall not here be denied its help. Much mythology has grown doubtless, *Vain Imagination.* } as much language grows, by some guess innate power of growing and grafting and tangling; but the great mass of mythological stuff has been projected by the human imagination. Why then should the imagination be écartée in its analysis? The mind of starkly scientific mould is not the best outfitted for poetical explorations; and mythology and poetry have always been irredeemably intermingled. Who would give much value to the word Science in such a phrase as "the science of Comparative Poetry"; and the only justification of a science of comparative mythology lies in the fact that there must be method even in the fine frenzy of the poet, if he would ~~charm the imaginations~~ even of the most poetical minds.

It is written above that the etymologist was received with open arms in these speculations; but this free admission has *The Etymologist.* } unhappily to be clogged with one important restriction. Philologia had to come rather as a handmaiden than as a mistress to Mythologia.

It will be seen indeed throughout that the skeleton of a myth is employed as the masterkey of a verbal lock much oftener than any reverse operation is attempted. For it is now at last dawning upon a good few that the linguistic fetters—Sanskrit or other—in which divine Mythology has been, for a many recent years, forced to caper for our amazement, might well be hung-up with other old traps of torture, to edify the generations.

Words are emphatically *not* the prime authors of *thoughts*. The name of a god cannot—you may swear it by the god—be the maker of the god himself. This would be, in mythological jargon, to have the Deity proceed from his own Word; to subordinate the cerebrating power to the organs of speech. That there is a subsequent reflex action of the formed word upon the thinking brain that produced it is another matter altogether—just so does every other product of the brain react upon it; just so does everything else in Nature act, switchback, upon the brain: as (may be) the brain does in its turn upon the Will that evolved it. But to say, and to found a cardinal theory

upon the saying, that a certain concatenation of sounds in one human speech naturally and habitually produced or reproduced a divine ideal in the brains of men of the same *or of another* speech, is to heap-up impalpable sand, and build a card-house city on it.

Most god-names, like all their titles, are adjectival, descriptive.

*The name of
God.*

} Thus these names and titles irrefragably have, quite naturally, their analogues, their coevals, perhaps their predecessors, in the ordinary words of the language in which they arose. By taking a whole class of resemblant divine and sacred words—first in one, and then in two or more tongues—and running them down backwards into their myths and meanings and roots, it is often found that a marvellous, an electric, light is diffused over the whole class.

As examples of such a mode of treatment, the reader must mercilessly be requested to follow, step by critical step, the pages which deal with words in *ma-*, *me-* and *mag-*; in *the-*; in *pal-*, *dor-* and *lat-*; in *mel-*, in *dru-*; in *lab-*; in *ag-*, *ak-* and *arc-*.

It is in fact contended here that the functions of a cosmic Nature-god and his consequent name and titles had an immense and far-reaching influence on (often) a whole class of other deities and their names, and upon the words of the ritual and the 'properties,' and the names of the properties, of his and their worship. This broadly defines the chief purpose for which Etymology is summoned as a witness in this *Inquiry* where the nature, that is the function, of the god is made to account for his etymon, instead of the reverse process—his name educating his nature—being imposed upon the student.

Poetry ever clings fast to old words, long long after they have dropped out of the workaday tongue. "If we take a piece of Old-English prose, say the *Tales* translated by Alfred, or Ælfric's *Homilies*, or a chapter of *the Bible*, we shall find that we keep to this day three out of four of all the nouns, adverbs, and verbs employed by the old writer. But of the nouns, adverbs, and verbs used in any poem from the *Beowulf* to the *Song* on Edward the Confessor's death, about half have dropped for ever."¹ That is to say that only 25 words in the 100 of prose were then old, while 50 (or twice as many) were archaic in poetry.

The same is true of myth and fairy-tale and, in an infinitely greater degree, of religious nomenclature. In no division of speech

¹ T. L. Kington Oliphant's *Old and Middle English*, 1878, p. 489.

is the conservative spirit so strong ; and it is in divine names and sacred terms that we must seek for some of the earliest, the most gnarled, and the doziest old roots of every tongue. This to a great extent explains why our philological canons exclude such proper names from consideration. If the Gods were not—like the Rex Romanus—above grammar, they are at least older than philology.¹

It is quite possible that those big conjuring-words Esoteric and Exoteric, with which comparative religionites and mythologians are wont to frighten each other, may not be nearly so big as we think they look and sound. A great deal of the ambitious theory about the elaborate invention—as if anything greatly religious was ever invented!—the elaborate invention of two sacred beliefs: “one to face the world with, one to show” to the initiated, must perhaps be exploded. I would especially indicate chapters 8 and 9 of the 5th Book of Clement of Alexandria's *Stromata* as a first-rate instance of the glib and transparent *boniments* pattered to us from all time about these Esoteric and Exoteric peas and thimbles.

There are at least three (or more) possible sources for this double view of any myth. (1) A sacred fact being stated, defined, as an extremely naked thing in very naked words by those who completely comprehend it and all its analogues. (2) This statement's expounding, amplification (in order that it may be understood of those who do not comprehend), by an analogy ; by one or many analogies or allegories ; or by paraphrases of the naked words ; or by parables. (3) By the true sense of the naked definition (or the true drift of the analogy or the allegory or the parable) getting lost in the process of time, or in the ebb and flow of the generations and revolutions of men and of nations.

Now in case (1), the more recondite any matter defined, and the more naked any definition is, the more difficult is it also to be completely understood without study of its context, or viva voce exposition of its full meaning. Here is one fruitful cause of the esoteric and exoteric bifurcation. As to case (2), here we have

¹ “It may be observed that the proper names of the mythological and heroic times contain elements of the Greek language which sometimes cannot be traced elsewhere—cf. Zeus, Seirios, etc.” (Preface of October 1882 to 7th ed. 1883 of Liddell and Scott's *Lexicon*.) But as to Seirios, see now pp. 24, 453, 584 *infra*.

ample room and verge enough for all the mythological fables and legends ever handed down: if we besides give their full scope to the secretive dog-and-jackdaw faculty of the human brain, which delights in making *caches* and in cultivating covertness; and also to the innate unlimited power and bent of the same organ for uttering and receiving the thing which is not: for 'telling stories,' in point of fact; and listening to them.

This it is, too, that explains why, as one fire or one nail, so nothing but one god or one mystery drives out another.

As to case (3), we need seek no further for the origin of that

Mysteries. } adorable bugbear of the pietistic and ritualistic mind
 } in all and every race, in all and every creed, the 'mystery of revealed religion'; which is never any more than a sphinx-riddle, and generally some mere archaic devinaille. But even that last word enholds the divine as well as the divining; for there was an early time in all breeds of men when, in the matter of divines and diviners, six of one were half-a-dozen of the other, for their pious frequenters.¹

Does it not seem that these are sufficient ways of accounting for the Esoteric and Exoteric pieces of business? And then, if we add on Euhemerism (which flourished long before *Εὐήμερος*) and its reverse, and Platonic abstraction and idealizing, we get an immeasurable distance on the way towards a comprehension of the divagation, superfoetation, and overgrowth, of the Mythic Universe.²

Lobeck³ speaks of the "absurd symbolism" of the Platonists. At all events, if they proved nothing else, they were convincing as

Platonian } to the marvellous inventiveness of their speculative
webs. } powers, and their unlimited spider-faculty for emitting the tenuous cobweb. And myths are perhaps more maniable by us than in Plato's time. We are at least emancipating, if we can never

¹ To the mystery of revealed religion belongs Taboo, which might be defined as a silencing of the brain by the feelings—that is by the Will. It is a not-speaking-of, a not-thinking-of, a not-enquiring-into the thing felt. So is intense and helpless reverence for the uttermost absurdities fostered; so does it grow up and remain.

² In Miss J. E. Harrison's *Mythology of Ancient Athens* (1890) p. iii, the accomplished writer says: "In many, even in the large majority of cases, ritual practice misunderstood explains the elaboration of myth." But this theory will not explain the elaboration of the ritual practice.

³ *Aglaophamus*, p. 550.

wholly set free, our tremulous little minds from the theological dreads and trammels which enveloped him. That is a very consoling passage in Mr. Lang's most valuable *Myth, Ritual and Religion* (ii, 202) where he, competent over many, boldly declares that "in fact the classical writers knew rather less than we do about the origin of many of their religious peculiarities." But from another point of view—that of the extreme difficulty of the subject—we must still agree with that subtle and powerful brain of Plato's¹ that it required a man of great zeal and industry, and without any sanguine hope of good fortune, to undertake the task of its investigation. On this K. O. Müller² (too highly appraising the total gratitude of men) said that the more difficult this task, and the less clear gain it promises, the more ought we to thank those who undertake it.

In all mythologies, the complications, the overlappings, the reticulations, which reflect back the secular and multiple complexities of Life, and of the Universe with its manifold machinery, are ultra-infinite, infra-infinitesimal. And yet a mythologist is called upon unfailingly to expound the whole of the one, of the Reflection (or be for ever silent); while who is expected to explain the other, the Reality—Life and the Universe?

The pursuit of a clear idea through the tangled mass is too often all but impossible. When the chase is at its hottest, one is continually thrown out, as though whole barrels of red herrings were scattered across the track; and then again, when after many a bootless cast the scent once more is breast-high, all at once there comes a grand frost, and it all vanishes into thinnest air.

It was a saying of Jacob Grimm's: "I explain what I can; I cannot explain everything." Mr. Andrew Lang says merrily of one of his admirable books: "this is *not* a Key to all Mythologies"; and I shall, over and above that, even venture to hold that the key we are in quest of is a whole bunch.

A valuable remark of the late accomplished Vicomte Emmanuel de Rougé finds its place here. Of course it applies equally to every other land under the heavens, as well as to Egypt; and it is unfortunately almost ignored by students of myth, instead of being constantly kept in the very forefront of

¹ *Phaed.* 229.

² *Mythol.* ch. x.

their work : " The Egyptian religion was a reunion of local cults. We consequently find in it a repetition of the same ideas under different types, and with important variants." It should be added to this that apparently incongruous qualities and functions are, for the same reason, foisted on to individual types.

There is no myth or legend into which scraps of others have not strayed ; and there is perhaps none in which there are not details which seem to clash with its general central idea, its backbone, its axis. With these apparent " faults"—to talk geology—there is no pretension here otherwise to deal ; but what is attempted is to co-ordinate the similar incidents and characteristics common to a vast and widespread number of myths, dissimilar it may be in their apparent general drift ; and thence to educe, to build up—or rather to re-edify—a system (of Heavens-worship) which has long either fallen to ruin, or been defaced, blocked in, overbuilt, by a long series of subsequent mythical, theological, and religious constructions.

The anatomical truth—learnt only from comparative study—that no organ ever remains (that is, continues to survive) unemployed, is true also of mythology and theology. The disused, neglected, played-out personage or rite decays, becomes decadent, and disappears. The altar to "an Unknown God" could not have been the shrine of an undiscovered deity. He was a fallen god, whose very name had been forgotten. And that is why the reconstruction of a vanished cult is like the building up of the form of an extinct organism. Fortunately, the comparative method of treatment planes the way, taking now a fact from one and now a hint from another of the innumerable species and varieties of myths and creeds ; and even, again, finding some almost whole and sound—and now therefore startling—survival to illustrate the

Polestar
worship. } general theory. Such is, in the case of the Polestar-worship theory, the extremely interesting subsistence of the Mandoyo, Mendatte, or Sûbban community ; a still contemporary continuation of the old Sabæans, far more striking than the romantic fables about the secluded persistence amid the recesses of the Lebanon of the attaching idolatry of ancient Greece. Here, in these Mandoyo, we strike not the coarse ore of the South-Sea savage, but a genuine old vein of solid metal ; worn indeed and

Bear
worship. } long-worked, but still unmistakable in the crucible of the comparative student. Such again

are the startling survivals of the worship of the Great Bear in China and elsewhere, pointed out in the section on the Number Seven.

Some mythological Axioms might be usefully sketched out in
Axioms. } a book which concerns itself so much with Axial
 } mythological facts :

(1) There is such a thing as mythological Time ; and it is a very long time.

(2) Old gods, like the Roman Empire and most other terrestrial things, have had their Rise, as well as their Decline and Fall.

(3) The leading myths of these three periods of a divine existence in mythological Time may generally be separated, and should be carefully kept separate.

(4) An infernal god has generally been a supernal deity ; and thus every "devil" is possibly a fallen god. *Victa jacit Pietas!*

(5) The tendency is for the young generation to oust the old, whether among animals, men, or gods.

(6) The genealogies of the gods are therefore important.

(7) It is generally the rising generation that makes the
War in } successful "war in heaven," and sends the oldsters to
heaven. } rule in hell. Sometimes however the rebel is not a

family relation, and is defeated. It was the merest sycophancy in the poets to say that the gods know all, but have suffered nothing.

(On this subject the *Inquiry* is necessarily busied here and there throughout ; but there is a section on Fallen Gods in the chapter headed "Kronos and Ptah.")

As to the paternal relation of the gods—the idea of the "father of gods and of men," to whom human sacrifice was made, who ate

Le Père } his own children—it is needless to seek any origin
Éternel. } for it other than the natural human love, reverence,

and real fear, if not hate, felt in turn for the producing, protecting and walloping, the often killing, and the once eating, parent. Matriarchy would have given worship of the Great Mother.

"Honour thy father and thy mother, that thy days may be long in the land" was the beginning of "the fear of the Lord" ; and that honour and that fear were hammered into human children

from the beginning—from the beginning of the race as well as of the individual child—until the feelings have, so far as we can eliminate them for analysis, become that for which we have formed the word Instinct.

Ancestor-worship is a mere extension of father and mother reverence ; at need only an inherited father and mother worship.

*Ancestor
worship.* } I have seen my father and mother revering their father and mother from my tenderest years ; and so I have learned to revere them too. There are accessory causes (as there are in everything) but it is practically needless to pother about them here, as we are only discussing the parental idea.

The head of the tribe being the father of his people,—which he was at first in the actual physical sense,—and the divine right of kings, are easy natural stepping-stones of the firmest kind to the terms used in honouring the gods. To this day the Mikado of Japan is regarded, in Chinese phrase, as “the father and mother

Pedigree. } of his people.” Thus, too, the gods got their genealogies, and these dovetail into the genealogies of men ; for actual generative communion and procreation between gods and women, goddesses and men, is superabundant in all mythologies. Man—perhaps it was woman ?—made gods in his own image and likeness.

Refinements upon the gross conceptions of genealogy began to arise later ; as when Phanes “appears,” or Unkulunkulu “came to be.” The first god of all is then without parents ; he is the great “I am” merely. But these were, by the nature of the considerant, mere unfilling figments of the brain. The human understanding is still incapable, and may always remain incapable, of conceiving a beginning out of Nothing, except as a form of words.

So the Egyptians said that Ra was born but not engendered, or again that he engendered himself. The Phœnician Rûa'h becomes enamoured of his own principle, and calls the mystic coalescence Hîpesh. Or again, in order to reconcile the belief in divine immortality with the practice of human generation, the Egyptian tied his mind into a knot, and said that Amen was the fecundator of his own mother. Aditi (Space) the Deva-mâtr, the mother of the gods, is said to be at once the mother and the daughter of Daksha. Daksha sprang from Aditi and Aditi from Daksha, who is the Right, the Lawgiver, the trident-bearing creator.

The "common form" in Irish mythology of the reappearance of an ancestor-god in the person of his divine descendant¹ is the same idea differently expressed. (The subject of god-genesis is pursued under the heading of "The Three Kabeiroi.")

MANY a reader will have already detected that the Revolving-Heavens, the Axis, the Polestar, and the Great } Bear theories very considerably neglect the Sun; }
Sun-worship. } and may have been wondering why the Sun has as yet been scarcely mentioned. The fact is that the present student is not a Sun-worshipper, in so far as Cosmic and Cosmogonic mainspring myths are radically concerned; and it was the manifest insufficiency of the solar theories to account for such myths that first prompted the elaboration of this *Inquiry*.

The most recent and valuable résumé of this subject that I am aware of is in the chapter on Aryan myths in Dr. Isaac Taylor's *Origin of the Aryans*. In my section on "Polar versus Solar Worship" this subject is also touched upon; and a great deal of further matter upon the point is even kept out; for it is really beyond the present scope of this *Inquiry*. But it may here be noted that it is now a good long while since Eusebius in the *Præparatio Evangelica* ridiculed, with a good deal of humour, the old theories which resolved so many mythical heroes into the Sun. He remarked that while one school was contented to regard Zeus as mere fire and air, another school recognised him as the higher Reason; while Héraklês, Dionusos, Apollo and Asklêpios (father and child) were all indifferently the Sun. Mr. Lang has seized upon this in his *Myth, Ritual, and Religion* (i, 17).

Professor Rhys in his Hibbert Lectures on Celtic Heathendom (of which I venture to predict that the more they are studied the

¹ Prof. Rhys's *Hibbert Lectures*, 431.

greata: will their value appear) says (p. 435) that the divine hero "Cúchulainn is the Sun, but the sun as a person about whom a mass of stories have gathered, some of which probably never had any reference to the sun. So it is in vain to search for a solar key to all the literature about him." This is true not alone of Cúchulainn but of every so-called Solar hero and god in the pantheon.

Professor Rhys has some further natural and cogent observations (pp. 379, 466) about the group of mythic beings loosely called dawn-goddesses; and suggests that at least some of them would be as correctly named dusk-goddesses. He even goes so far as to say that Derborgaill behaves in the same way as "a goddess of dawn *and* dusk."

The dawn-myth is a sweetly poetical and entrancing fantasy; but it has been done to death. Athenê springing from the
The Dawn. } forehead of Zeus was "the light of dawn flashing out with sudden splendour" (which it doesn't) "at the edge of the Eastern sky"; and Hephaistos splitting open that forehead with his axe personified the unrisen Sun. Romulus was the dawn and Remus was the twilight. Saoshyant the Zoroastrian Messiah is to come from the region of the Dawn. The same might be maintained of most of the stars in the heavens: they too rise "from the region of the Dawn"! Astartê (Ashtoreth and Ishtarit) the queen of heaven, was the goddess of the Dawn. Mélusine and Raimond de Toulouse were the dawn and the sun. Hermês was a dawn-god or the son of the dawn, or else twilight. Prokris and Kephalos were the dawn and the sun. Erinnyes was the dawn, and so was Daphné. Cinderella "grey and dark and dull," was "Aurora the Dawn with the fairy Prince who is the morning Sun ever pursuing her to claim her for his bride." Saramâ, the Dog of Indra, and the mother of dogs, was (like Ushas and Aruna!) the dawn. Penelope was the dawn; and her fortune was the golden clouds of dawn; and she was also the twilight; and her Web was the dawn also, which is perhaps the reductio of the whole thing ad absurdum. The Web (as here viewed in the chapter headed "Weaving") is the gorgeous Veil of the Universe-god:

So schaff' ich am sausenden Webstuhl der Zeit,
 Und wirke der Gottheit lebendiges Kleid.

Thus the dawn-maidens and the sun-heroes are now farther to

seek than ever; and (contrary to what was once believed, as above) Aphrodité's identification with Istar has, says Dr. Isaac Taylor, put an end to her appearance in the part of the Dawn; while Athênê, instead of being the same dawn "creeping over the sky," is now "thought to be" the lightning. In the case of all these dawn and solar explanations of the supremest deities, it always seems to be forgotten that the day, the period of the heavens-revolution, not alone included the night, but began with it. That the dawn, the clouds, twilight, and so forth, which are mere transient though striking phases of the Sphere, should (in the firm belief of modern scientists) have not alone masked but blotted out the Eternal reality of the Heavens from the great body of human worshippers in ages long vanished, and so have got the upper hand in myth-ravelling, may well give us pause.

However, one must be cautious not to swing-back with the pendulum too far in the other direction; but to admit the Sun to its full share (and no more) of original and syncreted and assimilated mythic significance and symbolism.

Dr. Isaac Taylor, in one of his masterly résumés in the *Origin of the Aryans*, says that of all the Sanskrit analogies, that of Ouranos and Varuna has alone survived. But before sounding the *Hallali!* over even this, we might humbly trust that it may be given to us to see why there was a Zeus *Oûrios*; why *oûros* was a socket and *oûrà* a tail; why *oûros* was a term or boundary as well as a mountain; why *oupon* was a boundary as well as space; and why (Ursa Major and Minor being roundabout the Pole) *ursus*¹, *ursa*, *ours* (French) and *ors* (Provençal) are so close to *oûros*; and why *ΚυνὸςΟὐρὰ*, Dog-Tail, was a name for the Little Bear and the Polar star. Why should not *Οὐρανὸς* and *Οὐρανία* be the dual deity of the Extreme of the heavens, like the Chinese Great-Extreme, Tai-Ki the Polar deity? This would make plain all these points, and also explain (as is shown in the course of this *Inquiry*) the name of *ΠαλίνΟὐρος*. *Οὐρανὸς* would thus have been the deity of the highest polar extreme heavens, before his name came to signify by extension the whole sky. Dr. O. Schrader

¹ Ursus is now, I believe, considered to be certainly identified with the Greek, *ἄρκτος*, see p. 46.

says that "an Indo-European¹ form for Greek Οὐρανός = Sanskrit Váruṇa has not yet been found."²

The farbackest instance now extant of this idea of the Tail of the heavens is perhaps to be found in the explanation of the stellar universe preserved to us in the *Vishnu-purāna*, where it has the shape of a porpoise, Sisumāra, at the heart of which is Vishnu, while Dhruva the Polestar-god is in its tail. "As Dhruva turns he causes the sun moon and other planets to revolve also; and the lunar asterisms follow in his circular course, for all the celestial lights are in fact bound to the Polestar by airy cords."³ Thus—not to be irreverent—it was the tail that wagged the dog.

¹ It is proposed in this *Inquiry* to employ Mr. E. R. Wharton's convenient and logical term Celtindic instead of Indo-Celtic, Indo-Germanic, Indo-European or Aryan. Under the heading of "The White Wall" it is also suggested that the genuine original signification of the *Aryans* was the *bright, white, shining* star-gods of the heavens; and that the adjectival name was taken by priests and people from their gods, from whom, by a universal human bent, they claimed and traced their descent.

² Jevons's *Prehist. Aryan Antiq.* 412. See also the note at p. 46.

³ See what is said elsewhere as to Seirios (Sirius).

THE practical labour in composing this Book has been to collect and focus on the several salient points of the general subject some of the endless traces of the Divinities of the Universe-machine, its Axis, and its Poles, which are to be found scattered and lost or in the curious condition of the open secret in myth, legend, etymon, sacred literature, or common idioms. That this task is a practically endless one has been often forced in upon the writer; but the best that could be done in a limited number of years has been done; and now that the snowball has once been set rolling it may perhaps more rapidly accrete. One-man-power is a sadly insufficient force (sadly inefficient too, as the writer keenly feels) to apply to such a mass of matter.

The divine Plato and the marvellous Kant (wrote Schopenhauer)¹ unite their mighty voices in recommending a rule to serve as the method of all philosophising, as well as of all other science. Two laws, they tell us: the law of homogeneity and the law of specification, should be equally observed, neither to the disadvantage of the other. The first law directs us to collect things together into kinds, by observing their resemblances and correspondences; to collect kinds again into species, species into genera, and so on, till at last we come to the highest all-comprehensive conception. As for the law of specification, it requires that we should clearly distinguish one from another the different genera collected under one comprehensive conception; likewise that we should not confound the higher and lower species comprised in each genus; that we should be careful not to overleap any—and so forth.

The first of these rules (which, Plato answers for it, were flung down from the seat of the gods with the Promethean fire) is, it is trusted, fairly well observed in this *Inquiry*; but as for the second—well, the gigantic Octopus of mythology will not rule out as straight as the avenues of a brand-new American city. It is impossible even to arrange the chapters and sub-sections in an

¹ Two Essays by Arthur Schopenhauer. (Bohn's Series, 1889.) An admirable anonymous translation.

ascending order of relative importance, or to prevent every chapter and sub-section from tangling its tentaculæ into every other.

It is feared also that the constant struggle towards such a logical arrangement, and the endless cross-references indispensable to the student that wrote and the students that read, have ruined all literary effect, and so ensured the fatigue of the most willing reader. For this, the indulgence of his second thoughts is craved. However strong the original desire may have been to make this Book light reading, it was very soon found out in the practical composition of it that the desire was to be another of the myriads that remain unsatisfied. However, by condemning the driest of the stuff to a smaller type, I often venture to invite the reader to that blessed pastime of skipping, which has so much to do with the flourishing of circulating libraries; and even—it is sad to think—with the popularity of “our best authors.”

To provide an antidote, in the absence of a preventive of all this faultiness, a very full Index is offered. And thus, to those who

<i>The Index.</i>	}	find the book dislocated and discursive, and therefore obscure, I shall not have the assurance to say, as Stephenson did of the Drinkwater Canal, “Puddle it again!”; but shall in all humility ask them to read-up any puzzling point by the Index, which (E. and O. E.) is as good as I could make it.
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A tentative and suggestive rather than a demonstrative treatment of the very complicated and treacherous subjects dealt-with has generally proved imperative. This may convey a sensation of lack of definiteness; but even that reproach is in such speculations preferable to an accusation of cocksuredness and dogmatism. It has been the constant desire, too, to invite the Reader to draw his own conclusions, rather than to hammer away at him with perpetual and perhaps superfluous pointing of the moral. Every student of mythology must still say, as Sheffield said of his writings: *dubius, sed non improbus*—full of doubt, but open to proof. And, of course, it goes without telling that the term “*Disputatio*” is here used in its mildest classic sense of examination, consideration.

While everywhere “making for” accuracy, endeavours have been also made to avoid *iotacismus*. As the late and justly honoured François Lenormant wrote¹ of one of his books: *Sans aucun doute on relevera dans ce livre des fautes, des erreurs. Elles*

¹ *Origines de l'histoire* (1880) i, xxi.

étaient inévitables dans une recherche aussi étendue, sur des matières aussi difficiles. Mais du moins, ce que devront je crois reconnaître les censeurs même les plus sévères, c'est que l'étude a été poursuivie consciencieusement . . . J'ai pu me tromper, mais ç'a été toujours avec une entière bonne foi, et en me défendant de mon mieux contre l'esprit de système. Hume justly admired Rousseau's lament that half a man's life was too short a time for writing a book ; while the other half was too brief for correcting it.

I shall feel very grateful to every one who has the patience to go through this Book in a critical and enquiring frame of mind, *Read me and be } especially if he will be so good as to communicate*
not wroth. } to me (either privately or publicly) the errors and difficulties which must infallibly be detected. The more searching and unsparing the criticisms are, the better will they be for the final result of the *Inquiry* which is their object. One leading reason for two heads with four eyes being better than one head with two, is that they enjoy the faculty, now generally denied to Sir Boyle Roche's notorious bird, of being in two places at once ; and thus possibly getting independent views of any one object.

It must be in great part an author's investible prejudice for his own production ; but I cannot help thinking that there is something that will remain even after the most destructive criticism of the theories here advocated. One éclatante proof of their likelihood is the universal encounter, the endless ramifications and persistent up-cropping throughout mythology, of the evidences on which they are based. It is hardly credible, either, that false unfounded suppositions should be so coherent in their numerous phases.

Should any of these theories survive the ordeal to which they are now surrendered, it is hoped that it may be even possible for some few wide readers of critical and willing minds to come together and help in indicating and collecting further evidences of Heavens and Polestar Worship, either in the directions here inadequately sketched out, or in others.

JOHN O'NEILL.

TRAFALGAR HOUSE, SELLING,
BY FAVERSHAM,
12th February 1891.

A SHORT series of brief articles on a few of the theories here urged appeared in print some three years ago¹; and I trust I do not commit too great a breach of etiquette in here thanking so eminent a publicist as my kind friend Mr. Frederick Greenwood for the space which he afforded them.

That one writer on any subject human or divine should borrow from others has, at this stage of the literature of the world become inevitable; and a comparative study like the present necessarily borrows its materials from innumerable quarters; but nothing has been wittingly taken or set down without acknowledgment (in so far as reasonable space would admit). The crime has been committed from time to time, in matters not of primary importance, of copying references in trustworthy books without actually running them down in the original authorities. And it would have been an endless and fruitless work of repetition to have given individual references to the mere mythological-dictionary matter throughout.

This *Inquiry* owes much to many friends and to many other writers; though they are in no way answerable for the present deductions from their facts, and would perhaps hasten to repudiate my theories. There is as yet, thank Heavens, no such thing as orthodoxy in Mythology; its field is one vast prairie or rolling veldt, where every man may "put out" and trek and lager for himself.

Some names have already been mentioned, and to these must be added Dr. W. F. Warren, the able and versatile president of Boston University (Mass.), whose books on Cosmology are a mass of erudition and suggestion,² although many may regret they cannot go all the way with him in some of his conclusions. His active readiness to assist students is well known, and I have often acknowledged my separate obligations throughout this *Inquiry*.

It was subsequently to an examination of the late Lazarus Geiger's *Development of the Human Race*³ and M. Henri Gaidoz's *Le Dieu Gaulois du Soleil et le symbolisme de la Roue*,⁴ that the Wheel and Winged Sphere theories here advocated took their final shape. The name of the latter distinguished mythologist and Celtic scholar is frequently invoked; and his criticisms have been highly valued.

To Professor Sayce of Oxford and Professor Gustav Schlegel of Leiden I am indebted for kind encouragement, interest in my labours, and suggestions. To the latter's wonderful *Uranographie Chinoise* most of the matter on the Chinese Sphere is due; and with great generosity he has read my proof-sheets.

My manuscript was indexed before reading Professor Robertson Smith's

¹ "Northern Lights," in the *St. James's Gazette*, December 1887.

² E.g. *The true Key to ancient Cosmology and Mythical Geography*, and *Paradise Found: The cradle of the human race at the North Pole*.

³ *Lectures and Dissertations*. Translation of Dr. David Asher: Trübner s 1880.

⁴ Paris, Leroux, 1886.

Religion of the Semites (vol. i). The valuable corroborative references to that very able book have therefore been inserted after this Book was practically complete. I owe him besides my thanks for his personal encouragement and criticism.

Some of Sir G. Birdwood's work upon symbol questions was still, he regrets to confess, unstudied by the writer when the MS. was ready for the press; still, several references (notably as to the deduction of the number Seven from Ursa Major) have, even so been inserted; and the writer has besides to express his indebtedness to that authority upon Indian symbolism for excellent suggestions and much too indulgent criticism.

Mr. Herbert D. Darbishire of St. John's College, Cambridge, an expert in classical etymology, has been good enough to go through some of the work, and to point out the most erratic of my views. Of course he is in no way answerable for any of my aberrations.

Japanese mythology has been taken as the starting-point of the *Inquiry*, partly because of a slender acquaintance of some years' standing with Japanese,¹ and chiefly because of its aptness to the matter in hand, and its general neglect. In this I have to acknowledge the greatest obligations to my old friends Mr. E. M. Satow and Mr. W. G. Aston, the authorities on the subject, whose patience in bearing with me is far beyond the return of ordinary gratitude. Attention is also frequently drawn to Professor B. H. Chamberlain's labours, especially his great translation of the *Kojiki*, so profitable to the student.

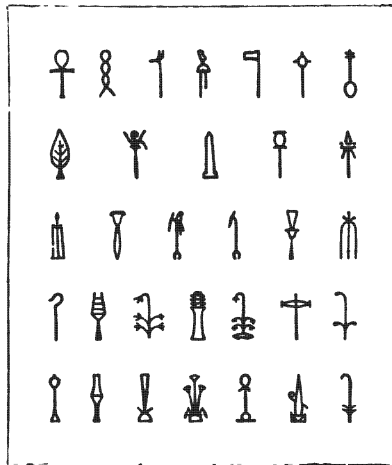
It is hoped that the Chinese characters and Egyptian hieroglyphs scattered through the book will not frighten people away. They are often inserted only to save certain students the trouble of referring to other books. The writer's acquaintance with either language is limited in the extreme, and he has here to express his obligations to his old friend Professor R. K. Douglas and Mr. E. A. Wallis Budge of the British Museum for their very kind correction of his blunders in these matters.

All the facts relating to the Dervishes have been submitted to the excellent Shêikh of the Mevlevî Tekkê of Cyprus, the devout and kindly Essêid Mustafa Safvet Dêdê, to whom I am indebted for many facts, and for the stones of the Dervishes which are here figured.

The lowest deep of ingratitude would be reached by anyone who works steadily at myth, symbol, and religion if he did not again and again declare the fruit he has at every handsturn gathered from Professor F. Max Müller's valiant undertaking and great achievement, *The Sacred Books of the East*. The valuable work especially of M. James Darmesteter, Dr. Legge, and Mr. E. W. West in the volumes of that series has been perpetually used and referred-to throughout. And in this connection should again be mentioned another most important Japanese sacred book (which is not in the Series) Mr. B. H. Chamberlain's *Kojiki*.²

¹ Nishi-Higashi Kotoba no Yenishi; A first Japanese Book for English students, by John O'Neill; London, Harrison & Sons, 1874.

² *Trans. As. Soc. Japan*, vol. x.



Axis Myths.

- 1 The Axis as Spear, Pike, or Pal.
 2. The God Picus.
 3. Divine names in Pal.
 - 4 The Rod and Rhabdomancy.
 5. The Fleur-de-Lis at the Axis-point.
 6. The Trident.
 7. The *Δόρυ* and *Ἄρπη* of Kronos.
 8. Divine Names in Harp- and Dor-.
-

I.—The Spear, Pike, or Pal.

IN the cosmogony which the Japanese fondly believe to be purely native, all the heavenly gods, the Kami, designate two of their number, Izanagi and Izanami, male and female, brother and sister, to “make, consolidate, and give birth” to the land of Japan. For this purpose they are provided with a heavenly spear made of “a jewel.” The pair stood on the “floating Bridge of Heaven,” and stirred round the ocean with the spear¹ until the brine was churned into the foam which has given their German name to Meerschaum pipes. As the spear was withdrawn, some of this coagulated matter, or curdled foam, dropped from its point, and was heaped-up until it became an island, the name of which means self-curdled, Onogoro.

This Island has long been our property in Greek myth. Dêlos was the centre or hub of the Cyclades, which were so called “from a wheel,” *ἀπὸ κύκλου*, and were situated *περὶ αὐτὴν τὴν Δῆλον*, around this very Dêlos; and *Δῆλος* (*δέελος*) also meaning manifest, it was said that the island was so called because it became manifest, suddenly emerged from the sea. This seems a truly extraordinary parallel to Onogoro the “self-formed” (or curdled) island; and as for its churning there is the similar operation, the “cycling” of the

¹ Mr. B. H. Chamberlain's *Kojiki*, pp. 18, 19.

Cyclades, of which Dêlos was the nucleus, the centre. One account of its origin said Poseidôn with one blow of his trident made it surge from the bottom of the ocean, a still further amazing coincidence with the Japanese legend, for it gives us the spear of Izanagi. Dêlos floated at first, but became fixed when Latô had brought forth, at the (Universe) Olive-tree there, or else when her son Apollo fixed it. The coming of Latô to the island, if the name be understood of a stone-pillar, an al-Lât, is a reproduction of the pillar of the Japanese island.

[The Reader must get at least as far as "Divine names in Lat-" before giving its full weight to this.]

The orders to the Japanese pair were "to make, consolidate, and give birth to this drifting land."¹ Hatori Nakatsune, a celebrated native commentator, said that Onogoro was originally at the North Pole but was subsequently moved to its present position.²

Another name of Dêlos, Ὀρτυγία, may have nothing to do with the ὄρτυξ or quail, as an old construing would have it. It may be, I suggest, from ὄρω to stir-up, to rise (we have exactly what we want in the Latin ortus, from orior) and γῆ or γέα or γαῖα, the Earth (although I believe that under the philological rules of letter-changes as they stand there is no way in which either γαῖα or γῆ could become -γία). If however ὄρτυγία and ὄρτυξ are to be referred to a same origin, we should have to take the sense of "dancing" or twirling: Latin verto, Lithuanian wersti turn, Welsh gwerthyd spindle, Sanskrit vart turn, vartakas quail; which would make it the turned land; and would entail a meaning absolutely similar to that of all the Varshas of Hindû mythic cosmogony. It would thus be the churned, or the up-risen land. Yet another Dêlos origin-myth is this: Asteriê was the daughter of Polos (the polar deity?) and mother of Hêrâklês; or *altrò* she was daughter of the Titan Koïos—the hollower (of the heavens)?, and sister of Latô. Zeus cast her into the Cosmic Ocean—the fate of innumerable deities—and where she fell arose the island of Asteria or Ortugia or Dêlos. Asteriê was also changed into a quail, which is a variant of the muddle already mentioned, and really means that Asteriê and Ortugia were one and the same.

Again we have the churning idea in the Strophadês, the turning-islands, of the Argo-voyage. They were also called Plôtês, the Floaters. "And so it is that men call those isles the isles of

¹ *Kojiki*, p. 18.

² Mr. E. M. Satow's *Fure Shintô*, 68.

turning, though aforesaid they called them the floating isles."¹ The change of name was connected with the descent of the bird-gods, the harpies.

Rhodes, spun on the golden spindle of Lachesis at the prayer of Hēlios, is I venture to suggest a similar myth (see "The Romaunt of the Rose," later on); and so is Corcyra (Corfu) whose name *Κόρκυρα* comes from *κερκίς*, a spindle. *Εὐρύπυλος* son of Poseidōn, or a Triton, gave a *clod of earth* to *Εὐφήμος*, another son of Poseidōn, and an Argo-sailor, light in the course, skilful in chariot-driving. This clod fell into the Ocean, or was thrown into it by Euphēmos on the counsel of Jason (Iēsōn); and on the instant became the island Kallisté. Here, though we have no spear, we have a *trident-god*, the *Triton*.

In the *Argonautikōn* (iv, 1552, 1562) Tritōn, in the guise of a youth, takes up the clod, and Euphēmos (The Good Word?) accepts it, and has a very strange vision about it (1734 etc.) which recalls the union of heavens and earth. The clod speaks as a woman, says she is the daughter of Tritōn, and asks to be given back to the deep nigh unto the Isle of Appearing, *Ἀνάφη*, "and I will come back to the sunlight." He flings the clod, the *βῶλος*, into the deep (1756), and therefrom arose the island Kallisté (that is the most beautiful, simply) also called Thêrēs or Thêra; which is one of our Divine names in The-. Thêras son of Autesiōn (Self-made?) brought men there, after the time of Euphēmos. This brings the voyage of the Argo (in the *Argonautikōn*) somewhat abruptly to an end. But the event and the ending may be thought perfectly appropriate, if it be looked upon as a legend of the creation of the Earth by the divine Word. The previous voyage of the Argo would thus be a pre-terrestrial series of celestial cosmic legends; and if this view be novel, it is not devoid of supports.

[See too what is said of Crete under the head of the Loadstone mountain.]

I think no other interpretation of any of these "islands" will suffice, except that which views them all as allegories of the Earth itself. And I now (upon the completion of the MS. of this *Inquiry*) add the deliberate conclusion that this churning of the Island is a *leading and world-wide Creation-myth, of which the real significance is the spinning, stirring-round, or churning of the Earth (figured-forth as insulated in the Universe) by Deity, out of the Cosmic Ocean of the Waters, the Chaos of other cosmogonies.* The

¹ *Argonautikōn*, ii, 296.

Hindû Bhârata (or Churned?) Varsha may be another example of the myth.

Another island, which must reluctantly be left for future investigation is "the isle of Êlektra daughter of Atlas" where the Argo was beached in order that her crew might be initiated.¹ This island is explained as SamoThrakê, the mysteries being those of the Kabeiroi, patrons of mariners. But it was also nigh to the heavens-river Êridanos,² was sacred, and was the chiefest of isles. The Argonauts also visited the island of Kirkê, and in describing their visit to Korkura (Corcyra) Apollonius³ gave us its oldest name of Drepanê, and the legend of the origin of that name, which was that beneath it lay the drepanê or sickle with which Kronos mutilated his sire, alias the harpê in fact. This sickle was also said to be the "harpê" of Δηώ Χθόνια, that is the Earth-goddess DêMêtêr; for Dêô once lived in that land, and taught the Titans to reap the corn-crop for her love of Makris (which is too cryptic and perhaps corrupt to arrest us). Makris was also a name of the island, and so was Scheriê or Scheria (Order? Law, Táo). However much these incidents and names have got muddled, they indicate the Earth, as an island in the Universe-Ocean. Its inhabitants the Phaiêkês were of the blood of Ouranos.

We have the island turning up later in Japano-Buddhic myth when an Apsaras appears in the clouds over the spot inhabited by a dragon. An island suddenly rises up out of the sea, she descends upon it and there espouses the dragon who is thus becalmed.⁴

"According to Babylonian thought, the Earth came forth from the waters, and rested on the waters."⁵

The island Hawaiki, the only land then known, perhaps, is clearly put for the Earth in a New Zealand hymn which says "the sky that floats above dwelt with Hawaiki and produced" certain other islands. Hawaiki here is for Papa the Earth-goddess, and the sky for Rangi the heavens-god.⁶

There is another curious parallel to part of the Japanese creation-legend, in the Hindû allegory in which the gods and the demons, standing opposite to each other, use the great serpent Vâsukî as a rope, and the mountain Meru or Mandara as a pivot and a churning-rod—the "properties" have got mixed—and churn the milky ocean of the universe violently until fourteen inestimable typical objects emerge.⁷ One of these is the Universe-Tree Pârijâti, bearing all the objects of desire.

Plate 49 in Moor's *Hindû Pantheon* clearly makes the mountain a central

¹ *Argon.*, i, 916.

² *Argon.*, iv, 505.

³ *Argon.*, iv, 990.

⁴ Satow and Hawes's *Handbook*.

⁵ Dr. E. G. King's *Akkadian Genesis* (1888), p. 32.

⁶ Taylor: *New Zealand*, p. 110.

⁷ Guignaut's *Creuzer's Relig. de l'Antiq.*, i, 184. Sir Monier Williams: *Hindûism*, 105; *Rel. Thought and Life in India*, i, 108, 344.

conical axial peak. It rests on the Tortoise (Vishnu in the Kurmāvātāra), and Vishnu in youthful human form is seated on the summit of Mandara. Vishnu is also seen among the gods who, pull-devil-pull-baker fashion, haul the serpent Vāsukī against the horned Asurās.

The modern Japanese commentator Hirata Atsutane (1776-1843) said that the stirring round with the spear was the origin of the revolution of the earth.¹ Sir Edward Reed² repeated this theory of the spear being the Axis from Hatori Nakatsune; and Dr. Warren³ cites Sir E. Reed. It would be extremely interesting if we could consider this to be an indigenous idea; but it must not be forgotten that there was one important modern source of information as to Western Ptolemaic Astronomy which was doubtless open to Hirata, in the treatises written in Chinese by the Jesuit Missionaries to China, by Sabatin de Ursis in 1611 and Emmanuel Diaz in 1614, and by others later.⁴ Hirata too may have acquired at Nagasaki some further tincture of Western learning.

Another case of creation by the spear is the achievement of Athênê when she struck the ground and brought forth the Olive. Here we get the two axis-symbols of the tree and spear together; and the spear-axis not merely produces the Earth but the whole Universe, which the tree figures forth. And was not the aged stump of this fallen miracle shown in the temple of Erechtheus on the Acropolis of Athens,⁵ as the original of all the olive-trees in the world?

There is yet another strange parallel to the Japanese spear-myth in Garcilasso de la Vega.⁶ The Inca told him that Our Father (the Sun) sent down from heaven two of his children, son and daughter, near the Marsh (Japanese Ashihara) of Titicaca; and when they desired to rest anywhere, they were to stick into the ground a golden rod, two fingers thick and half-an-ell long, which he expressly gave them as an infallible sign of his will that wherever it would enter the earth at one push, there he desired that they should halt, establish themselves, and hold their court. After several fruitless efforts, the golden rod pierced the ground at the site of Cuzco, and embedded itself so completely that they never saw it more. We shall see that Cuzco was an omphalos.

Hatori's and Hirata's gloss that Onogoro, when formed, lay under the Pivot of the vault of heaven, the North Pole, although it has since moved to the present latitude of Japan—may (or may not) conceal a recognition of the revolution of the equatorial round the equinoctial pole, which revolution is completed in about 25,868 years. Of course this causes no change of the terrestrial pole.

¹ *Pure Shintō*, 68.

² *Japan*, i, 31.

³ *Paradise Found*, 141.

⁴ Wylie: *Notes on Chinese Literature*, 87.

⁵ Bötticher: *Baumcult*, 107, 423.

⁶ Baudoin's French edition, Amste dam 1704, i, 63, 66.

It is at least curious that the churning legend could also be fitted to the theory of the evolution of solar systems from revolving nebulous matter, to which attention will again be directed farther on as regards a Chinese speculation.

[Professor Oliver Lodge,¹ in adopting Sir Wm. Thomson's theory of vortex atoms, has suggested a universal substance in space, some portions of which are either at rest, or in simple irrotational motion, while others are in rotational motion—in vortices, that is. These whirling portions constitute what we call matter; their motion gives them rigidity. This is a modern view of Ether and its functions.—*Nature* 1 Feb. 1883, p. 330.]

This mythic Spear may be recognised again in the shadowless lance² which in the Alexander legends the hero plucks either out of Atlas or out of the topmost peak of the Taurus mountains; and in the golden blade with which the Iránian Jemshîd pierced the bosom of the earth.³

The Nagelring sword of Nithathr and of Hotherus in Saxo Grammaticus (*Hist. Dan.* p. 110) belongs to the same armoury.⁴ It is made by Volund (that is Weyland the smith, Hephaistos) and is of untold value; getting possession of it puts the Asa-gods to flight; it is in the remote regions of the direst frost; in a subterranean cave (that is, plunged in the Earth); Nithathr surprises Volund and takes the sword; its companion is a marvellous Ring, which becomes an arm-ring in the myths, and is called Draupnir, from which eight rings (making nine) drop every ninth night. Volund's smithy (the heavens) is therefore full of rings.

The hasta set up in the ground during the judicial debates of the centumvires is another re-appearance of the Axis, at the point of which sits the world-judge. (*Hasta posita pro æde Jovis Satoris. Cicero, Phil. ii, 26, 64*) and the Sheriff's javelin-men doubtless give us a relict of the Roman *curis*, of the spear of the Judge of heaven.

The pair of Japanese Kami immediately took possession of their island—which, as above, we must by extension, understand as the Earth—and having firmly planted their spear therein, made a heavens-Pillar of it.⁵ Heaven and earth were then very close to each other, we are told, and so, when this divine couple sent their daughter, Amaterasu, or Heaven-shine, to rule as goddess of the Sun the lofty expanse of heaven, she went up the Pillar or

¹ Lecture at London Institution, December 1882.

² *Paradise Found*, 135.

³ Guignaut's *Creuzer's Relig. de l'Ant.*, i, 335, 375.

⁴ Rydberg's *Teut. Myth.*, 1889, p. 430.

⁵ Chamberlain's *Kojiki*, 19, 322.

Hashira.¹ The name Amaterasu has as strong a likeness as can well be expected to Pasi-phaë (see Index); note, too, that the Japanese legend recognises her existing *before* she was made sun-goddess. Heaven-shine is thus her name; the Greek being "to-All-shine." It is notable that in the *Satapatha-Brâhmana*² it is said that "in the beginning, yonder sun was verily here on earth."

The thesis favoured throughout this *Inquiry* will be that *this spear and pillar are but symbols of the Earth-axis and its prolongation, that is of the Universe-axis itself as it seemed (and still seems) to be when the Earth was quite naturally taken to be the centre of the cosmos which perpetually revolved round that axis.* It must be remembered that this supreme, sublime, motion of the megacosm was patent only at night, and that its majestic progress could be noted only by the stars. The Axis upon which the stupendous machine turned itself thus became an all-important origin of endless symbols in, as is here suggested, a heavens-worship of the very remotest and most faded antiquity, a worship which culminates in the adoration of the Polar deity's self.

Eventually when Ninigi, the first divine ruler of Japan, had been duly appointed, and had descended, Heaven and Earth drew apart, and actual connection between them ceased.³ "The separation of Heavens and Earth" is the Japanese phrase which answers to our "beginning of the world."⁴ The Chinese preface to the *Kozhiki* makes an exposition of this cosmical philosophy as follows: "I Yasumaro⁵ say: Now when Chaos had begun to condense, but force and form were not yet manifest, and there was naught named, naught done; who could know its shape? Nevertheless Heavens and Earth first parted, and the Three Kami⁶ performed the commencement of creation. The Passive and Active essences then developed, and the Two Spirits became the ancestors of all things." The passive and active

¹ *Trans. As. Soc. Jap.*, vii, 419.

² Eggeling's, ii, 309.

³ *Pure Shintô*, 51.

⁴ Mr. Chamberlain's *Kozhiki*, pp. xxi, 4, 15.

⁵ Futo no Yasumaro, a pure Japanese imbued with Chinese culture, and editing the *Kozhiki*, here writes. His death is recorded on 30th August A.D. 723.

⁶ This triad is the Lord of the awful Mid-heavens Ame no Minaka-Nushi, the Lofty-Dread-Producer Taka Mi-Musubi, and the Divine-Producer Kami-Musubi. "These three Kami were all alone-born Kami, and hid their beings."

powers are here the Chinese Yin and Yang ; and the two Spirits with whom Yasumaro identified them were Izanami and Izanagi.

In a New Zealand myth, Rangi and Papa, Heavens and Earth the universal parents, were once closely joined (see Index) but were at length separated by one of their children, the god of forests¹ ; a reminder of Goethe's saying : Order has been taken that the trees shall not grow through the sky.

[It is odd that in archaic Japanese the modern *haha* (mother) is supposed to have been *papa*, which word is remarkable, says Mr. B. H. Chamberlain ; "for most languages possessing it or a similar one, use it not to denote mother but father."² Ukko and Akka are the names which were given among the Finns to father heavens and mother earth.³]

The idea of the former union and later separation of heaven and earth is also to be found in the *Aitareya-brāhmaṇa*⁴ ; and it is, of course, ever present in Chinese cosmical philosophy. Another form or off-shoot of the myth is the union of Kronos with Rhea, who in Phrygia and generally in Asia Minor was the goddess of forests and mountains.⁵

Photius (citing Eutychius Proclus of Sicca) said the Greek epic cycle began with the fabled union of heaven and earth.⁶ The conceit is still too the common property of the poets as part of the ubiquitous idea of a Fall :

In the Morning of the World,
when Earth was nigher Heaven than now.—(*Pippa Passes.*)

We still uphold in our "Mother-Earth" half the idea which is completed by the Sanskrit dyāus-Pitā, the Greek Zeus-Patēr and the Latin Ju-Piter = Father-Sky (or Heavens). The Finnish Mother-Earth, Maa-emmae or Maan-emo is consort of Ukka,⁷ as Jordh is of Odin, Papa of Rangi, or Gê of Ouranos.

[The subject of the Spear, Lance, pal, curis, spike, pike, and sword, runs through the whole *Inquiry* like a file through its leaves ; and the Reader is requested to refer to the pages treating on Ares and the Curetes ; and above all to the Index, to which patient attention cannot too often be invited.]

[The chain of gold fastened from heaven, by which Zeus boasts in the *Iliad* (viii) that he could hang gods and earth and sea to a pinnacle of Olympus, may be a variant of the Universe-axis myth.

¹ Lang's *Custom and Myth*, 48 ; Tylor's *Prim. Culture*, i, 290.

² *Trans. As. Soc. Japan*, xvi, 262.

³ Castren : *Finnische Mythologie*, pp. 32, 86.

⁴ Muir's *Sanskrit Texts*, v, 23.

⁵ Tiele : *Kronos*, p. 26.

⁶ Bibl. Didot : *Cycli epici reliquiae*, p. 581.

⁷ Crawford's *Kalevala* (1889), p. xx.

A chain or thread of gold was part of the head-gear of Great Maine, the mythic ancestor of the HyMany, and the son of Niall of the Nine hostages, who appears in so many Irish pedigrees, but must be equated with the equally mythic Welsh Neol. Maine, Mane or Mani, again, is identical with the Welsh Menyw of Arthur's Court.¹]

¹ Prof. Rhys's *Hibbert Lectures*, 374, 375.

2.—The God Picus.

PICUS the father of Faunus (=Pan?) seems to be a Pike, Spear, or Axis god. He was the son of Saturnus (=Kronos). Faunus was also said to be the son of Mars, which equates Picus the pike-god and Mars the spear-god. He was also father of Fauna the Bona Dea, (whose true name was taboo) an alias of Cybele.

Fauna also meant *good*, and thus of course, being connected with faure to be propitious, implied good fortune, which gives me a desired connection with the central lucky emblems. Faunus it was said became a serpent in his relations with Fauna,¹ which gives us a connection with the Egyptian Ará serpent.

The changing of Picus into a *picus-bird*, a pie, is a muddling of words, favoured by the archaic conditions which have brought *peck* and *beak* from the same root as *pike*. It is odd that there is a similar contact—not to call it confusion—in the case of *ἄρπη* (see later) which means both a weapon and a bird.

Dr. O. Schrader makes the *picus* (OHG *specht*) into the woodpecker. Mr. E. R. Wharton says OHG *speh* magpie goes rather with *speciò*; but he too makes *picus* a woodpecker.

The following is a philological table of the matter as regards Picus:

Latin	Picus	The Pike-god.
”	picea	<i>pinus silvestris</i> .
French	pic	peak.
”	bec	beak.
Celtic. Irish	pice	pike, <i>fork</i> .
”	picidh	pike, long spear.
Gaelic	pic	pike, weapon.
Welsh	picell	javelin.
”	pig	pike, beak.
”	pigo	<i>to</i> pick, peck, prick.
Cornish	piga	<i>to</i> prick.
Breton	psk	a pick.
English	pike	pointed staff.
”	peak	variant of pike.
”	<i>to</i> peck	variant of <i>to</i> pick.
”	beak	variant of pike.
Mid-English	pic	spike.

¹ Preller: Röm. Mythol., pp. 340, 352; and Gerhard.

Pitchfork or pikforke thus compares with the Trident and Bident. [It is needless here to run down spike, spica &c., which are almost certainly connected, as there was a moveable prefix, s.]

Picus was king of the Ab-origines, that is he was a First-Man. He was besought by all the nymphs of the land (an incident which needs no commentary) but gave his choice to the sweet-voiced Canente (singing), clearly a heavens-harmony goddess, the daughter of Ianus and Venilia (ocean-nymph of the Venus class; also consort of Neptune, and otherwise called Salacia). When the enchantress Circe changed Picus into a picus, Canente faded away in grief, and became (what she always was) vox et præterea nihil. The fact that she and Picus take their places among the Indigetes, whose real names were taboo, "dii quorum nomina vulgari non licet" (*Festus*) proves their archaically lofty rank.

Were the Indigetes indicated by mudras, by a sort of sacred talking on the fingers? Were they thus worshipped as Hindû gods are at this day? This would make mudras of the indigitamenta. The verb was indigito and indigeto.

Circe struck Picus with her Wand to metamorphose him, in revenge for his insensibility. Here we have two figures of the Universe-Axis in actual contact. Picus was, according to Virgil (*Æn.* vii, 189), a horsey god, a horse-lover, which is a central centaurl note of a heavens-deity.

The province of Picenum took its name from Picus (sabini . . . in vexillo eorum picus consederit—*Festus*; where picus must be a pike). In the most extended, that is the mythic, sense, Picenum was the northernmost seat of the Picentes (that is to say the Ab-origines) the Sabines, the Pelasgi and the Umbri, who were all comprised under this general designation.¹ With Picus must be catalogued the brothers Picumnus and Pilumnus, the companions of Mars (with whom we have above equated Picus). According to Varro and Nonius and every one else they were conjugal gods, beds being set-up for them in the temples; and they were sons of Jupiter. When a child was born it was stood on the ground with a recommendation to these Axis-gods (*statuebatur in terra, ut auspicaretur rectus esse—Varro*). Picumnus was an Etruscan god. His partner Pilumnus invented the grinding or pounding of corn, whence he is seen to be a pestle-god (and as such has his double in Japan²), and was thus the patron-saint of millers, and said by

¹ Freund und Theil.

² The Eastern pestle for pounding rice is about five feet long, and is of wood tipped with iron. It is found in every house, and is connected with many superstitions and

insufficient mythologists to be an actual personification of the pilum, while Picumnus was made a personification of the picus-bird, the pie, quod est absurdum. Pil-umnus deserves contrasting with Col-umnus. The pilum of course was both a javelin and a pestle, whence confusion in sacred words; Pilumnus poploe in the hymns of the Salii (*Festus*) is a good instance of this; and Mount Pilatus and the superstitions connected with it must be put in the same category.

Piliat-chuchi seems to be a supreme heavens-god of the Kamschatkans, and Picollus an ancient Prussian divinity.

I place here on record, without satisfying myself on the subject, the picataphorus or Eighth house of the astrologer's heavens. It is also the "upper gate," the "idle place," and the "house of death"; terms which apply to the northern heavens-omphalos. Predictions touching deaths and inheritances are made from it (*Noël*). To this is appended the Picati whose feet are sphinx-formed (?): Picati appellantur quidam quorum pedes formati sunt in speciem Sphingum: quod eas Dori *picas* vocant (*Festus*). This "Dori" gives us a connection with the *δῶρον*-spear of Kronos (see later).

As to the bird pica and picus it must however be borne in mind that it was augural, and was also a sort of fabulous griffin or gryphon, which was called γρὺψ (an eagle-winged lion, which is one of the four heavens-beasts, see Index). Pici divitiis qui aureos montes (that is the heavens) colunt.¹

ceremonies. (Hardy: *Manual of Buddhism*, 154.) The Japanese name for it surikogi.

¹ Nonius, 152, 7.

3.—Divine Names in Pal-

PALLAS, I think, must be explained alongside of *πάλλειν* to brandish (a spear), to hurl, wield, drive, cast lots, vibrate, palpitate. The Pal- must be that preserved to us in the French pal a stake or pole, and our own word pale: Latin *pālus* and *pālus*. [See *Pallas* again, lower down.]

Palace. It is strange, in view of the myths here set out as to the spear or pal forming the tent-pal or pole, the palace-pillar, that a derivation of pal-ace from pal is impregnable. The *Palatium*, *Παλάτιον*, *Παλλάντιον*, was said to be the first hill built-on in Rome,¹ and ought to be connected with *palātum* the vault of the heavens, upheld by the pal, which must be considered as the real significance of the word. *Palato* (or *Palanto* or *Palanta* or *Palatia*) daughter of Hyperboreus (that is, of the Extreme-North where the axis-pal is), and consort of Latinus, lived there; and there was Pallas buried (*Festus*), which is clearly a doublet of the same legend; which was also perpetuated in the worship of the tutelary goddess of the hill, *Palatua*, with the palatual or palatuar sacrifices. Her priest had the same title as her sacrifices. It is all old, old as the hills.

If pal alone will not do for pal-atium and pal-atinus; pal+latium and pal+latinus would; if we could only get rid of the important difficulty of the single / and the double //, with which Mr. Herbert D. Darbishire here blocks my unorthodox way. All I can urge in extenuation is that we are here engaged upon extremely ancient compound proper names; which, as Mr. E. R. Wharton stat,² "all writers of etymological dictionaries have agreed to exclude"; on ne sait pas trop pourquoi. (See also words in lat-, which have to be treated separately).

On to the Pal-Latinus hill were the divine twins Romulus and Remus (who are thus doublets of the *Palici* twins) brought by Faustulus. Thence Romulus saw the Twelve Vultures; that is, saw the zodiacal signs from the centre of the heavens. (Remus seeing only six vultures from the *Aventine* Bird-hill requires pursuit). An old theory, revived by Prof. F. M. Müller,³ brought palatinus from the goddess Pales; but that is a mere half-way-house, a stage on the journey, just like Palato or Pallas. There was a *Palatina laurus* before the palace of the Cæsars (Ovid, *Fast.* iv,

¹ Varro, *L.L.* v, 8, 53.

² *Etyma Latina* (1890) p. vi.

³ *Lects. on Lang.*, ii, 276.

593), which would have represented the universe-laurel-tree (see "AgLauros"). An inscription found in Provence called Cybelè the great Palatina of Ida. The Salii were called palatini, and this was not from the hill; both had their names from the same source, and the Salii carried spears, or pals.

Παλαίμων son of Athamas and Ino (or of Hephaistos or of Hêraklès) was an argonaut, and was at first called Melikertès, a Bee-god. His mother was precipitated with him into the Cosmic Ocean, which gives us his and her Fall. Children were sacrificed to him in Tenedos. At Corinth Pausanias recorded an underground chapel of his, to which the descent was by a secret stair. He hid there (being thus like many Axis-gods within the Earth), and punished perjury instant, which makes a central Truth-god of him. The Etruscan *Portunus* (wrongly *Portumnus*) clearly a heavens-gate god, was called *Palæmon* also in Rome. The name divides either as *παλ-αίμων* or *πάλαι-μων*; the latter however is the easier of the two, and would mean the Old-One. He is also called *Palaimônios* (*Apollonius*).

Pal-aeno was a Danaïd (Hyginus, *Fab.* 170).

PalaMêdês is a doublet of *Kadmos*, in so far as the invention of either four or six letters goes. This he did observing the flight of cranes, which is strangely like the Chinese *Fuh-hi* discovering the six classes of trigrams or written characters on the back of a heavenly dragon-horse (see Index).

François Lenormant, upon a careful analysis of all the legends, pronounced for the four letters of *PalaMêdês* being, upon the balance of evidence: Ξ , Φ , X and Ψ . Note that the first is the character for the heavens-ocean or river in both Chinese and Egyptian; that the last is the trident or fleur-de-lis; that X is the cardinal cross slewed round 45° ; and that Φ is the universe pierced by its axis.

There was a saying about losing the birds of *PalaMêdês*, which Martial (xiii, 75) put into a cryptic verse:

Turbabis versus nec litera tota volabit,
unam perdidideris si Palamedis avem.

Besides, he invented numbers, weights and measures, and the regulation of time. He thus still more resembles the Chinese mythic ruler whom I have suggested to be a central primæval god, and the same suggestion is also now made as to *Palamedes*, whose poems were even said by *Suidas* to have been suppressed by *Homer*. He was a descendant of *Bel*, and it is all in the part that a treasure should be found in his tent, and that he should

have his fall, his doom of the gods, by being precipitated into the Cosmic Ocean. The name is probably *πάλαι-Μήδης*, the Old-Central-God. (See Me-Deus).

Palai(o)polis in the island of Andros had a magic fountain whose water became wine for seven days at the beginning of the year, in January. It was a temple-miracle this; and the wine re-became water if taken out of the sacred precincts. So was the suspicious inspector then dished by the wily. Palai here is clearly "old." Paleia was also a name of the town *Δύμη* or Dymæ, a very archaic word, which seems to have survived otherwise only in compounds of *δύω*, *δύμι*, to go under, sink, set (the sun).

Palaistinos (or -us?) precipitated himself into the waters (river Canosus or Palæstinus or Strymon).

The *Palici* form one of the endless celestial pairs of twins. Sons of Jupiter and Thalia or Ætna, their mother, pregnant of them, was at her own prayer swallowed-up by the Earth, whence the twins came forth at the proper time. It is a clear dual-axis-pillar myth. They were also gods of the breakless oath. Macrobius (*Sat.* v, 19) and Servius gave this account from a Sicilian poet; and the derivation of the name from *παλινο-ἕκκο* is amusing. Hesychius called them sons of Adramus or Adranus (said to be an indigenous Sicilian god); but Æschylus made them sons of Zeus. The boiling lake of sulphurous water, near which their temple was placed, was always full but never overflowed, like the fountain of the Peri Banu. The temple was also a sanctuary for maltreated slaves, which reminds of Orestes taking refuge at the Omphalos. There were oracles also given, and human sacrifices made—always a note of supreme central gods. The Palici seem to be a doublet of Romulus and Remus.

Palilicium sidus. This star was said to be the constellation of the Hyades, because clearly seen on the feast of the Palilia (21 April). Could any reason well be more insufficient (Pliny xviii, 26, 66, § 247).

Palilia or Parilia, the feast of the foundation of Rome, at the beginning of Spring (that is, for both reasons, the creation of the world). Perfumes mixed with horse-blood (which would give a central horse-god connection), and ashes from a whole-burnt unborn calf obtained Cæsar-ways, and from burnt beanstalks, were used for purification at this spring-feast.

[The ashes still survive in the pagan ritual of Ash-Wednesday, for which the ashes should be obtained from the palms of the previous palm-Sunday. The Jews purified with ashes of the burnt red-Cow (*Numbers*, xix). The Parsis still use ashes from the Bahrâm fire mixed with bull's urine (gomez).]

The worshippers also jumped through the flamma Palilis—no

doubt of the fire from which these ashes were obtained ; and straw and hay were also burnt for the purpose of this flame (Ovid, *Fast.* iv, 798). The shepherd's crook, the pedum, which is just the same as the augur's lituus (see Index), must have helped to make the *palilia* a shepherd's feast also.

palea, straw. I think *pal* was a reed before *palea* was a straw, and that *that* is the true explanation of the worldwide ritualistic use of straw, which has been an object of my searches for many years. Instances are the ancient feudal oath by a straw (France) ; the yule (*i.e.*, wheel) straw (Scotland and N. of Ireland) ; the rice-straw roping of sacred trees, shrines and private houses (Japan) and so forth. The great Reed (as in Japan and elsewhere, see Index) represented the Spear (for which it no doubt served in archaic times) that is the axis-pal. And the straw and rush came later to replace or suffice in ritual for the reed, especially in reedless countries. Japan is the Ashi-hara no naka tsu Kuni, the mid-Land of the Reed-expanse, that is the Earth on the axis of the Universe.

παλιούρος the thorn-tree, paliūrus, Christ's-thorn. I was near omitting this word, which must be analysed, it is suggested, into *παλ* and *ούρος* the extremity.

Παλίνορος. It is strange that this sky-pilot also fell into the Ocean, like so many other gods in Pal-. Martial's shocking pun (iii, 78) ought to be a warning to audacious etymologists :

Minxisti currente semel, Paulline, carina :
meiere vis iterum, jam Palinurus eris.

Natheless will I suggest that *ούρος* is the heavens-mountain, and that *πάλιν*, "again," might have actually taken its fullest significance from repetitions of the turning of the Universe round its *pal*. And I here especially draw attention to the connection between *ούρος*, groove or socket (compare what is said about the axis-socket elsewhere) ; *ούρος*, mountain ; *ούρος*, term, boundary ; *ούρα*, tail ; *ούρον*, space, boundary ; Zeus *Ούριος*¹ ; *Ούρίας* (Heb. UriYah = fire of Yah, a companion name to Uri'El ; ur = fire, light. Recollect urim and thummim = lights and truths) ; *ούρος*, *Ούρεὺς* a watcher ; *Ούρανός*² the heavens, the heavens-god. The cape of Palinurus would thus be the North pole.

¹ The French ours (Latin ursus, Provençal ors) is now, it would seem, identified with *ἄρκτος* ; Sanskrit rkshas, Irish art, Welsh arth.

² Mr. E. R. Wharton (in *Etyma Græca and Latina*) puts together Sanskrit *vār sea*, and *vāris water*, Zend *vairis*, Old Norse *ver*, Anglosaxon *vār sea*, Latin *ūrīna*, with *ούρον* water, *ούρανός* (rainy) sky, and *ούράνη* pot. The now favoured explanation of *ούρανός*

Pálion, it is well to remember, was an alias of Mount Pélion.

παλια, the wedding morrow-morn. The sancta simplicitas of the old derivation of this "from *πάλω* *ίέναι*, because they then returned to the feast," *feit rire comme ung tas de mousches au soleil*. It must be connected with *παλ-λάξ*, a youth just fit to use his pal; *πάλ-λα*, *παλ-λακή*, *πάλ-λαγμα*, and so forth. And here there must be a connection with *φαλ-λός*. The maiden idea is here secondary; and one is sorry to think that K. O. Müller seems quite put out of court with his "*παλλάς* simply meaning *virgin*, just as *Persephoné* was called the Eleusinian *κόρα, virgin*."¹ But there are no two ways about it; *πάλλω* is to wheel, to wield, a spear; and there is perhaps some small modicum of compensating comfort in thinking of the giant that made *Rosalind* as a *Pallas*.

Apollonios of Rhodes names *εὔμμελής Φάληρος* as one of the argonauts.² This is rendered "Phaléros of the stout ashen spear," or it may be "expert with the ashen spear." We cannot (according to the system followed in this *Inquiry*) consider his name without all the other divine words in *φαλ-* for which there is now neither time nor space; ce sera pour une autre fois. This brings us to

Palla an amazon killed by Héraklēs; and the superlatively famous *palladium*. The *παλλάδιον* fell from heaven in the reign of Ἴλος (that is *Íl* or *Êl*=*Kronos*) the son of *Τρώς* (= *τρεις*, three?) the namer of *Τροία*, which would thus be a *Trinidad*. *Τρῶ-ίλος* unites the two god-names, and in that resembles *El-i-Yah*. The *palladion* was an upright image of *Pallas Athênê* uplifting a pal or pike in the right hand. Apollodorus said it was an automaton, like the more modern winking pictures. By another legend it was given to *Dard-anos*, an obvious dart or spear-god, by his mother *Ἡλέκτρα*, daughter of *Atlas*, and one of *The Seven*. By yet other accounts *Asios* (a surname of *Zeus*) gave it to *Dardanos* or to *Trôs*.

Æneas (*Aineias*), it must be remembered, was a *Dardanian* prince; *Anchisêis* having been the King of the *Dardanians*. *Ἀγχίσιος* and *Ancus* (*Martius*) may be connected. *Æneas* fought with the *Dardanians* at the war-in-heaven of the siege of *Troy*, and was clearly the *Achilles* of the *Trojan* side.

Dardanos made a copy of the *Zeus-given palladium*, "and the same with intent to deceive," like the counterfeit bucklers of the *Salii*; but this doubling of the *palladium* must contain a dual pillar conception. The *Romans* were also said to have made several

as rainy, because of *οὐρέω* to sprinkle, does not seem to fill the mind. Might it not be urged that the expounding of *οὔρον* (*urina*) as tail-water is possible and useful? Consider the *Indian* and *Iranian* still over-mastering superstitions as to the *gomez* of the celestial cow, and the fact that the *heavens-river* comes from the supreme, the terminal, quarter of the heavens on which we are engaged.

¹ *Mythol.* ch. xii.

² *Argon.* i, 96.

counterfeits of the palladium which Æneas brought from Troy, the original being hid in a place unknown ("except to the priests" is another touch of the hoax); and this had its rise in the elusive nature of the Axis, often referred to in this *Inquiry*. Many towns contested the possession of the palladium, just as there were ever-so-many navels. The allegory by which the palladium was made of the bones (? the spine) of Pelops is significant, for the white shoulder of Pelops was the white heavens; the rapt of the palladium by Dio-Médês, clearly a central god-name, has also genuine meaning.

"The Palladion (called Diopetês, that is heaven-dropped) which Diomédês and Odusseus (Ulysses) carried off from Troy to Dêmophoôn was made of the bones of Pelops, as Olympian Zeus of the bones of the Indian wild beast."¹ This last may point to images of bone or ivory.

Palladia arx, the citadel protected by Pallas (Propertius, iii, 7, 42), is primarily the arx (see Index) of the highest heavens, which is thus again identified with the celestial counterpart of terrestrial Troy. Palladia Alba is thus also the white (see Index) heavens. Palladia pinus, too, is not Argo navis, as is falsely said, but its mast (Val. Flacc. i, 475) or its keel. Note that palladia lotos (Martial viii, 51) was a lotus-flute. Invita Pallade, "in spite of Pallas," was a profane oath the reverse of the pious "Not without Theseus."

Pallas (again). Weigh well the fact that no other line of explanation than that I am now hammering-at will expound for us the number Seven being called pallas. The endeavour to explain it as the virgin number, quia nullum ex se parit numerum duplicatus, qui intra denarium coarctetur, (Macrobius, *Somn. Scip.* i, 6; Martius Capella, vii, 241) seems childish. The reason is, it is suggested; because the Sevens of the two Bears (especially of Ursa Major, of course) are at the top of the pal which is the Universe-axis. This alone also fully explains the name and import of the giant.

Pallas, son by Eurubia of the Titan Krios (Crius) (who also wedded Styx daughter of Ôkeanos—a myth which may refer to the axis passing down through the infernal waters); or (Apollodoros² gave the choice) otherwise Pallas was one of the fifty sons of Lukaôn. Or again, he was one of the four sons of PanDion. And here "I do now let loose my opinion, hold it no longer:" this giant's name comes from παλ a pal (in fact) and λᾶς a stone or stone-pillar.

Coupling such words as pal + λᾶς here, and pal + Lat-inus before, is perhaps committing the philological crime of compounding roots. But in arrest of judgment it might be pleaded that the premises of the present arguments are

¹ Clem. Alex. *Exhortn. to the Hellenes* (citing the *Cycle* (part 5) of Dionysius).

² Apoll. *Bibl.*, i, 2, 2; iii, 8, 1; iii, 15, 5.

taken from a period of the world's pre-history much older than that which any philological canons propose to embrace. Reference is requested to what is said later on as to PolLux being perhaps also a compound; and the existence of the divine name DoruLas (which see) as a straight verbal parallel to PalLas, seems sufficiently striking.

The 50 sons of Pallas who warred with Theseus must take their place, as chronologicals, with all the other "fifties" of Greek Mythology (see Index). The slaying and flaying of Pallas¹ the Titan by Pallas the goddess, who donned his skin, would connect itself perhaps with the Indian lingam incidents (see Meru); and the male and female deities called Pallas would be originally a dual axis-god. Cicero gives a legend which is another form of this; making Minerva the daughter of Pallas, whom she kills on his offering her sexual violence. *Pallênêos* was (the same or another?) an Attic giant, killed by Athênê. Apollodoros² gave a legend which clearly makes Athênê and Pallas two goddesses; Pallas being daughter of Tritôn and killed by Athênê, who then makes a counterfeit image of her, which image, flung down to the Iliadan land, (*εἰς τὴν Ἰλιάδα χώραν—ἰλύς*=mud) was the Palladion which Ilos there enshrined. All the *gods* called Pallas are, it is suggested, clearly due to one monster type; one legend makes Pallas the son of Lycaon, another, the son of Pan-Dion; another, the son of Hêraklê's the axis-god and *Δύνα* daughter of Euandros. Virgil makes Pallas son of Evander or Evandrus, whom some mythologists have equated with Saturn or Kronos. (Recollect that Evan or *Εὐάν* was a surname of Bacchus). Nor must we forget that Zeus was called Pallantios.

Pallênê in Ovid is a northern land wherein is a marsh called *Tritôn*, in which bathing nine times gives feathers and "the right to fly." A vagary upon the Trinity-House of the Northern Cosmic Ocean, and souls becoming birds in the same quarter. The idea of the "marsh" may come from a confusion of *pālus pāli* a stake, the axis, with *pālūs pāludis* a marsh or pond; but *pālus* also was a reed or rush (see p. 46), and that may even have been the earlier signification. (Recollect the Japanese *ashihara*, reed-expanse). The mythic palus *Mæotis* (*Μαιώτις*) may thus meet with its elucidation. Apollodoros³ said that, according to some, the *Gigantes*, sons of Ouranos and *Gê*, dwelt in *Pallênê*.

Pallor. This goddess was a companion of Mars; a dog and a

¹ Apoll. *Bibl.*, i, 6, 2.

² *Bibl.*, iii, 12, 3.

³ *Bibl.*, i, 6, 1.

sheep were her sacrifice, and she had her pallorian priests, the Salii. Pallor is always said to be pallor personified; but that pallor is not the paleness of the face; that is not how gods are made. In view of all that is here to be urged as to *white* being an adjectival term for the heavens, I shall suggest that it was from the whiteness of the celestial displays that Pallor took her first colour-signification. Plautus has a pun (*Men.* iv, 2, 46) which serves slightly here: *palla pallorem incutit*; where *palla* is actually a cloak, but may have sub-intended a weapon. Pallor was used of the shades of Hades, and pallor *amantium* was especially common; so that the paleness of fright was not a primary meaning of pallor, and the companionship of Pallor with Mars would have been not because she turned the runaway pale, but because, like the male and female Greek Pallas, they were both spear deities; the connection with the Salii seems conclusive. She was an ancient goddess in Pal-. *Palleō* meant am pale (in the face) from any cause—age, sickness, superexcitement, or passion.

Palomantia, the divination which resembled rhabdomancy, used to be explained in the dictionaries as coming from *πάλλειν* to shake. Of course the source of both, and of *πάλος* a lot, is *pal* a rod or spear.

Πάλαι, the adverb which means long ago, of yore, erst, aforetime, may perhaps have had a connection with the Old One whose position in so many mythologies is at the end of the universe-pal; *παλαιμήτωρ*=ancient Mother; and see Palaimōn and PalaMédēs above. The affectionate expression "old pal" which superior persons are now pleased to dub as slang, and which is said to be Rommany,¹ might claim descent from the same great origin.

Palæstra, *παλαίστρα*. I believe the connection between *pal* a pole, and *πάλη* wrestling, might be attempted by means of the locality *Παλαίστρα* where, in the time of Pausanias, tradition still had it that the struggle between Thêseus, *the* god, and Kerkuōn took place. Kerkuōn obviously, like Korkura (Corcyra), belongs to *κερκίς* a spindle. He was a central revolving universe-god, and his wrestling with Thêseus would have taken place at the *pal* or axis. Plato made Kerkuōn one of the inventors of wrestling. The bending down of the tops of the trees which is attributed to him, would again make him central, as referring to the overarching

¹ *pâl* a plank. Grellman's *Hist. des Bohémiens* (French ed.). Paris 1810, p. 296. *pala* lord prince; *palam* my lord; *pale* straw; *pali* lady princess; *palim* madam; *palifo* magnificent; *palo* post prop. (Vaillant's *Langue Rommane*, Paris 1861, p. 120). But there is nothing analogous in Paspati (*Tchinghianés de l'empire Ottoman*, Constantinople, 1870, p. 401) who only gives *palé* behind.

and pendulous heavens-branches of the Universe-tree. Add that he was son of AgaMédês, the central Impeller-God, and there is but little question left. If Sinis, who was also killed by Thêseus, and to whom is credited the same tree-trick, be indeed as is thought the same as Kerkuôn, we should by joining the two names have the *sinister* idea of *turning* to the *left*, or endeavouring to reverse the motion of the heavens (which claims so much attention in this *Inquiry*). Thêseus, the heavens-god, thus fought "for the *right*," for the Law and Order of the Universe, and won. Kerkios the charioteer of Castor and Pollux has obviously a similar etymological signification, from his driving circularly round the heavens. And it is hoped that no one's feelings will be over-shocked by explaining the name of the great enchantress-goddess Circe Κίρκη in the same way. It falls almost too patly into my theory (later on) about turning the wheel of Fortune. Her skill, so supreme as to bring down the stars from heaven, is then prosaically explained away as their bringing low, as they set when she has turned the heavens round to that extent. That explains her connection with Picus the axis-god, and her wand. The remaining a year with Circe (as Ulysses did) then merely refers to the revolution of the annus of the year. This subject might be pursued indefinitely, but not now.

Etymologists have invented no root that will afford us straight-away this indubitably radical and ubiquitous word *pal*, a stake. This is a fact which may well give us pause. They however say that *pale* is a doublet of *pole*; and bring *pole* from a "root *kar*, later *kal*, to go, to drive";¹ a derivation as to which it may be safe to suspend final judgment until further orders, as *r* and *l* can scarcely be permitted to interchange in philological roots.

¹ Skeat's *Etym. Dict.* (1st ed.), p. 454.

4.—The Rod and Rhabdomancy.

FOR some future occasion must be reserved the wide-branching subject of the divining-rod and rhabdomancy. It would seem, however, that the magic rod or wand must be connected with the symbolism of the Universe-Axis. Prof. Robertson Smith says that "No doubt the divining-rod, in which a spirit or life is supposed to reside, so that it moves and gives indications apart from the will of the man who holds it, is a superstition cognate to the belief in sacred trees."¹ Philo-Sanconiathon says rods as well as pillars were worshipped at an annual Phœnician feast.² If the rod, pole, and pillar were identical emblems of the Universe-Axis, it would account for the Romans worshipping peeled posts as gods,³ and would throw a flood of light on Jacob's peeling white stakes in rods of fresh storax, almond, and plane trees (*Gen.* xxx, 37). The rod of Aaron (mountain) that grew, bloomed, and fruited, must clearly be connected with the marvellous Tree, the Mountain, and the Axis.

The middle-age writers on the Occult⁴ put the divining-rod in the same category with the rod of Moses, with which he struck the rock and brought forth water; with the golden sceptre of Ahasuerus, of which Esther no sooner touched the tip than she obtained all her desires; and even with the line in Psalm xxiii: "thy rod and staff, they comfort me." It was also the rod or wand of Pallas Athênê with which she metamorphosed Odysseus in the 13th and 16th—it is golden in the 16th—books of the *Odyssey*. In *Ezekiel* xxi, 21 the king of Babylon "stood at the parting of the way, at the head of the two ways" [at the fork of the roads] "to use divination. He shook the arrows to and fro." Cicero (*De off.* i, 44, 158) in writing to his son used the expression of providing for one's wants as if by the divining-rod: quasi Virgulâ divinâ, ut aiunt. Varro is said (Nonius 550, 12) to have written a satire called *Virgula Divina*. Tacitus described the Germans⁵ as cutting into several pieces a rod (*virga*) from a fruit-bearing tree,

¹ *Relig. of Semites*, 179.

² Festus, s.v. *delubrum*.

³ *De Mor. Germ.* x.

⁴ Eusebius: *Prap. Ev.* i, 10, 11.

⁵ de Vallemont's *Physique occulte*, 1696, p. 10.

marking the pieces different ways, and casting them pell-mell and at hazard on a white garment. The priest or the father of the family then drew conclusions from the lie of the sticks. Ammianus Marcellinus (*I.* 31) described a similar practice of the women among the Alans who foretold the future by very straight rods, cut with secret enchantments at certain times and marked very carefully.

The divining-rod, which in France 200 years ago was generally such a young sapling of the coudrier or nut as sprang naturally forked from near the ground, was to be cut with a single sweep of the knife on Mercury's day (Wednesday) at the planetary hour of Mercury. It was inscribed with certain characters and enchanted with a prayer, now lost to us. Pierre Belon of Mans called it the caducée which in Latin is named *virga divina*, and which the Germans use in spying out veins of ore.¹ Matthias Willenus wrote on the divining-rod a tractate which he called *De vera Virgulæ Mercurialis relatione* (Jena, 1672?). This use of the divining-rod for the discovery of mines must have been of extremely ancient date. The German Benedictine Basilius Valentinus gave seven chapters to it in his *Testamentum* (circa 1490), stating that it was in very common use among the miners of Germany. Georgius Agricola in his *De re metallicâ*, 1550, also treated of it as an ordinary appliance of the German miners.²

Were Hermès, as the emissary of the gods, a messenger who went up and down the Universe-Axis between heavens and earth, it would accord with many points about him: as, his winged wand of gold,³ which would be the symbol of the Axis itself; his phallic symbolism, which also belongs to the Axis; his musical accomplishments, for we have numerous Axis-gods who are musical; his dispensing of good luck, for Fortune's wheel (of the Universe) turns upon his wand, three-leaved and golden; his head-dress, for as Paul de Saint-Victor says⁴: "two light wings quiver on his rounded cap, the vault of heaven in little" (see also "The Winged Sphere").




A remark of Festus here aids me. He said the Greeks used *herma*, ἑρμα, pro firmamento, and one of its significations clearly was a prop or support. This seems to me to be referable to the axis. Festus (as garbled) went on to say that the name of Mercurius—




¹ *Observations*, (1553) i, 50, 16. ² de Vallemont's *Physique occulte*, 1696, p. 10.

³ *Odyssey*, xxiv, 2.

⁴ *Les deux masques* (in *Myth, Rit. and Rel.*, ii, 259).

he must have meant Ἑρμῆς—came from this ἔρμα; and this in my view would make Hermès an axis-, an Atlas-god.

Indeed I think there can be little doubt that the winged caduceus is the winged Axis which turns, or upon which turns, the whole gigantic machine. Perrot and Chipiez (iv, fig. 353) give a "Hittite" caduceus of the Phœnician type ¹ where the round part is a sphere in relief, the sphere on the axis in point of fact. A similar instance is pointed out by M. Goblet d'Alviella² in De Witte and Lenormant's *Monuments Céramographiques*. The wings of the Rod-axis must be allowed the same import as those of the Winged Sphere (see that section) and of Kronos, that is to say the impelling-round, the flying-round, of the Universal Sphere upon its axis. On the (Phœnician colonial) coins of Carthage the  interchanges with the winged sphere  above the horse.³ On stelae of similar origin, the same "caduceus" permutes with the ring (or wheel-tire?) at either side of the cone⁴ (or triangle?). The possibility and significance of this mutation explains itself tout seul on the Universe-rotation theory—and on no other.

M. Ph. Berger connects the Phœnician  with the Hebrew ashêrah,⁵ that is of course (as here abundantly shown) with the Universe-Tree whose trunk is the axis. That the  was used as a war-standard and as a battle-axe—a god's celestial weapon—is clear from M. Goblet's⁶ book above quoted, pp. 288 to 291. Like the , the dokana (which see), and many other supreme symbols, it was sacred and ritualistic, and was also taken to the

¹ As to this symbol, see "The Trident."

² *Migration des Symboles* (1891) 286.

³ *Ibid.* 289 (citing Hunter, table xv, 14; and Lajard pl. xlv, 5).

⁴ *Ibid.* (citing *Corp. inscrip. Semitic.* tab. liv, 368).

⁵ *Gaz. Archéol.* 1880, 127.

⁶ I have to thank M. Henri Gaidoz for drawing my attention to this just-published book (Paris, Leroux, 1891) on the occasion of a visit to Paris (18th April 1891) when this first volume of this *Inquiry* was partly in print. I have much pleasure in directing the attention of students to its numerous well-winnowed, well-grouped, and clearly-presented facts and illustrations. Even setting aside its migration theories altogether (as to which liberavi animam meam in the *Disputatio Circularis*), it is a most able and useful publication. Here and there I kept on fancying as I read on, that M. Goblet d'Alviella was nearing some of the theories of this *Inquiry*; but no: he passed by on the other side.

battle as a talisman, a representative of the great god (of war). Here in this double function, religious and warlike, we have the whole genesis of the inviolability of insignia of authority: the standard, le drapeau, the flag, the ensign, the rod of empire, the regalia, the sceptre, the mace, the wand, the staff of office, le bâton de Maréchal, le verge du Sergent, and even the truncheon truncated of its emblems. In spite of all that, Mercury favouring, the winged ♂ (save for the persistent attachment of ♀ to the planet Mercury, and of ♂ to Taurus, in the almanacks) has now sunk down to a mere dummy stereo or cliché in engravings of Industry and Commerce.

Of course it is the merest puerility to derive Mercurius from merx merchandise, as Festus did. The word is doubtless mer + curius; and curius comes from curis, an Osk word, the Sabine spear (see Index). Merus means pure and, as also meaning "central essential," is put by Mr. E. R. Wharton¹ with the Old Irish medōn, and is so compared with Latin medius, as follows:

"Merus unadulterated: 'central, essential,' = *medus MEDH- Μεθώνη a town, OIr. medōn μέσων, cf. MEDH-J- medius."

"μέσος middle: *μέθ-jos, Lat. medius, OIr. medōn, Got. midjis Eng., OSlav. meždīnu."

Now here we are at once taken to the MeDea class of words (which see), and MerCurius becomes the central-Speargod. There is an old recognition of the first syllable mer- meaning middle in Arnobius (iii, 118)²: Mercurius etiam quasi quidam medi-currius dictus. That is middle-runner (medius + curro).

Mer- is to be found in the names of many other divinities. Μηρος Meros Merus was the Indian Mt. Meru, which the classic ancients considered sacred to Jupiter and Mercury.

A friend has here favoured me with the following note, which seems to run counter to my speculations: "Latin medius (Greek μέσος, Sanskrit madhyas) contains original *dh* which never becomes *r* in Latin. *d* it is true sometimes becomes *r* in Latin, but in that case no Greek or Indian word would show the *r* (as in Μηρος and Meru)."

Merops Μέροψ the putative father of Φαέθων the Brilliant (who was really the son of Hêlios) may perhaps be put in the category of gods in Mer-, as must Meropê daughter of Atlas (or one of the Pleiades, or the daughter of Sol and sister of Phaethôn).

¹ *Etyma Latina and Græca.*

² See also S. Augustine *Civ. Dei*, vii, 14, and Isid. *Orig.* viii, 11.












μέροψ bee-eater, and *μέροπες* men, are here very puzzling. (A god of the West would be a bee-eater, a star-eater, as the constellations set.)

So must Mermeros the Centaur. Here it is impossible to avoid reference to all that is said elsewhere as to Marmar (see Index).

Yama (= restrainer?) the first man is titled Dandî or Dandadhara, the Rod-bearer. The celestial Dandaka forest lies between the heavens-rivers Godâvarî and Narmadâ.

The lituus of the sheep-shepherd was called a pedum (seizer?). It is found in the hands of Pan, the Fauni, Acteon, Ganymede, Attis, Paris, and so forth. But the lituus with which the Roman augur traced his divination templum was the distinctive ensign of an augur, and had been in use time immemorial, as the fact that lituus is an Etruscan word and the preservation of the lituus "of Romulus" in the curia of the Salii¹ might attest. A drawing of it will be found farther on.

The nio-i (Chinese ju-i) is a short curved wand commonly ending in a kind of trefoil. It is used in Japan chiefly by the Buddhist high priests of the Zen sect, and it is generally carved from jade or some other precious stuff.²

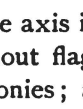
The Egyptian rod or wand was some five feet in length, and held thus . It ended in a flower or a knob, and was a token of command and distinction.³ The god Nefer-Atmu (Ptah's son) rests upon his shoulder the magic wand which looks like a horned serpent , and would thus give a pregnant gloss upon the bible-story of the rods of Aaron and the other magicians. However, the head is said to be a ram's, and its name is ur hekau . It replaced the instrument  in the ceremony of opening the mummy's mouth.⁴ The lituus which was the Roman augur's crooked "crozier"-wand  is found upon the divine headdress  net or  which connects an Egyptian deity with the North, and also upon that    *seket* which implies power over both North and South (see *Sesennu*); but *not* upon that which indicates gods of the south alone, the *nefer* . This seems an important series of facts, as connecting the lituus specially with

¹ Cicero, *Divin.* i, 17.

² Anderson's (most valuable) *Cat. of Jap. paintings in Brit. Mus.*, pp. 32, 66.

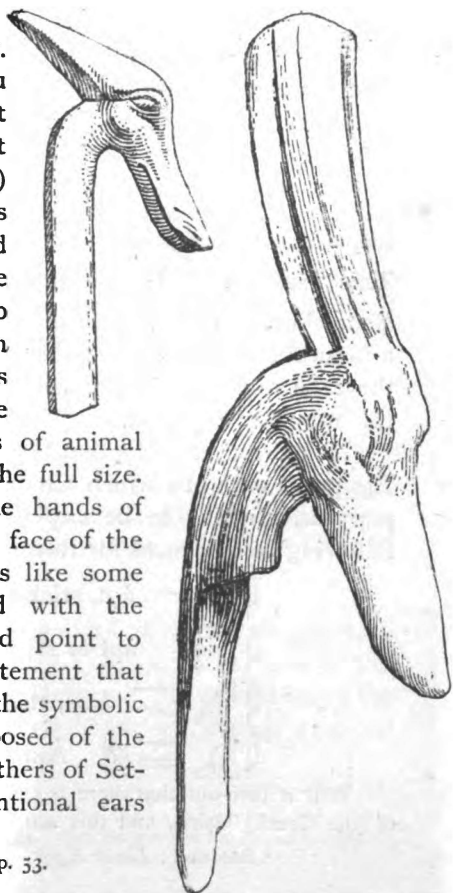
³ Pierret: *Dirt. d'Arch. Egypt.* 112, 213.

⁴ Pierret: *Vocab.* 111, 380.

the North and, as I should be disposed to maintain, with the Northern end of the Universe-Axis ; while the pristine type of all magic rods would be the axis itself. The Egyptian rods were also standards (with or without flags?) in the priest's hands in sacred processions and ceremonies ; and they were then topped with a god's hat, a sacred animal, a naos, a lotus-flower, a sacred barque, and so forth.¹ The uas  or sceptre borne by some gods is clearly a variety of the wand. The "greyhound's" head with ears laid-back which tops it may refer to the dog at the North end of the Axis?





As to these ears, however, Mr. Flinders Petrie's remarkable exhibition of 1890 contained a lintel from the temple of Tehtimes III at Gurob which seemed to me so forcibly to suggest an ass's head on the uas that I ventured to take a rough sketch of it. (Portion of the Aximu have the uas ears.) It is strange enough that in Ovid's (*Met.* xi, 85)

legend of Pan's companion Midas we have both the ass's ears and the wand (under the alias of the reeds that whisper). There is also a horse-eared or ass-eared Irish Lynch. Mr. Flinders Petrie has also in the kindest way lent me for engraving the two examples of animal staff-heads which here follow, of the full size. They were probably held in the hands of statuettes of gods or kings. The face of the smaller, which is of bronze, looks like some antelope, and when contrasted with the ass-head drawing seems to add point to W. Pleyte's somewhat vague statement that "provisionally we might theorise the symbolic head of the god Set to be composed of the oryx or the ass, with the two feathers of Set-Nehes."² The monstrous conventional ears




¹ Pierret, *Dict.* 112, 213.
² *Lettre à Th. Devéria*, Leide, 1863, p. 53.




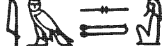
which form the top of the other (a wooden) staff-head, do seem almost to differentiate off into the two feathers of head-dresses. In this case the face is unmistakably like a greyhound; and no one can possibly say that all the three types were taken from any one animal. The connection of Set with this staff or sceptre is of course a moot point, and more may perhaps be said about it under the heading "Set."

The ḥq  or pedum is even more like a bishop's crozier than the lituus. It was a sign of authority (joined to the scourge) in the hands of Osiris and the Pharaohs; and ḥq meant to govern, direct, conduct; and also prince, regent. The uat ' sceptre , with the lotus-flower, is peculiar to goddesses, and is rendered $\sigma\kappa\eta\pi\tau\rho\nu$ in the Decree of Canopus. The word also meant pillar, prop, and adoration. The Sceptre  of King Semempsês  of the first dynasty sometimes differs from the uas at the wrong end of the stick, the South. Mr. Petrie remarks that this figure of Semempsês is the regulation Ptah.

But M. Pierret says (*Dict.* 496) "there was no royal sceptre properly so-called." De Rougé said (*Notice Sommaire*, 86) "the recurved stick has the simple form of the royal sceptre."

This "sceptre"  is still now often carried as a "stick" by the Bedawîn of the Sinai peninsula;¹ and Mr. Petrie says it is evidently a natural branch with the thick stem-part carved into a head. If there be anything in my conjectures about Set (see also Index), this may be important.






M. Pierret² remarks that the use of the head of the stick in the Egyptian oath, to which Chabas drew attention in the Abbott papyrus, remains to be explained. I shall just note down the following coincidences for future examination:


-  \rightarrow âpt , stick, measuring-rod, plank.
-  \rightarrow âpt or âpet , the goddess Thoueris.
-  \rightarrow âms , stick or ensign.
-  \rightarrow âmseth , "funeral genius."

Will it turn-out that there is any connection between the Egyptian name of (the Greek) Osiris, and this uas sceptre? Devéria gave Osiris as Uasri


¹ Baedeker: *Lower Egypt*, 468.

² *Vocab.* 405.






, and it is also given¹ as As-ra, . Is the god's name compounded of Uas and Ra? *As* itself  is Isis, and *as* was also a dwelling ; but she was also called Hes  which was too the name of the sacred heifer adored from the most ancient times of the Egyptian empire; *hes* was also a vase.

Uas as the sceptre  was written .

Uash, to invoke .

Uas, a greyhound,  (see also Index).

Uat, Thebes, .

M. Pierret says  was not always read as uas, and gives as examples  uab and  smu. Dr. Birch gives uab and us for  and .

The following transcriptions of Osiris are from Dr. Birch's *Egyptian Texts*.²


Asar (twice)  4th dynasty.

Asar (once) and Hesar (thrice)  18th "


Hesar  18th "

Asar (four times)  18th "

Asar (four times)  12th, 20th, and 26th dynasty.

Asar  18th dynasty.

Asar  28th "

The god *Âns-Ra*  occurs in the *Per-em-hru*, i.e., "The Book of Coming Forth by day" (Book of the Dead) xlii, 2;³ Wiedemann⁴ gives (among other readings) *Heseri* for Osiris; *Âuser* has also been proposed (as well as *Âuset* for Isis); and the latest and nearest reading for Osiris is

Mr. Budge's *Âsares* .

To these magic wands belong the Staff of Solomon given to King Bahrâm Guhr in the Persian tale by the lord of one of the four cardinal Kâf-mountains of the Universe. It caused any door to fly open, no matter how strong it might be, and even if guarded

¹ Pierret's *Vocab.* 48, 109.

² Bagster and Sons, *n. d.*

³ Pierret, *Vocab.* 37.

⁴ Wiedemann, *Aegyptisches Geschichte*, p. 108.

⁵ Brit. Mus. Papyrus 10,188, Col. xxviii. l. 21. Ed. Budge, *On the Hieratic Papyrus of Nesi-Ansu*, in *Archaeologia*, vol. lii. p. 166.

by talismans and enchantments. In the *Kathâ Sarit Sâgara* whatever is written on the staff of the (male) Asura Maya comes true. In Stanislas Julien's Indian tales from the Chinese the enemies of the Two (demon) Pisashas yield humbly to their staves. In the Tamil *Madana Kâmarâja Kadai*, one cudgel can belabour enemies if aimed at them, and another can put a vast army to death in the twinkling of an eye. In a Norse tale the North-Wind gives the Lad a stick which lays-on when told-to.

It might be asked whether the *sortes Virgilianæ*, the consulting of Vergilius in preference to other authors for omens, may not have been due to a connection of his name with *virga* which, though a common word, was applied to the caduceus of Mercury. This would be one way of accounting for his reputation as a diviner. De Quincey suggested that his necromancing character grew out of the fact that his mother's father was called Magus.¹ But Homer was resorted to for the same purpose.

A strange revival of the rhabdomantic craze is just now in progress ; and the *Fortnightly Review* for August 1890 furnished some interesting information about it. The advancers of this kind of thing are by no means to be set down as "dotty in the crumpet" (as they say in East Kent) : very very far from it indeed, one would guess. "A patient who is not put to sleep, or in any way placed under hypnotism, places his hands on those of a 'subject' who is hypnotised, while an assistant moves a big magnetised *rod with three branches* for a minute or two in front of the arms of the patient and subject. . . . If the 'subject' is a woman and the patient a man, she becomes convinced that she is a man, and talks about her whiskers" [risum teneatis, amici !] "With the aid of a dynamometer you can measure the exact amount of power transferred from the subject to the patient" (!) Remark however the trident reappearing at the end of the Rod.

And, after all, multitudes of very worthy folk still piously and literally believe that the Egyptian magicians "cast down every man his Rod, and they became serpents"; while the greater magician "Aaron's Rod swallowed up their Rods".² Readers of this *Inquiry* should carefully note that Aaron equals Mountain or The High, and that the Universe Mountain-Rod is in all legends the unique Atlas-Axis ; several axis-deities are also seen to be swallowed up by the Earth in the course of the *Inquiry*. The connection of the Serpent and the Rod is also a universal myth, and no instance of it is unimportant.

The blossoming rod is paralleled by the brazen club of Hêraklês, which (apud Lampridium) sweated at Minucia. Another of his cudgels was of wild-olive, and he dedicated it to Hermês after the war with the giants. It took root, and became a monster tree. Euripides called the club of Thêseus EpiDaurian because he won it from the giant Peril'hêtês whom he killed in

¹ One traditional distortion of his name is the Irish hedge-schoolboy's reading of P. Vergilii Maronis as Paddy Virgil the Mariner.

² *Exodus*, vii, 12.

EpiDauros. And Dauros of course is cognate with *δόρυ*, the spear of Krōnos.

The riding of witches on sticks, if one reflects upon it, seems groundless nonsense until connected with the axis conception of the Rod. Of the two omentum-spits (*vapâshrapanîs*) for roasting the navel-fat at the sacrifices in the *Satapatha-brâhmana*,¹ one was quite straight, the other bifurcate on the top, which is like the rod used for water-finding and the uas sceptre.

The beating of bounds (or of boys round bounds) with rods must not be forgotten. At the annual festival of Dêmêtêr at Pheneos in Arcadia the priest hid his face with the round cover of the *petroma* (—the custom of looking in the hat is still kept up in English churches—) and beat with rods the worshippers who filed before him.² But this beating is also to be connected with some prior human sacrifice—perhaps beating to death with clubs.

Ascension-Thursday is the date for bounds-beating with long willow wands peeled or not; and the three days before it are rogation or asking days. The week is called the gang- (*gangan*, to go) or procession-week, a name as archaic as these pagan perambulations, which halted for worship at holy trees and wells. The connection of these processions with the ascension or re-ascension of a heaven-descended deity must again claim attention under the heading of "The Dokana."

¹ J. Eggeling's, ii, 194.

² *Paus.* viii, 15, 1.

5.—The *Fleur-de-Lis* at the point of the Universe-*Axis*.

SURMOUNTED by the fleur-de-Lis, the earth-Axis is depicted pointing to the North on almost every map of every country; and the same symbol of the fleur-de-Lis is found universally on the needles of the most ancient mariner's compasses. "This Mariners Compasse," said Henry Peacham in his *Compleat Gentleman* (1627) "hath the needle in manner of a Flowre-deluce which pointeth still to the North" (p. 65). With this must be bracketed the three-leaved wand of Hermès. Passing by for the moment its by no means inconsistent significance as the masculine emblem of fecundity, the most ancient Egyptian, Assyrian, Persian, Arabic, Armenian, Byzantine, and European examples; whether on sceptres, crowns, helmets, coins, seals, or monuments; whether in mosques or in tombs; in art, in heraldry, in industry, or on playing-cards, show the fleur-de-Lis to be no lily-flower but a triple unison, the emblem of a triad. Its French renown is a mere modern vulgarisation, an adoption during the crusades and dating from Louis VII, about A.D. 1137. It is amusing to find that it was popularly believed that the directors of the Musée du Louvre had added the fleur-de-Lis to the first arrival of Nineveh antiquities as a base flattery of Louis XVIII. It is, I suggest, briefly the emblem of the Chinese Tai-Ki, the origin of all things, with the dual co-principles yin and yang, into which that origin opened or divided.

Tai-ki, the Yin, and the Yang—in Japan the In-yô—form the triad represented by Hatori and Hirata in their cosmic diagrams. The primitive mode chosen by these Japanese commentators for the representation of the triad consists in three black spots shown at the upper portion of a large circle which figures the heavens. The pole-star is the upper part of the heavens, said Hirata,¹ and must therefore have been the habitation of the three primeval kami or gods, who are (1) Ame no Minaka-Nushi, Lord of the Awful-centre of Heaven (not simply "of the middle," or "in the very centre," as it has been rendered), (2) Taka Mimusubi, and (3) Kamu Mimusubi, or


¹ Mr. Satow's *Pure Shintô*, 60, 61.

the ineffably-begotten Taka and Kamu, who can have no connection with the Sun, as has been surmised, but correspond to the Chinese yin and yang, while Tai-Ki is represented by the Japanese Centre-Lord. The true root-signification of Kamu is to be sought in *kami* upper, whence god, and Taka is no more than *taka* height; but both words are obviously adjectival names, and not empty honorifics, as the Japanese Shintôists now seem to think.

It would be impossible fully to develop the remoteness and universality of the fleur-de-Lis emblem without reproducing a great portion of M. Adalbert de Beaumont's Essay on the subject, and some of its 438 well-chosen designs.¹ Suffice it to say that the emblem is here traced farther even than he has followed it, for preoccupied by the flower idea he—in common with the late François Lenormant—makes it the hom or haoma, the sacred plant, the tree of life of Mazdeism. As the haoma or world-Tree myth is in this *Inquiry* identified with that of the Universe-Axis, the conclusion reached by a totally independent path is, I find not without satisfaction, practically the same as that of M. de Beaumont, whose captivating Essay I did not read until this chapter was far advanced. If previous speculations be consulted² it will probably be concluded that we have here too the long-sought origin of the Prince of Wales's Plume (as to which see also the heading of "Feathers").

The Irish emblem too, as well as the French, still retains its triune significance; and thus, though it now grows underfoot, the Shamrock—the word is also in Persian—is to be carried back to the same supernal, universal origin. Wherever the white-skinned yellow-haired Welsh Olwen trod there sprang up four white trefoils.³ Here we have the shamrock and the footprint together. The symbolism of the four-leaved shamrock would refer to the cardinal points (see "The Four Living Creatures"). It may be seen in the palms and (more conventionally) on the breast of "the Buddha of Bengal, as a Brahminical avatar," in Moor's *Hindû Pantheon* (plate 75).



[It should be noted that the Egyptian hieroglyph for East is  which might be thought to be the needle-point. This point is not clear to me.]

¹ *Recherches sur l'origine du Blason; et en particulier sur la Fleur de Lis.* Paris, Leleux, 1853.

² See, for instance, *Fraser's Magazine* for 1881.

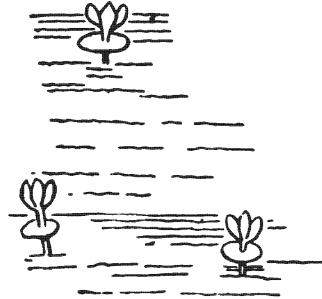
³ Rhys's *Hib. Lects.* 490.

The following emblems, analogous to or identical with the fleur-de-Lis are taken from Moor's *Hindû Pantheon*.

1. pendant lotus-blossom held by four-handed Vishnu (plate 75)



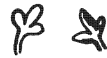
2. lotus-blossoms, chalice flowers that lie, on the surface of the waters whereon floats Nârâyana the Supreme Spirit "moving on the waters" (plate 20)



3. held in left hand of Dêvî (goddess) consort of Shiva (plate 41)



4. these appear right and left of the head of the man-bird-god Garuda (plate 40)



5. three of the numerous sect-marks of Vishnu-worshippers (plate 2)



6. held by four-handed Dêvî-Bhavâni



7. on head-dress of Shiva-Bhairava (plate 95). Compare helmet from Nineveh, p. 64



8. held by four-handed Vyâghra Yâyi (plate 40)



In the Rev. Dr. Wm. Wright's *Empire of the Hittites*, are drawings of several of the triple emblems resembling the fleur-de-Lis and the shamrock which are found among the Khetan ("Hittite") sculptured characters of Asia Minor:



¹ Sir Monier Williams, *Hindûism*, 101; Manu, i, 10.

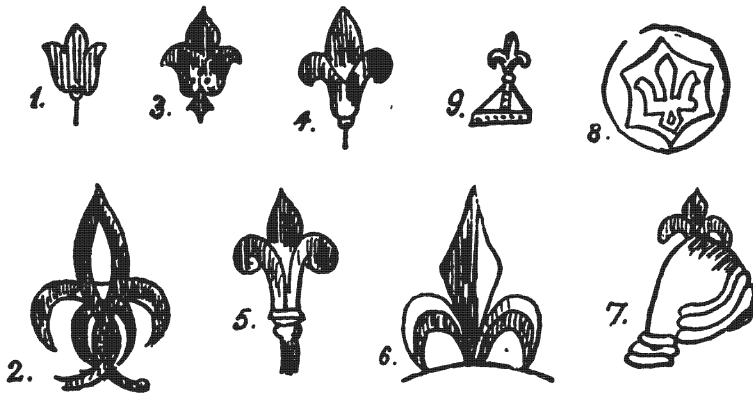


There is another distinct type of flower-and-leaf "Hittite" emblems which may also have a triple significance, as well as a connection with the haoma or soma plant of eternal life :



[Capt. Conder¹ suggests that the first group (of three) mean *life*, and the second group (of three) signify *male*. The fourth of the third group he considers an Aaron's rod or sceptre ; and the fourth group mean *growth* he believes, or *to live*.]



The fleur-de-Lis is shown clearly on the helmet-top of one of the colossal figures at an entrance of Kuyunjik, as engraved by Layard² and now in the British Museum. See also No. 7 just below. Capt Conder notes the fleur-de-Lis as a frequent mason's-mark in Syria.³ A few ancient examples of the fleur-de-Lis are here added from De Beaumont :



No. 1 is from a tomb at Teheran ;
 2, from a Maroccan MS. of the Koran, xiii century ;
 3, from a Kufic MS of the viiith century ;

¹ *Altaic Hieroglyphs*, 65, 57, 102. ² *Nineveh and Babylon*, 462. ³ *Heth and Moab*, 56

- No. 4, Egyptian gold collar ornament ;
 5, handle of an Egyptian wooden spoon ;
 6, on crown of a sphinx ;
 7, Royal helmet, Nineveh ;
 8, Arab coin (from Marsden) ;
 9, crown of King David—Saxon MS. of xith century, Brit. Mus. (from Twining's *Symbols of Christian Art*, 1885).

The North and South emblems for Lower  and Upper  Egypt are triple (and tri-triple) like the fleur-de-Lis, and deserve notice.¹



What is called by the art-experts a "lily" on a bishop's mitre of the xiiith century given by Du Sommerard in *Les Arts du Moyen Age*, is clearly a fleur-de-Lis.

An Arabic name for the star Arcturus (Somech-haramach) is properly Al-simāk al-rāmih, "the prop that carries a spear"-head. Rumh² means the spear-head itself, and I think we thus have the clue to the true origin of the rhumbs of the compass, which has been such a fruitful source of discussions.

The transfer of the word in treatises on navigation from the radius (spear) of the compass to the corresponding line steered on the globe by a ship seems to have been the origin of much of the confusion. Hues says (p. 127) that "those lines which a ship, following the direction of the magnetical needle, describeth on the surface of the sea, Petrus Nonius (Pedro Nunez, 1567) calleth in the Latin Rumbos, borrowing the appellation of his countrymen the Portugals ; which word, since it is now (1594-1638) generally received by learned writers to express them by, we also will use the same." And again (p. 130) "when a ship saileth according to one and the same rumbe (except it be one of the four principal and cardinal rumbes) it is a crooked and spiral line" she describes on the globe.

Another similarly named star is Spica, the corrupt Arabic name for which, Hazimath al-hacel, is for Al-simak-al-a'zal, the unarmed prop.

The Egyptian Ptah was the embodiment of organising motive power, the symbol of the ever-active fashioning generative energy developed from moisture, and M. de Beaumont easily identifies the fleur-de-Lis as the symbol of humidity, fecundity, strength, and kingly power. This accessory significance is attendant upon and concordant with the world-Axis conception. At times the two run parallel, and again they converge and coalesce. Thus while the Japanese savant Hirata, commenting on the collection of Ancient Matters called the *Koshi*, represents the spear of Izanagi and Izanami as the earth-Axis, he also gives it the form of the lingam.³ A leading incident in this myth is

¹ Pierret : *Dict.* 199.

² Hues's *Tractatus de Globis* (Hakluyt Soc. 1889), p. 209.



³ *Pure Shinto*, 67.

the bad form of the goddess Izanami in "proposing" to the god Izanagi. There is a straight parallel in the remarkable Vedic dialogue-hymn in which Yamī urges cohabitation upon her twin-brother Yama.

In the *Nihongi* (Japan-Chronicle) the smith Ama tsu Mara forges a spear in the reign of the second mythical Mikado Suizei. In the *Koshiki* (Ancient-Affairs-Chronicle), however, this smith is called in to the aid of the eighty or eight hundred myriads of deities met in divine assembly in the bed of the tranquil Heavens-river. The straight translation of the smith's name (which, as Mr. B. H. Chamberlain has pointed out,¹ is slurred over by every native commentator) is phallus of heaven. Mr. Chamberlain also connects this Mara deity of heaven with the deity One-Eye of heaven (Ama no Ma-hitotsu); and we shall see elsewhere that the Eye of heaven is at the end of the spear-axis. Again Hirata Atsutane in his *Koshi Den* (Ancient-Affairs Commentary) supposing the spear, Nu-hoko, to have been of iron in the form of the lingam (as above), interprets the syllable *nu* to mean *tama*, which signifies both jewel and ball; the rest of the compound word being *hoko*, a kind of lance or spear. Hephaistos too was a heavenly smith, and made the Zodiac-shield of Achilles and the palace all of brass and sprinkled with brilliant stars which is clearly the firmament; and in his character as the male principle was the mate of Aphrodite herself. On this subject Creuzer made the following observation; without, of course, any knowledge of the Japanese facts:

"Hermes is the divine minister par excellence. He is a mediator-god who puts heaven and earth in communication, and thus conduces to the finishing of the work of universal creation. Such ought to have been the hidden meaning of the mysterious phallos in the religions of Samothrace."²

The Universe-axis is also the connector of heaven and earth.

M. de Beaumont pointed out that the fleur-de-Lis crowns Osiris and Isis as being engendered from the Primeval Ptah,  the most ancient of the Egyptian gods, the Lord of Heaven, the king of the world. It might be added that it is also, in sceptre form, in the glyphic of Ptah himself, the head of the gods, the greatest of them; whose black Apis bull bore a white triangle on its forehead. 

Just as the Chinese Ti (see Index) has been detected in the Scythian Tivus, so M. de Beaumont would see in the fleur-de-lis the Chinese *li*, a governor. I transcribe his remarks:

Li en Celtique signifie *roi, souverain* (page 83, ii^e vol. du *Dictionnaire Celtique*). *Li* en Chinois signifie *gouverneur*, et a dû signifier aussi *souverain*, puisque *lie* signifie *loi impériale* (page 83, *id.*). *Llys* en Celtique veut dire *salle, cour, palais*; Gwer-Lys, homme de cour. En Chinois *palLY*, cour, demeure du souverain (voy. le même Dictionnaire). Faisons remarquer que la manière

¹ *Ko-ji-ki, or Records of Ancient Matters*, p. 55.

² Guignaut's Creuzer, ii, 298.

dont on prononce le mot *fleur ae lis*, sans faire sentir l's est parfaitement d'accord avec l'orthographe Celtique (p. 105).

As to this question of French pronunciation the dropping of the s may be only an archaism, and such is M. Henry Gaidoz's opinion.¹ The English version "flowre-deluce," as above (p. 62) seems to show that the s was pronounced. Altogether, we must not lay more stress than they will bear on these speculations of M. de Beaumont's. It might however be added that the two Rivers (the only rivers then in the Universe) which Brân's ships sailed over, were called the Lli and the Archan.² If we choose to make these the heavens-rivers, we have a water-lily, a lotus (see drawing on p. 64) for the fleur-de-Lli. But this is still much too vague for anything but a mere indication. The Irish "Lochlann like the Welsh Llychlyn denoted a mysterious country in the lochs or the sea,"³ which I should interpret as the Universe-Ocean, the Waters. The name Llian or Lliaws occurs in the Welsh Triads;⁴ and the bursting of the Llyn Llion or Llivon's Lake caused the Welsh deluge. "One of the tarns on Snowdon, several of which have very uncanny associations, is called Llyn Llydaw or the Lake of Llydaw. What can the meaning of the name have been?" asks Prof. Rhys.⁵ Llyr is also a name in the Triads⁶ and so is Lleu, whose eagle-avatar would make him a central heavens-bird-god

We seem to detect the transition of the sceptral form of the fleur-de-lis into the trident-weapon in the following instances taken from Moor's *Hindū Pantheon*:—

1, held by the four-handed goddess Palyanga Bhavāni
(plate 40)



2, held by four-handed Rudrāni (plate 40)



3, held by four-handed Dēvi (goddess) consort of Shiva
(plate 38)



¹ Letter of 21 janvier 1888.

³ *Ibid.* 355.

⁵ *Ibid.* 168.

² Rhys's *Hibbert Lectures*, 96.

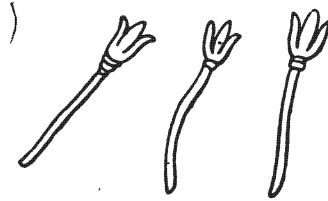
⁴ *Ibid.* 180, 463, 583.

⁶ *Ibid.* 249, 425, 405.

4, held in the uppermost right one of the eight hands of Durgâ (plate 35).



5, these three are held in the hands of "very ancient brass casts" of unidentified deities (plate 99) .



6, held, right and left, in two of the four hands of Dêvi (plate 37)



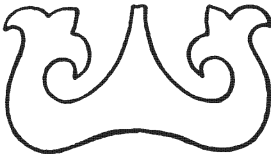
7, held by six-handed Durgâ "killing" (?) Mahishâsura (plate 37). [Moor does not seem to have fully apprehended this group, which may be phallic] . . .



6.—The Trident.

“THE trisûla or trident emblem which crowns the gateways of the tope at Sanchi may be, and I am inclined to believe does,” wrote Fergusson,¹ “represent Buddha himself.” This is a recognition of the supremacy of the emblem certainly; but it cannot be admitted that a triple emblem means but one, unless that one be a three-in-one; and Fergusson put himself a little straighter where he (p. 102) recognised the Buddhist trinity of Buddha Dharma and Sanga, which would parallel the Chinese Tai-Ki Yin and Yang.

Here is a typical outline of the top of the “Buddhist” trisûla.



This particular example (from which the minute ornamentation is here omitted) occurs in the sculptures of Amravati. It is of course ab initio one of the emblems of a triune supreme heavens-god. Siva is commonly represented “holding in his hand a trisûla or trident called Pinâka.”² Colebrook³ pointed out that Trisûla was a surname of the 24th Tirthankara of the Jainas; and they figured the tree-of-knowledge or Kalpavriksha as a three-branched stem on the mitres of the Tirthankaras carved in the Gwalior caves.⁴ This connects the trisûla with the Universe-tree.

In his *Migration des Symboles*,⁵ M. Goblet d’Alviella unluckily adopts the misapprehension which lumps together under the name of trisûla the trisûla or trident itself and the winged wheel (see his pages 294 to 324); and his conclusion is (p. 323) that “la signification propre du triçula reste donc à l’état conjectural.” He admits however one of my contentions in these words—“the trisûla might as well figure in the hands of Hadès or Poseidon,” as among the attributes of Siva. Of course the straight and only strict meaning of tri-sûla is threepointed-pal or spear. He points out how it appears on sword-scabbards [which would be symbolic of a divine weapon]; on banner poles [see my remarks on battle-standards at p. 55]; on the back of the elephant; above the throne of Buddha at Barhut; on Buddha’s footprint [over the winged wheel]; on an altar where it is worshipped; on a pillar enclosed in a stupa; and as crowning staircases [which must be connected with the heavens-

¹ *Ind. Arch.* p. 97. ² *Dowson’s Dict.* 299. ³ *As. Researches* (1809) vii, 306.

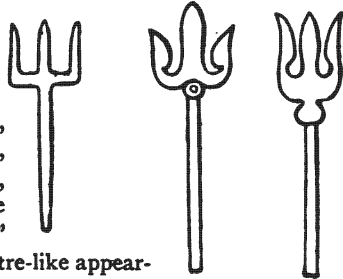
⁴ A. Rivett-Carnac in *Proceedgs. As. Soc. Bengal* xliv.

⁵ Paris, Leroux, 1891.

ladder]. It also opens and closes cave-inscriptions, and forms earrings and neck-pendants [which are simply amulets].

That the compound symbol consists of the trident and wheel was recognised by M. E. Sénart in his *Essai sur la légende du Bouddha*,¹ and the rational simplicity of this explanation is partly admitted by M. Goblet (pp. 300, 301), who also points to Eug. Burnouf's² description of Buddha's head of hair as a ball topped in Ceylon by a sort of trident, while in Java³ the trident surmounts the "rosette" [which I endeavour to identify with the wheel]. Mr. E. Thomas⁴ also has detected *in* the compound symbol [misnamed after the *trisûla* which is only one of its components] the emblem of Dharma the Law; and Mr. Pincott saw in it the Dharma-chakra or wheel-of-the-Law.⁵ But this compound symbol is, as I have stated above, the winged sphere or wheel applied on to the trident or *trisûla* proper, the stem of which is even represented as a pillar or post fixed in its pediment. This is completely accordant with the theories urged in this *Inquiry*, which equate the spear-handle with the cosmic pillar. But we are now anticipating portion of the section on "The Winged Sphere," and it shall therefore only be added here that Brugsch has pointed out in the text of an Edfu inscription that Horus, when transformed into the winged sphere to combat the armies of Set, has a three-pointed spear for his weapon.⁶ The *trisûla* is seen above the ring (or wheel-tire? but certainly not "the sun") on a carving at Budh Gayâ⁷ and, what is stranger still, on an archaic Grecian amphora,⁸ where it seems to usurp the place of the biform caduceus. These latter references are also taken from M. Goblet's new and valuable book, which is hereby again recommended to students in symbology.

[The ancient trident-weapons of India the *pinḍka* or *trisûla* are in great numbers and of different forms. Mr. Râjendralâla Mitra gives the three following forms in his *Indo-Aryans* (i, 313). It is impossible to blink the likeness to the fleur-de-Lis in two out of the three; and my theory, in accordance with what has already been said about that emblem, would be that if they really were weapons, they were also insignia of command. "One, of a short mace-like form mounted with three prongs and a small axe-blade, is peculiar."



The sceptre-like appearance of this "weapon," and the presence of the fleur-de-Lis, are alike for me unmistakable.

¹ *Journal Asiatique* 1875, p. 184.

² *Lotus de la Bonne Loi*, 539.

³ *Boro-Boedoeer op het eiland Java*, Leiden, 1873, plate cclxxx, fig. 100.

⁴ *Numismat. Chron.* iv (new series) 282.

⁵ *The Tri-ratna in Jour.* R.A.S. xix (new series) 242.

⁶ *Migration des Symboles*, 314.

⁷ *Numismat. Chron.* xx (new series) pl. ii, fig. 37.

⁸ *Élite des Mon. Céramogr.* (1868), iii, pl. 91.

Huc¹ saw at Angti, near the Chinese frontier of Tibet, soldiers carrying tridents for weapons. Tridents, pikes, matchlocks and old carbines form the arms of the Chinese "braves" in South Yunnan; to these are added at times huge horse-pistols and a kind of hammer or axe.²

In connection with the subject of the trident may be mentioned the Sanko, or Three-Ancients (?) which is a small brass instrument with three prongs at each end, held when praying by the priests of I know not which particular Japanese Buddhist sect.³ Mr. W. G. Aston informs me there are specimens of the sanko in the British Museum, but I have missed examining them. It is manifestly like what M. Goblet d'Alviella⁴ calls the dordj of the "lamas and bonzes," and it is found in the Sanchi sculptures. This also recalls the Parsi *baresma*. It is well-known also that the Indian temples of Śiva are marked by a trisūla.

In fact the mind should be thoroughly cleared of the fixed idea that the trident is the exclusive personal property of either Neptune or Poseidon.

"We passed a temple," writes Mr. Consul Bourne,⁵ "containing a horrid image seated on a white ox, with a sash composed of human heads round its breast, and armed with a trident and bell. It had six arms covered with snakes, and three faces, with the usual scar in the middle of the forehead replaced by an Eye. An intelligent native told us it was the local god." I draw attention here not only to the trident but to the bell, and also to the Eye and to the three faces and six arms which denote a triad of deities in one. All these points are dwelt on again and again in the present *Inquiry*; and here we find them all combined on the image of a "local" god in an out-of-the-way corner of South West China, at Ssü-mao-T'ing, among the Pai-i Shans, on 9th January 1886. I cannot help thinking this a little extraordinary.

The trident survives otherwise in the same locality among the Chinese braves. To an adverse criticism of the arm they carried (writes Mr. Bourne)—the *cha* or trident, a 3-pronged fork stuck on the end of a 6-foot pole—one of them objected emphatically; and continued much as follows: "Those old barbarians [the Shans and Lolos] are very tough; sword wo'n't cut nor bullet pierce them; what you do is to tie the man up; then you lay his back on a flat stone, and run this trident into him. If one man can't get it through him, two

¹ Travels (Hazlitt's translation) ii, 286.

² A. R. Colquhoun's *Across Chryse*, ii, 53, 57.

³ Hephburn's *Dictionary*, sub voce.

⁴ *Migr. des Symboles*, 126.

⁵ *Journey in South West China*. Parly. Paper C. 5371 (1888), p. 19.

or three can ; therefore the old barbarians fear the trident, and it is indispensable to us who guard the frontier" (p. 21). If one were to allow one's imagination to run away, here is a parallel naturalistic to grotesqueness of the treatment meted out with his ἀρνῆ by Kronos to Ouranos.

A curious trident, with one prong turned back, is figured in the modern imperial Chinese edition of the *Chow Li*, the ceremonial repertory of the Chow dynasty 3,000 years



ago. The prong called the blade is knife-edged on the outer side, and is three-fourths of a (Chinese) foot long ; the stabber is longer and thicker, and the recurved prong is the strongest of the three.¹ (See also "The Weapons of the Gods.")

On p. 68 have been given some transitional examples connecting the fleur-de-lis sceptre with the trident. The following, which complete the series and the connection, seem more decidedly tridential. They are all from Moor's *Hindû Pantheon*. I trust that I am not out-tiring the reader ; but I know not of any better aid to the comparative study of symbolism than the grouping of its forms in this manner :

- 1. held by four-handed Kandeh Rao (*i.e.* the great-god Mahâdêva) plate 23



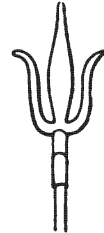
- 2. held by four-handed Bhairava, the destroying Shiva (plate 24)



- 3. held by ten-handed ape-headed Hanuman, the Ape-man-god (plate 93)



- 4. held by a four-armed Shiva (plate 13)



¹ Biot : *Le Tchou-Li*, 1851, ii, 495.

5. held by four-armed five-faced Mahādēva-Panchamukhī (plate 15). One of these five heads is placed above the other four which face the cardinal points, thus giving us the Chinese view of the five quarters (see Index).



6. held by four-handed elephant-headed Ganēsa (plate 45). It is also found in two of the four hands of Indra seated as Mahût on the three-trunked elephant of the Universe. The recurving shows it to be the ankus goad of the Mahût which, used as a shepherd's crook over the setting-on of the elephant's ear, makes him lie down.



7. held in left hand of Dēvī (goddess) consort of Shiva (plate 41). This form seems highly archaic



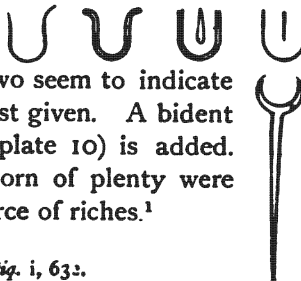
8. sort of flesh-fork held downwards by Durgā slaying Mahishāsura (plate 34).



These three tridential forehead sect-marks of Vishnu-worshippers are also from Moor (plate 2).




It is impossible to quit the trident-symbols without any mention of the *bident*, which we must intimately connect with the dual conception of the supreme deity. Here are four other sect-marks of Vishnu-worshippers (Moor, plate 2), of which two seem to indicate the transition to the triune sect-marks just given. A bident sceptre or weapon as held by Vishnu (plate 10) is added. The bident (*δίκελλα*, bidens) and the horn of plenty were attributes of Ploutôn or Plouteus, the source of riches.¹




¹ F. Lenormant in Saglio, *Dict. des Antiq.* i, 632.

Mr. Aston informs me he has seen the trident carried before a Korean ambassador in Japan ; and he rather thinks the trident was formerly not uncommon in Japan itself.

The Gái-Bolga or barbed weapon of the Irish Cúchulainn, which he wields from below or from above, and with his feet or with his hands,¹ seems to be an Axis-Trident ; probably that double trident, North and South,  which archeologists call "the thunderbolt."

When the Satyr attempts violence upon Amumônê, daughter of Danaüs and Elephantis, Poseidon throws his trident at him, and, missing the Satyr, implants the weapon in a neighbouring rock whence issue three water-jets (a Moses-miracle) that become the Lernian fountain.²

The (Phœnician colonial) "caduceus" of Carthage  is a bident on the sphere (see "The Rod") ; or rather, taking in the stem, a *dvisûla* (to manufacture a word for comparison with *trisûla*) compounded with a sphere. Remember *sûla* = spear or pal ; the *dvisûla* is thus a twy-pointed spear. There can be no doubt whatever, from the monuments, that the resemblance of the *trisûla* to this "*dvisûla*" or caduceus is (as this *Inquiry* seeks to expound matters) due to the one being a symbol of divine duality, the other of a divine triad. M. Goblet d'Alviella, in contrasting the two, adds on in each case³ the \bigcirc which seems to me to indicate the sphere, orb, or wheel ; and in the case of two *trisûlas* he adds on the sidewings of the wheel or ring ; but he also duly records⁴ how M. Ch. Lenormant and the baron de Witte recognised the idea of sexual duality, of an HermAphroditê in a single divine entity, as being conveyed by the caduceus. For me, the duality, sexual or other, is indicated in the simplest way by the dual termination of the stem, just as the triple end indicates a triad.

Caduceum was a herald's staff, but its conjectural formation "quasi from *cădūcus*, stick of *fallen* wood,"⁴ is most unsatisfying. Caduceus being (like the Greek *κηρύκειος*) adjectival, baculus or baculum was supposed to be understood. Bac-ulum is compared with *βάκ-τρον* staff and *βάκ-της* strong, which are both (by an unconvincing etymology) brought from *βαίω* I walk. It seems to

¹ Rhys's *Hib. Lects.* 441, 481.

² Hygin. *Fab.* 169.

³ *Migr. des Symboles*, 304, 316.

⁴ Wharton's *Etyma Latina*.

me that we must not here wilfully shut our eyes to the obvious *Βάκ-χος*, nor to the fact that Bactria holds the same relation to *βάκτρον* and *βακτηρία* (staff of office, prop) that Doria does to *δóρν* shaft. We thus unfold an important connection between the great, the supreme, god Bacchus and the stability of the axis-Shaft, in which he accords with Ptah and the *ṯaṯ*.

"Odinn died in his bed in Sweden," says the Inglinga saga, "and when he was near his death he made himself be marked with the point of a spear, and said he was going to Godheim."

[The twelve *godes* or *diar* or *drotnar* of Odinn were obviously cognate to our *god*, as the name of a deity. They (or the priests who represented them) directed sacrifices and judged the people, and all the people served and obeyed them.]

"Niord died on the bed of sickness, and before he died made himself be marked for Odinn with the spear-point."¹

There is a useful illustration of Athenaia and Poseidon (from a vase in the Bibliothèque Nationale) given in Harrison and Verrall's manual on the Mythology and Monuments of Ancient Athens.² The spear and trident are there unmistakably important.

The Finnish Hephaistos, Ilmarinen, forges for his brother Wainamoinen, in the 46th rune of the *Kalevala*, a spear of wondrous beauty out of magic metals, and a triple pointed lancet with a copper handle, for fighting the great bear Otso of the North-land.³ This is a clear trident.

It would however be satisfactory if, while upon this subject, the trident of Neptune could in any sufficient way be accounted for as being connected with that of Assur and that of Saturn, and therefore, as I venture to maintain, with the Polar deity. The most ancient Cretan coins show the Phœnician god *Tân* (translated Poseidon by Philo of Byblos) with a fish-tail, that is as a fish-god, and holding a Neptune's trident. The name of this god is found, too, in composition in the Cretan *Itanos*, from *i-tân*, isle of *Tân*. Now *Tân* was son of *Yâm*, son of *Ba'al*, son of *Il* (or *Kronos*).⁴ Did the trident thus descend from *Kronos* or *Saturn* to the sea-god *Poseidon* or *Neptune*? That *Kronos* was prominent in the worship of Crete is abundantly clear from the fact of human sacrifices having been there, as in *Rhodes*, offered to him.⁵

¹ *Heimskringla* (Laing and Anderson) 1889, i, pp. 281, 282, 267, 270.

² Macmillan, 1890, p. xxvii.

³ Crawford's *Kalevala*, pp. 661, 662.

⁴ F. Lenormant: *Orig. de l'Hist.* ii, 544, 545.

⁵ Porphyry: *De Abst.* ii, 197, 202.

Again, in the *Satapatha-brâhmana* a fish appears to Manu, is adored by him, and tows Manu's ship during the deluge over the Mountain of the North, Manu came down as the waters receded, and that is what is called the descent of Manu on the Mountain of the North.¹ This fish-god becomes Brâhmâ in the *Mahâbhârata*, and Vishnu in the *Purânas* (*Matsyavatara*).

But in the Chaldean account of the deluge, the fish's part is taken by the god Êa (also qualified as Shalman, that is Saver) who is essentially the Assyrio-Babylonian ichthyomorphic god.² Now, that Êa and Kronos are parallels admits of little doubt,³ for the Greeks translated Êa by Kronos, as they did Bel by Zeus. And not alone is Êa spoken of on the Chaldean tablets as the "Lord with the clear-seeing Eye," but also as "the motionless Lord"⁴ —which seem to me to be epithets peculiar to the polar divinity.

Furthermore, Êa is the male of one of the primitive pairs that issue from the primordial humidity which affords the farthest-back connection possible in mythological time with an Ocean parentage and habitat.

It is not likely now that anything can ever be safely based upon the lost Black Stone of Susa, but that clearly, in General Monteith's drawing,⁵ exhibits a trident in a prominent position.

Poseidôn says in the *Iliad* (xv) : three brethren are we and sons of Kronos, whom Rhea bare : Zeus and myself, and Hades is the third, the ruler of the folk in the underworld. [This seems to give Poseidon the earth ; Zeus keeping the heavens.]

Poseidôn in the Orphic hymn to Equity is called the marine Zeus : *πόντιος εὐάλεος Ζεὺς* ; and in the explanation of his trident given by Olympiodorus (on the Gorgias), Zeus is called celestial, Ploutôn terrestrial, and Poseidôn of a nature between these. This in fact gives us what Proclus (in *Theol. Plat.*, 367) also says upon the subject. Zeus holds a sceptre because of his ruling judicial powers ; and Poseidôn has a trident because of his middle situation.⁴ If this means anything at all it must mean that he is the middle prong of the trident representing a three-fold Zeus, a triad of supreme gods, and that that is why he holds the emblem.

Homer (*Il.* xiv) makes Hera say to Aphrodite : "I am going to the limits of the earth, and Ôkeanos father of the gods, and mother Têthys who reared me duly and nurtured me in their halls, when far-seeing Zeus imprisoned Kronos beneath the earth and the unvintaged sea." Here are recognitions of the springing even of the gods from moisture, and of the infernal position of the fallen Kronos.

Münter⁵ recognised a relation between Poseidôn and Ôgenos,

¹ Prof. Max Müller : *Skt. Lit.* p. 425. Muir : *Skt. Texts*, ii, 324.

² *Orig. de l'Hist.* i, 422 ; 387, 564 ; 505, 393.

³ Walpole's *Travels in Turkey*, ii, 426.

⁴ Taylor's *Paus.* iii, 254, 268, 269 (notes).

⁵ *Relig. der Karthager*, p. 57.

the archaic god-name (indicated by Suidas) from which Ôkeanos seems to have come. Poseidôn, says K. O. Müller, seems clearly connected with pontos pontios potos potamos, used for sea rivers and waters generally. The radical weakness of all the theories of Neptunus (Poseidon) and his trident seems to lie in the total ignoring in this connection of the Universe-ocean, and the limiting of the mythologist's purview to some earthly pond like the MediTerranean sea.

The horses of Poseidon cannot be disconnected from the legend in the Iliad (xxiii, 346) of his changing into a horse, while Demeter became a mare. In those forms they begat the horse Ariôn. Poseidon's position as a supreme central deity of the first rank is here evident in his being mated with Demeter.

Mr. Gladstone in his *Homerology*,¹ points out that "Poseidon is the god who may specially be called the god of horses in Homer; and the relation is one which it is quite idle to refer to the metaphorical relation between the foam of waves and the mane of the animal, or between the ship and his [the horse's] uses on land."

This seems to me to be one more element in the proof of Poseidon's being originally a central supernal god, the deity of the Universe-ocean—not merely of terrestrial seas—the god of moisture, the ruler of Water, the earliest co-productor (with heat) of life, the deity of the Watery Sphere surrounding the Universe, which was borne along in the general revolution by the horses of Poseidon. Virgil calls Neptunus "Saturnius domitor maris" (*Æn.* v. 799).

If the word *napât*, water, does indeed turn out to be of kin with *Neptunus*, as some German scholars theorise, it would be a help to my arguments, when the central idea of *Apâm-napât* is kept in mind. And again, if the Old Irish *triath* sea "helps to explain the Greek Triton, the Sanskrit *trita*, and the Zend *thrîta*,"² I think we must go a little farther and attach the whole of these, as well as the trident, to the central triad conception.

Dr. Schrader says that Sanskrit *nápât*, *náptar* = 1, grandson; 2, son; 3, descendant in general. Avestan *napât* = grandson. Vedic *apâm napât* = offspring of water, cannot = Neptunus, for *napât* has nought to do with water;³ unless indeed (as I shall add) Neptunus = simply "son of" (god). Does -Unus in Nept-unus, Port-unus, and so on, mean simply One?

¹ *Contemp. Rev.* xxvii, 811 (1876).

² Dr. I. Taylor's *Orig. of the Aryans*, p. 306; *Rel. Thought and Life in India*, i, 346.

³ Jevons's Schrader's *Prehist. Antiq. of Aryans* (1890), pp. 374, 412

This ordinary term of apâm napât appears as âptya (also son of the waters) in Trita âptya¹ or Traitana, the Firegod, which gives some sort of a connection of napât with Neptunus through Tritôn.

Thêbês is called Tritônian in the *Argonautikôn* (iv, 260). There is also the Tritônian river of seven streams (iv, 269). When Athênê sprang in bright armour from her father's head she was washed at the waters of Tritôn (iv, 1311). From a rock near the lake Tritônis (iv, 1444), when kicked by a giant, instantly gushes forth a spring (another Moses-miracle). Tritôn (iv, 1552) bestows the clod of earth which makes the island Kallistê (alias the Earth). Tritôn is here unmistakably a water-god, and his name indicates the trident which Poseidon carries.

And have not the place and functions of Poseidon at long last descended to the Eastern St. Nicholas, many of whose churches replace the former sanctuaries of the Greek god; the Greek sailors praying to the Saint in tempests or for a fair wind, just as their progenitors did to the sea-deity.

Darmesteter's *Zend Avesta*, i, lxiii.

7.—The Δόρυ and Ἄρπη of Kronos.

WITH Izanagi's spear when combined with the triple emblem must, I would further suggest, be classed also the δόρυ and the Ἄρπη of Kronos. According to Hesiod, the weapon of Kronos was a scythe of astonishing size, made of a shining diamond; and it was made for the god by his mother Γῆ the Earth. Sanchoniathon said that Kronos caused to be made a ἄρπη and a δόρυ of iron. It is well-known that the Greek word for diamond ἀδάμας really means adamant, that which is indestructible; and such I suggest—and not diamond—may be its real significance as the material of the weapon of Kronos.

The first mention of ἀδάμας is said to be in Hesiod¹; and then and thenceforward, in the sense of an everlasting substance which was a trade secret with the gods, it remained confined to theological poetry. Of it were made the helmet of Hēraklēs,¹ the ἄρπη of Kronos,² the chains of Prometheus,³ and the plough of Aιῆtēs.⁴ There is no doubt that the term was applied to the natural magnet, although Pliny⁵ gave the adamas an antimagnetic virtue. I do not desire to press too hard the other meaning, loadstone; though it is tempting and (especially in connection with the iron, σίδηρος, which Philo-Sanchoniathon reported as the material) would come to the support of the theory mentioned farther on as to natural magnets. It must be added that the original meaning of the Japanese word for the spear material, which is rendered "jewel," is also doubtful.

The ἄρπη of Kronos, generally rendered scythe or sickle, whether in translations or in works of art representing the god, has often been presumed to have given the astronomical sign of the planet Saturn, ♄.

The ἄρπη is I think susceptible of another very archaic interpretation. Our *harpoon* comes from the same root, and the meaning of an agricultural instrument may be comparatively modern: it would not suit a nomad people for example. This line of thought might give us something resembling the trident which is found as the emblem of Saturn on Roman medals, and thus the epithet sharp-toothed *καρχαρόδους*, which describes the object in

¹ *Scutum Herc.* 137.² *Id. Theogon.* 161, 188.³ *Æschylus, Prom.* 6⁴ Pindar, *Pyth.* iv, 397; *Argonaut.* iii, 1285, 1325.⁵ *Hist. Nat.* xxxvii, 61.

Hesiod, would present no difficulty. What I suggest is that the ἄρπη must have been the head of the δόρυ or spear, and that the triple point of the head would thus connect it with the "fleur-de-Lis," the emblem of the triad, at the Northern point of the Universe-Axis.

Pausanias (vii, 23) gives us the scythe or sickle idea in the legend about Kronos throwing the instrument with which he mutilated Ouranos into the sea from a promontory named Drepanon near the mouth of the river Bolinaios. But this legend seems to contain a mere *nominis umbra*.

The ithyphallic statues of gardens had a wooden scythe or reapinghook which Columella joked at as a scarethief—"prædoni falce minetur." It is also mentioned in the *Priapeia*, xxix—"falce minax;" and there was also a long overtopping pole behind the figure, which was used to hang a scarecrow on, apparently; for Horace says:

Ast importunas volucres in vertice arundo
Terret fixa (*Sat.* viii, 6).

Hermês beheaded Argos with a harpê, which is shown as a sickle on a gem of green jasper.² According to one account, Hermês first put Argos to sleep with the sound of his flute, and then cut off his head with the harpê;³ by another report he simply killed him with a blow of a stone. Hermês also gave l'crseus an adamantine harpê to kill Medousa.⁴

Dr. O. Schrader equates the "sickle-shaped knife" for cutting corn, ἄρπη, with the Old-Slavonic srǫpǔ; and Mr. Wharton adds Old-Latin sarpo to prune, and OHG sarf sharp.

Apollodorus preserved a myth which makes the serpent Typhon despoil Zeus of his thunder, and also of the harpê which had been before him the weapon of his father Kronos⁵; another myth makes Zeus fight and lop Typhon with the harpê. The Thracian gladiators used a harpê in the public games.

The δόρυ spear or dart is constant in the myth of Prokris and Kephalos (to which we must not turn aside), and the custom of planting a spear in the grave at a funeral (ἐπιενέγκειν δόρυ) is even connected with this myth. "Some say that it was EreChtheus who made the spear be driven into the grave."⁶ But we can afford a smile at these conjectures, when we find the similar custom, with poles, among the Tartars (see Index).

The Thracians, wrote Clemens Alexandrinus⁷, first invented what is called a ἄρπη—it is a curved sword.

¹ De cultu hortorum, x.

² Ovid, *Met.* i, 671, 721.

³ *Bibl.* i, 6, 3, 8.

⁶ Istros, *Frag.* 19 (Didot i, 420).

² Tassie-Raspe, *Catalogue of gems*, 1182.

⁴ *Apoll. Bibl.* ii, 3, 2; ii, 4, 2, 8.

⁷ *Stromata*, i, ch. 16.


Here are given illustrations of :



“The mutilation harpê of Kronos or of Saturn,” from Winckelmann, *Pierres gravées de Stosch*, p. 24, No. 5; Schlichtegroll, *ibid.* xv.



“The harpê of an antique form (ensis falcatus) and the globe ;” from an Etruscan scarabeus. Tassie, *Catalogue*, pl. xiv, No. 758 : Böttiger, *Kunstmythologie*, i, tab. i, 4. This is the sign of the planet Saturn ?

Harpê in a bas-relief of the quondam Musée royale of Paris. Millin, *Monum. Antiq. inédit.* i, pl. 23. It looks somewhat like the Egyptian reaping-hook, the ma ,



which we now know (thanks to Mr. Flinders Petrie) to have been originally a sickle made of the jawbone of an animal, with the teeth left in.

One of the leading myths which we have not hitherto been able to explain to ourselves is the sowing of the serpent's teeth by Kadmos son of AgEnor. Apollonios of Rhodes said¹ that thereafter he “founded a race of earthborn γαιργενεῖς men from the remnant left after the harvesting of Arês' spear ;”² which is not self-explanatory. Can it refer to teeth having been archaically used for spearheads (for we are certain that they were used in these Egyptian reaping-hooks); and also to the flint weapon-points being found everywhere as if sown broadcast? And would this throw any new light on Samson's (reaping?) exploit with the “new jawbone-of-an-ass ?”³ (Compare the beaks, claws and horns, p. 91.)

On correcting the proof of the foregoing sentence, I find in Seyffert's Mythological Dictionary⁴ that “the invention of the saw, which he copied from the chinbone of a snake,” is ascribed to Talôs, the nephew of DaiDalos. Now when Kadmos, helped by Athênê⁵ Ὀγκά, killed the monstrous python-serpent of Arês—for this drakôn was depicted as a great boa in ancient art—either the goddess or he (by her advice) sowed its teeth,⁶ which produced the armed Theban giants called Spartoi, whose name was brought, by what I suggest was a punning shot, from σπείρω, sow.

The root is *spar*, but another view may be held, that the real origin of Spartoi, and also of σπάρος esparto-grass, still exists in the obvious English

¹ *Argon.* iii, 1187.

² Mr. E. P. Coleridge's version, p. 138.

³ *Judges* xv, 15.

⁴ English ed. (1891) by Nettleship and Sandys, p. 171. (No authority cited.)

⁵ Eurip. *Phoen.* 667, 670; Apoll. *Bibl.* iii, 4, 1, 4.

words spar (a bar, pole, yard), spear, spur, "Aryan" *spara* a dart. Nor does the original sense of *σπείρω, σπαίρω*, to beget, to shake, seem to have been merely the scattering of vegetable seeds with the hand. The words may have existed before agriculture was dreamt of.

The idea I throw out is that what were fabled to have been sown were the flint weapons, the dartheads and spearheads, that were found in the soil as if they had been sown broadcast.

Arma antiqua manus ungues dentesque fuerunt,
et lapides et item silvarum fragmina rami.

(Lucretius v, 1282.)

(This, in one aspect, is a doublet of Deukalion and Pyrrha's creation of mankind by throwing stones.) The next step in my theory is that these flints were mixed up with those put into jawbone-sickles (and saws) to replace the natural teeth, and that something like this is the rationale of the myth. And we must not forget that Dêmêtêr, as the universal mother, *πάντων μήτηρ*,¹ *παμμήτηρ*,² *παμμήτειρα*,³ produced the first men, *χαμαιγενεῖς ἄνθρωποι*.⁴

The sowing of the Roman Campus Martius by Tarquinius Superbus (the High Turner of the heavens) is an obvious mythic doublet of this story of Kadmos.

If there be anything in this speculating, then we may perhaps flash another light on the above "harvesting" in the *Argonautika*. A legend of Corcyra (see p. 33) anciently Drepanê, related by Aristotle, said that Dêmêtêr there taught the Titans to harvest with a *δρεπάνη* or sickle that she had begged of Poseidôn, which drepanê she then buried, and so gave its name to the island.

In the following century however, Timaios⁵ (260 B.C.) said that the name came from the drepanê with which Kronos maimed Ouranos, or Zeus cut Kronos.

A similar story was told of Cape Drepanon in Sicily; and we here may clearly have what was wanting, the putting into the ground of the teeth or flint-teeth in the jaw-sickle. The drepanê, plucker, from *δρέπω* pluck, must have been a very primitive article, its name belonging to a previous hand-plucking of the ears.

If we are to see a celestial meaning in the Titan's harvest, it was perhaps a doublet of the shearing or skinning idea, of the golden fleece, and was thus a figure for the golden grain of the starry heavens.

I must not omit to note that the helper of Kadmos was probably not Athênê at all, but some local goddess who became absorbed in Athênê; for the name Ὀγκα is the obvious feminine

¹ Hesiod *Op. et D.* 565.

² Æsch. *Prom.* 90.

³ Homer *Hymn* xxxiii, 1.

⁴ Hesiod *Theog.* 879; Homer *Hymn in Cer.* 352.

⁵ *Frag.* 54 (in Didot, i, 203).

of ὄγκος, who was similarly made a son of Apollo. Now one sense of ὄγκος was a barb—modern Greek ἀγκάθι thorn (compare ἄκανθα), ἀγκίστρι hook. We still say “toothed” for barbed, which in modern Greek is ὀδοντατός.

There still survive such strange human weapons that I think it may be said that he who would identify the ἀρη with a sickle, and a sickle only, must be a bold man indeed. Mr. Consul F. S. A. Bourne¹ describes one weapon as being very common all over the Yünnan province: It is a rod of iron about 3 feet long, with a sword-handle at one end, and at the other a bar at right angles to the rod about 5 inches long, pointed, and sharpened on the inner edge. Asked what it was for and how used, one man replied: for men or wild beasts; it would give a stab by striking or a cut by pulling. This weapon is called *kou-lien* (hook).

The thyrsus of Bacchus was frequently considered as hiding a spear-head under its foliage.² A bas-relief in the Vatican shows the point coming through, and the correct term seems then to have been θυρσόλογχος (Diod. Sic. iv, 4). This blade became a lanceolate leaf. Note (see p. 92) the connexion here between Βάκ-χος and Βάκ-τρον.

Professor Tiele duly rejects the “crescent” interpretation of the weapon of Kronos, though Arjuna uses a crescent-tipped arrow in killing Karna; and it is scarcely necessary to allude to the theories which make the harpê either the rainbow or the Milky Way. It has also been rendered scimitar, which would bring us round to the supreme god of the ancient Scythians, Tivus, the Brilliant, the Heavens, who was also, like the supreme deity of the Jews, their god-of-battles, and was represented by a dart or a lance fixed on the mound of assembly and sacrifice,³ whence Tivus had also the names of Dart (Scyth., Kaizus; Goth., Gaîsus⁴) and Lance (Kaztus and Gazds). Herodotus (iv, 62) however made the Scythian god’s emblem a very ancient sword-blade, which was actually worshipped; and this opens out a wide field for comparisons with the divine swords of Japan.

Apart from the well-worn old Western cliché about the turning of the sword into the ploughshare, we have the mythic sword of the god Susa no Wo the Impetuous-Male of Japan, which sword is called the grass-cutter (kusanagi no tsurugi or tachi), and in it we must see the sickle into which the divine harpê also dwindles. It

¹ *Journey in S.W. China*. Parly. Paper C. 5371 (1888) p. 9.





² Macrob. *Sat.* i, 19; Diod. Sic. iii, 65; Lucian, *Bacch.* 3.



³ Bergmann’s *Gylfa Ginning*, p. 270.



⁴ See also Mr. Wharton’s *Etyma Latina*, s.v. *gaesum*

reappears as the heavenly sword sent down to Yamato-Take, and is one of the three treasures (with the mirror and the stone) of the regalia of Japan.

The Fire deity in Japan has for one of his names the Kagu-hammer of Fire, Hi no Kagu-tsuchi (as to which see Index); he was the son of Izanagi and Izanami, and his father cut off his head with a ten-handed sword (to-tsuka tsurugi) which was called both the Wohabari of the heavens and the strong or sacred Wohabari (Ame no Wohabari and Itsu no Wohabari). Wo-ha-bari is dimly explained as Point-blade-extended,¹ which would suit the Axis-spear. This sword is deified afterwards as a Kami who dwells in the Rock-Palace (ihaya) by the source of the heavens-river.² He also blocks up and turns back the heavens-river, and blocks up the road to his abode, so that no other god can get to him. Here is a reminder of the Flaming Sword of the Hebrews.


The Egyptian royal blade called χepesh  was compared by Champollion to the harpê. The word χepesh also means the ox's foreleg, shoulder, , of which it is said to have the form (though this is not explained). It is royal, and thus perhaps an executioner's as well as a sacrificial knife. The god Mentu holds it (as war-god?). According to the ancient Amhurst Papyrus "the august mummy of the king" (in a record of the opening of a royal tomb) was "found near the divine χepesh." This χepesh knife (or leg-of-beef) is also mentioned in the funereal rituals as a northern constellation; and the leg-of-beef  "has given its name to the constellation of the Great Bear" says Pierret.³ There may thus not be much danger in suggesting that this hieroglyph  may have originally meant the Great Bear, the form of which it resembles. Have we not here too a supreme connexion with that most widespread custom of divination by the sacred sacrificial shoulder-blade-bone? We have

 χep, thigh.  χepesh, shoulder (fore-thigh).

 mā, shoulder.  mā, to immolate.

 χepesh, Ursa Major.

 and  χepesh, royal blade.

 χepesh, power, strength.

The Berosus account of the production of Heavens and Earth is old and strange, but quite on the lines of the theories I here advance; and it was confirmed by one of the Chaldean tablets discovered by the late Mr. George Smith. The demi-urgos Bêlos or Bel-Maruduk struggles with the goddess Tiamat, one of the personifications of primordial humidity, darkness, and mist, and cuts her in

¹ *Kojiki*, pp. 34, 31, 29.

² *Ibid.* 100.

³ *Dict.* p. 165; *Vocab.* p. 237.

two ; making of the lower half the Earth, and of the upper the Heavens. The tablet says "he made also the scimitar (*sapara*) to pierce the body of Tiamat," and "the Lord also drew his scimitar, he struck her ; he brought to the front the cutting weapon ; he broke her stomach, her inside he cut, he split her heart." This has a strong resemblance to the weapon of Kronos, and also to the Egg and the egg-opening ideas.

The Scythian dart or lance, too, at once recalls the magic lance of Alexander at p. 36 ; and according to the guide-book of Pausanias (i, 1 & 2) an Athenian statue of Poseidôn represented him hurling a spear at the giant Polubôtês. In the temple of Athênê at the Piræus too, he adds, the statue of the goddess held a spear (as did the Trojan Palladium).

The Chairôneans, further wrote Pausanias (ix, 40), venerate above all the gods the sceptre which Homer (*Iliad*, ii) says Hephaistos made for Zeus. This sceptre Hermes received from Zeus and gave to Pelops, Pelops left it to Atreus, Atreus to Thyestes, and from Thyestes it came to Agamemnon. This sceptre, too, they call *The Spear* (*δῶρυ*) ; and indeed that it contains something of a nature more divine than usual is evident from hence, that a certain splendour is seen proceeding from it. The Chairôneans say that this sceptre was found in the borders of the Panopeans (Πᾶν, Ops?) in Phocis. There is not any temple publicly raised for this sceptre ; but every year the person to whose care this sacred sceptre is committed, places it in a building destined to this purpose ; and the people sacrifice to it every day, and place near it a table full of all kinds of flesh and sweetmeats.

There is a passage in Justinus (xliiii, 3) which clearly refers to this. At the origin of things, he says, the men of old adored lances as immortal gods ; in memory of which worship, lances are added to the statues of the gods to this day. (*Ab origine rerum, pro diis immortalibus veteres hastas coluere ; cujus religionis ob memoriam adhuc deorum simulacris hastae adduntur.*)

The horse-god Aswatthâman, son of Drôna the son of Bharad-wâja, threatened Phâlguna (Arjuna) with the spear of Brahmâ ; but Phâlguna "opposed the spear of Brahmâ to the spear of Brâhma."² This spear of the son of Drôna is pointed with red-hot iron and directed against Uttarâ (goddess of the North?) ; it seems to become five spears ; but Bhagavat opposes to it his own spear Sudarsana

¹ F. Lenormant's *Orig. de l'Hist.* i, 124, 506, 508, 511, 512.

² *Bhâg.-purâna*, i, 7, 29 ; 8, 8, &c. ; 8, 24 ; 12, 1 ; 15, 12.

(which is also the name of the chakra of Krishna, which is also called Vajra-Nābha = the Navel-Vajra ; the vajra being a circular weapon with a central hole. It was given to Krishna by Agni).

The spear of Brahmā is called Brahmasiras, and is appeased on encountering the splendour of Vishnu (Bhagavat). Hari is praised for saving from the spear of the son of Drōna. The burning spear Brahmasiras, thrown by Aswatthāman, burns and kills the child Parikshit that Uttarā was bearing in her womb, but the child was recalled to life by Bhagavat (Krishna).¹ Siva (or Indra) gave his spear to Sūta, "the charioteer" (Karna), in exchange for his divine cuirass. But all this conception of the spear (while in the divine names used a connection with the North and the heavens-omphalos are made certain) dovetails inseparably into those of the divine chakra-weapon, and the trident ; as is excellently illustrated in the last passage here taken from the *Bhāgavata* :

Like one who wants to cast a curse at a Brāhman, Hiranyāksha [golden-eye, the chief of the Dāityas : demon-giants who are scarcely to be distinguished from the Dānavas] seized his spear armed with three points, resplendent, insatiable as fire, and directed it against Yajna [sacrifice, who had taken a visible form ; victim ?] This weapon, launched with vigour by the great hero of the Dāityas, and shining in the mid-heavens with a splendour that was immense, the god severed with the keen edge of his Chakra (iii, 19, 13).

The Phœnician heavens-god Baal-shāmāyim by Īl ; Osiris by Typhon (Tebh ?) ; Typhon and Set by Horus ; Ouranos by Kronos ; Kronos and Typhon by Zeus ; Dionusos by the two other Kabeiroi ;² Adonis and Odin by boars ; Attis and Odin and Êshmun and Ra³ by themselves or others ; the Herm-Aphroditean dæmon Agdistis by all the gods,⁴ were each and all similarly mutilated. The disablement was common towards captives in all ages, and was probably enforced against the older males by the younger in the days of pristine innocence. The usual mystic explanation of this typical mutilation of the god now current is the fall of the year, the winter fall of the sun. But another is easily possible.

The Samoan heavens at first fell down and lay upon the Earth until the arrowroot and another plant, or the god Ti-iti-i, pushed the heavens up.⁵ The Mangaian sky was in a similar position until the sky-supporting god Ru set to work.⁶ In New Zealand, says Mr. Lang,⁷ the heavens and earth were regarded as a real pair, Rangī and Papa, of bodily parts and passions, united in a secular embrace. Dr. Wallis Budge here suggests to me the apposite and happy

¹ *Bhāg.-purāna*, i, 18, 1 ; iii, 3, 17.

² Clem. of Alex.

³ *Peremhru*, ch. 17. Th. Deveria : *Cat. des MSS.* 42.

⁴ Pausanias, vii, 18. There is a curious parallel to the myth of Attis and his bride in a Japanese myth of Amaterasu and Susanowo (Chamberlain's *Kojiki*, p. 54) which would bear investigation.

⁵ Turner's *Samoa*, p. 198.

⁶ Gill's *Myths and Songs*, p. 59.

⁷ *Myth. Rit. and Rel.* i, 253, 302.

parallel of "the Egyptian idea that the (feminine) heavens came down and lay upon the Earth all night until Shu (the sunlight?) lifted her up each morning. Sky was Nut; Earth, Seb." [The incorrigible gardener's connexion of the moon with the sowing of seeds comes in here too.] The Heavens and Earth are in the Veda, says Dr. Muir, constantly styled the parents not only of men but of the gods. Mr. Lang applies the same explanation to Kronos and Gaia; and cites the Maori's god Tane-Mahuta sundering the heavens and the earth by cruelly severing the sinews that united them. This view of the mutilation of Kronos fits in admirably with the phallic view of the pillar that represents the Axis which joins heavens and earth; and the mutilation of the heavens-god would then be "another account" of the separation of heavens and earth; both accounts being fused into one perfect account in the Maori myth and also in Hesiod (*Theog.* 175-185) where Ouranos approaches Gaia *from a distance*, and Kronos then commits the mutilation. This seems to me to be of first-rate importance in expounding these myths; and I owe the idea to Mr. Lang, who, however, does not carry it into the axis-myths. The myth of Attis and Kubel  would then be only a variant, and the eunuch-priests of the Earth-goddess would explain themselves.

See also p. 38 *ante*, to which the following addition may here be made. The Earth was adored in China, says De Groot', under the name of Ti K'i 地祇, for which he selects the equivalent Earth-goddess, because 氏 after a proper name is a female determinative. Another name for the Earth was Heou T'ou 后土 Empress-Earth. In combination with the heavens-deity, the expression "Emperor-heavens and Empress-Earth," was used, 皇天后土.

F tes d'Emoui, i, 147.

8.—Divine Names in Harp- and Dor-

HARPA was the spouse of Kleînis, who sacrificed asses in the temple of Apollo among the Hyperboreans (that is at the farthest north, the pole). This Apollo forbade—showing how ancient the accusations about ass-worship are—but two of the children of Kleînis continued the sacrifices, while two others—Ortugios and Artêmichê or -cha—became converts. Apollo raged, and father and children were (all equity has been muddled out of the myth) changed into birds; Ortugios not into an ortux or quail as one would have expected (which supports the derivation of Ortygia as a name of Dêlos which has been given on p. 32, above) but into an aigithalos (titmouse) a bird hostile to Bees, and Artêmichê into a piphinx (lark). [Note that these bird-names were foreign to Greece, and that the nymph Klêis and her sisters brought up Bacchus in Naxos, and that Kleîa was a daughter of Atlas; also that kleidomantia was divination by a key or keys. Can all such names, and the terminal syllable of so many god-names, -κλῆς, have to do with key in the sense of the key of the arch (κλῆς, bar, key; Old-Irish clúi nails; English slot bolt)? I return to this in the section on "The Arcana."]

Harpasos was another son of Kleînis.

Harpagos (or is it Har-pagos?) was a horse of the Dioscures.

Harpalê (or Har-palê?) and Harpiaia (?) were a dog and bitch of Aktaiôn's.

Harpalukos and *Harpalukê* must be a pair. The first taught HêraKlêis, so that he was an ancient of the ancients. Of Pelasgos and Meliboia (the heavens Bee-goddess?—daughter of Ôkeanos), or else of Pelasgos and the nymph Kullênê, was born Lukaôn, king of the Arcadians, who had by many wives fifty boys that in pride and impiety surpassed all mortals. Among them were *Pallas*, *Harpaleus*, *Harpalukos*, Titanas, Kleitor, and Orchomenos.¹ One myth makes Harpalukos father of Harpalukê, who lived on mare's milk and was an amazon. She was otherwise the most beauteous daughter of Klumenos, king of Argos the heavens, or of Arkadia the polar heavens. Pherecydes² said Klumenos was one of the numerous sons of HêraKlêis and Megara. He was thus one of the Idaian Hêraklidês. Apollodoros³ made Klumenos son of Oineus (king of Kaludôn) and Althaia (daughter of Thestios). Other genealogies are numerous. He was king of Orchomenos and son of Presbon (*i.e.*, The Old One), and was killed by a Theban with a stone; or the son of Phorôneus (= the hidden?), father of mortals, and Chthonia (daughter of Kolontas, or by other accounts the sister of Klumenos). He was also king of Êlis, driven therefrom by Endymiôn. Or again, Klumenos was the son of Hêlios and father of Phaithôn by Meropê (or Phaithôn was the son of Hêlios by Klumenê the wife of Merops). Klumenos was also a companion of Phineus and killed by Oditês (a centaur) at the wedding of Perseus. These must all be differing accounts of the same divine personage, and the genealogical inextricability is typical of his earliness. It gives me great satisfaction to be

¹ Apoll. *Bibl.* ii, 1, 7; iii, 8, 1.

² *Frag.* ii, 30.

³ *Bibl.* i, 8,

here able to quote F. Lenormant's endorsement of both K. O. Müller and Preller: "Il ne faut pas, comme l'ont très bien vu Ottfried Müller et Preller, attacher plus d'importance qu'elles ne méritent à ces variations de généalogies." (He is dealing with ErusiChthôn's parentage.)¹ Ploutôn was also called Klumenos; but Pausanias (ii, 35, 3 to 7) described a field of Klumenos as well as a field of Ploutôn behind the temple of Démêtêr at Hermionê of the *Δρύονες*. F. Lenormant² interpreted *κλυμένος* as "heard not seen" (which would be The Word, the wind?). The divine names in *κλυ-* badly want a threshing-out.

Harpalukê (who was espoused to Alastôr)³ was possessed by Klumenos her father, but she killed her son (also her brother) and served him up to her (and his) father in a Pelops, sacrificial-cannibalism, myth. Or again, she was the daughter of (the heavens-) Law-bearer Luko-urgos (Lycurgus). She became a bird. There was a girl's song called *harpalukê* which was perhaps comparable to the men's song *harmodios* mentioned elsewhere.

Harpaleus—see Harpalukos.

Harpalion (or Ἥαρ-παλιὸν?) son of Pulaimênês king of the Paphlagonians (compare Paphos).

Harpê, one of the amazons who helped Aiêtês king of Colchis.

harpê (ἄρπη) the weapon of Kronos, Hermês, and Perseus; the sword curved at an obtuse angle of the Thracian gladiators. Hermês was called *harpêdophoros*. Also a kite or falco gentilis.

harpax (ἄρπαξ) drawing to itself, a thief; but

harpacticon, sulphur (Pliny xxxv, 25, 50) possessed the virtue of drawing things to itself.

Harpês was one of the Cyclops (sons of Ouranos and Gê, or of Koïlos and Titaia).

Harpinna, daughter of Asôpos and spouse of Arês.

Harpies (Ἄρπυιαι, Harpyiae). Hag-visaged vulture-bodied monsters with hooked beak and claws and pendant dugs. (See more of them under the head of "Divine Birds.") Harrison and Verrall's *Ancient Athens* (p. lxxx) says:

"they are called Arepuiai in early art;" but may there not here have been some confusion with the feather-shooting birds of Arês in the *Argonautika* (ii, 1033, 1083)? Apollodoros⁴ made the two Harpuiai begotten by Thaumás (son of Pontos and Gê) out of Êlektra. He also named them Aellô (storm?)

¹ Saglio's *Dict.* i, 1039.

² Art. on Ceres, in Saglio's *Dict.* i, 1025.

³ Mr. E. R. Wharton gives "ἀλάστωρ avenger, accursed: ἄλη *ἀλάζω, 'making or made to wander'" (*Etyma Græca*). The Alastôrês were inimical genii. We seem to have here a straight parallel to the Avestan notion of the evil-working pairikas, the wandering planets. Alastôr would thus be a Vagabond (planet). He was also a horse-god (of Ploutôn's). His brothers, by Nêleus out of Chlôris, were Asterios, Radios, the protean PeriKlumenos, and eight more (a Twelve in all) with a sister Πηρώ, who has a strange resemblance to peri = pairika.

⁴ *Bibl.* i, 2, 6; i, 9, 21.

and Ôkupetê (swift-flight), alias Ôkuthoê (swift-swift) or, according to Hesiod, Ôkupodê (swift-footed).

The connexion between the artificial weapon harpê and the natural weapons of the prey-birds is what strikes me most in these words. We have it in the totally independent myths of the Harpies and of Harpa, Harpasos. The identical same thing in another form of words is seen in the close connexion and confusion of Picus the pike-god with picus the pie-bird. Is the conclusion to be that the beaks and claws of birds were some of the first, as the most ready, of the spear-points used by primæval men? (See also what is said a little lower down as to the horn of the δόρξ tipping the δόρυ spear, and as to teeth on p. 82.)

The flight of the Harpies and their swooping and snatching of their food, and their defouling habits as they fly, must be taken from the great predaceous night fruit-bats; as anyone who has lived among these last may testify. The chasing of the Harpies by the prodromoi (the precursors of day?) also proves them night-hags. The bird-vampire idea of the Striges among the Romans¹ may have had a similar origin (strix screechowl; striga witch).

[Harpocratês or Harpocras is omitted, being a Greek misconception of Egyptian mythology.]

δόρυ. Let us first take δούρας, δόρας, δόρυ, a spear, lance, pole, beam, timber; and (δούρον) δούρα, timber, poles, spears. Here is a resemblance to the Latin axis, which meant plank as well as axle. It is worth noting that δορίπαλτος, a brandishing of the spear, is a duplication containing both δόρυ and παλ and thus showing—what is in fact evident—that these two terms for the spear came from different languages or tribes. Δόρυ is matched by the Avestan dâura which meant timber also (see “The Gods of the Druids”).

δόρξ a gazelle, antelope, wild-goat, would be so-called from the horns, which may also have tipped the spear. This word also appears as δόρκη δόρκος δόρκων and δόρκας (Latin dorca and dorcas) which last gives

Δόρκας (Hebrew, Tabitha) a woman's name. This we must connect with the worship of Ashtoreth and Artemis. Wild-goats were sacred to the Arab unmarried goddess at whose shrine women, whom the Arabs compare to antelopes, prostituted themselves; and the bovine antelope botha was in South Arabia connected with the worship of Athtar, the male counterpart of Ashtoreth. On Phœnician gems the gazelle is a symbol of Ashtoreth. There were golden gazelles

¹ Ovid, *Fast.* vi, 101, etc.

at the Zem-Zem well of Mecca.¹ This explains why the prostitute's quarter was called, as in Rhodes, Keratohori, horned-village; and also the depositing of horns (cornua) against the doors of the Roman meretrices as late as the 15th and 16th centuries;² and further the whole grotesque symbolism in the laughing to scorn of the horn, the horn, the lusty horn,³ which thus primarily luded to the wife, and only by a ricochet to the husband. [I am of course here abandoning the gladness of the soft black eye, and the derivation of *δόρυ* κ.τ.λ. from *δέρω* to see; Old-Irish *derc* eye, Sanskrit *darś* see.]

Δορκεύς was a dog of Aktaiōn's. Was it a deer-hound?

Δορκεύς was also a son of Hippokoōn, and named a fountain in Sparta.

Δόρδιον a phallic deity to whom, said Athenæus (citing Plato's *Phædo*), women made offerings.

Doris daughter of Ôkeanos, sister and wife of Nêreus, and mother of the fifty Nêrêides or Dorides. (She was mother of Suma or Συμέ, mother of Chthonios.)

Δωριεῖς, the Dorians, claimed descent from Dorus the son of Hêllên, son of Deukalîon. The Three Eyes that were the guides of the Dorians, and the Triopon promontory, are notable. The Rhodians spoke Doric. There was the Dorian nox and the Dorian ignes. Note here the insuppressible relation of the Dorian tribe-name to the *δόρυ* shaft or spear, which closely belongs to the connexion (p. 84) of the Bactrians with *βάκτρον βακτηρία* a staff or prop.

Dorion was a Danaid.

Dorippê was mother of Spermio (query related to spear, spar a pole, sparus) *ὄλω* (= vine?) and *Elais* or *Elaiia* (= olive-tree). The father of these three nymphs, who all changed to doves, was Anius king and high-priest of Dêlos. (Anius must be connected with the Semitic An, Anu?) This myth is extremely like that of the Hesperidês.

Doritidê was a name of the Gnidians for Aphroditê.

Dorpetia, the first day, the feast-day, of the mysterious Apatouroi; a commentary on which here would interrupt the connexion.

dorsum or *dorsus*, the spine. This word is said by the etymologists to be related to *δειράς*, *δειρή*, *δειρή* a mountain ridge;⁴ but surely *δόρυ* is the next-of-kin? Mr. Wharton compares the Old-Irish *druim* with both *dorsum* back and *δειρή* as neck⁵—the word that means neck ought to be a subordinate word to that which implies back (bone) and neck.

DoriKlês, one of the numerous "heroes" in -klês. *DoriKlos* son of Priamos (Priam) was killed by Ajax.

DoruKleus was the son of Hippokoōn, and both father and son were killed by HêraKlês (Apoll. Bibl. iii, 10, 5).

Δορύ-λαιον the Phrygian place-name seems to be compounded of spear + stone, *λᾶς*. And so does the name which was perhaps its origin, that of

¹ Prof. Robertson Smith. *Kinship and Marriage*, 194, 195, 298.

² *Statuta urbis Romæ*, etc. 1558, lib. iv, cap. 23.

³ *As You Like It*, iv, 2.

⁴ Curtius i, 291; Fick i, 616—cited by Prof. Skeat.

⁵ *Etyma Græca and Latina*.

Doru-las, the companion of Perseus and Peirithoös—the latter the son of Ixion, the king of the Lapithai, and the consort of Hippodamia. DoruLas was a centaur, killed by Theseus or by Alkuonê (also changed to a bird). Compare DoruLas with PalLas, *ante*.

δορυφόρος, the spear-bearer, was a famous statue by Poluklêtês.

9.—Natural Magnets ; Meteorites ; Bêth-Êls.

N*NATURAL MAGNETS.* The existence of the so-called fleur-de-Lis on the northern point of the magnetic needle, as here explained, may point to a far-back time, long before that needle was thought of, when natural magnets of magnetic oxyde of iron—so common a mineral in Northern Europe—were sacrosanct symbols, holy stones, dedicated to the worship and instinct with the divinity of Tai-Ki, Tai-Yi, or Shang-Ti, the Great Supreme, the Great First, the Uppermost, the Polar centre of the Universe, during long ages before it dawned upon men to turn their mysterious properties, all so gradually ascertained, to the traveller's and to the mariner's use. These magnets would have been first devoted to acts of worship, and to the definition of the sacrificial worshipping position ; and the periods of their deflections to west or to east may, it is scarcely fanciful to reflect, have boded calamities or the reverse, while their direct pointing to the Polar Star would have been of happiest augury.

Let us adventure such a supposition as that the production of sound in a piece of iron when suddenly magnetised or demagnetised—which *we* have now for some time known to be a scientific fact—could have been demonstrated to the deeply reverent generations of far-back men who “invented bêth-Êls, manufacturing animated stones.” What an irrefragable confirmation it might have been to them of the faith that was in them. Add this to the fact that magnetism disappears at a high temperature (say in the sacrificial fire), and we should have—if we could permit ourselves to think it—not alone Êl entering the bêth, the god entering the stone, but leaving it, and re-ascending into heaven, with the smoke and savour of the burnt offering.

F. Lenormant identified the god El Gabal (whose name was taken by the frantic fanatic Heliogabalus, as high-priest of the sacred stone) with the old Chaldean god of cosmic fire, Gibil, who was also called the god of the black stone. The Semitic word *gabal* too, means lofty, and is used in Aramean and Syrian place-names to imply heights.¹ (See also p. 116). Here the central fire of the

¹ Reville, *Relig. sous les Sévères*, 242.

Universe-wheel (which I have to defer till later on), the black stone, and the height of heaven, are all brought together.

The extremely early religious relation which is here sought to be established between, let us say, ironstone and fire would naturally have led to the presence of both stone and fire at in or on the sacrificial altar where victims were first burnt to the supreme cosmic Northern ruler and Swayer of the Universe. And we do actually find in archaic China "a precious stone" and the victim ordered to be both placed upon the pyre for the "smoking sacrifice."¹ The Chinese cyclopedia called the *Wu tsa tsu* (end of 16th century) mentioned that "if the magnet-stone be heated, its fluid evaporates, and it is no longer sensitive."² And this theory of mine may even point to the manner of the first smelting of an iron ore as an accident in the sacrificial fire.

Meteorites. I would not here be misunderstood as controverting, in favour of the natural magnet, the other and the hitherto favourite meteoric origin of sacred stones, meteors containing as much as 90 per cent. of iron. The two origins would have been independent, it is true, but not antagonistic. They are not alone compatible, but would have been mutually-supporting tenets, facts, of primeval stone-worship. One class of stones came from heaven; the other pointed there. "So shakes the Needle, and so stands the Pole."³

"A diamond-bearing meteorite recently fell in Siberia; while in the Deesa meteorite we have a splinter from a vein of iron injected, it would appear, into a previously existing rock on some unknown planetary globe."⁴

Münter's well-known dissertation on bethels and heaven-fallen stones did not suggest the magnetic theory of "animation" which I have here started. He points out how they were, both great and small, preserved in temples for worship; and how the smaller, as being less potent, served as domestic talismans or as charms and gri-gri of the diviners and astrologers. Creuzer quoted Mone's authority for the suspension of many ærolites in our day in the German churches.⁵

The fall of ærolites, generally accompanied by the visible luminousness of the meteor and an explosion, was confounded in past times with thunder,⁶ and the popular belief still is that the thunder-

¹ G. Schlegel: *Uranog. Chinoise*, 277.

³ Klaproth, *La Boussole*, 97.

² *Don Juan*, i, 196. ⁴ *The System of the Stars*, by Agnes M. Clerke, 1890, p. 87.

⁵ Guignaut's Creuzer, i, 90, 555.

⁶ Th. H. Martin: *La foudre etc. chez les anciens*, 175, 178, 195, 206.

bolt is a stone. Böttiger¹ and F. Lenormant considered that the Cretan legend of the Kronos-swallowed divine Zeus-stone arose in an ærolitic baitulos there adored as an image of Zeus or as Zeus himself. The stone adored on Ida appears to have had the same origin.² At Pessinonte a stone fallen from the heavens was adored as the image of Cybelê,³ being afterwards removed to Rome by order of Attalus of Pergamos.⁴ It later formed the face of her statue and was silvered over.⁵ It was small, dark, with projecting angles, and of irregular shape; an ærolite, doubtless. Pindar, seeing a stone fall with flames and noise, devoted it to the Mother of the Gods.⁶ "I have seen the baitulia flying in the heavens," wrote Damascius; and it was even believed that the stones retained after their fall the divine power of again at times flying through the air in the midst of a globe of fire. A very strange (and questionable) instance is the colossal emerald of the temple of Melqarth at Tyre (Herod. ii, 44) which (according to F. Lenormant) was described in the Sanchoniathon fragments as a star which fell from heaven—*ἀερονετῆ ἀστέρᾳ*—and was picked up by Astartê. But Herodotus speaks of two columns, the one of gold, the other of "smaragd which shines by night mightily."⁷

[The Brontes, Cerauniæ, and Ombriæ of the Greeks and Romans are dealt with later on.]

The Loadstone. Abel Remusat, in the *Mémoires* which he published in 1824, said that the polarity of the loadstone had been discovered and put into operation from the remotest antiquity in China, and this the Abbé Huc endorsed.⁸ But the earliest use of the magnetic needle in China is not, as it seems to me, to be sought for in a *mariner's* compass, but in the geomantic instrument used in the Feng-Shui hocus-pocus which still exercises a supreme hold over the whole nation. This consists of the 8 glyphs or graphs or grams or changes of the *Y-King*, from \equiv (S. or N.W.) to \equiv (N. or S.W.), ranged round a circle, with inner compartments indicating planetary, elementary, stellar and animalistic lucky or disastrous influences. The whole 64 (8 ×

¹ *Ideen zur Kunstmyth.* ii, 17.

² Claudian, *De rapit. Proserp.*, i, 201.

³ Appian. vii, 56. Herodian i, 11. Amm. Marcell., xxii, 22.

⁴ Livy, xxix, 2; 10, 4; 11, 5, 8.

⁵ Arnob. vii, 49; Prudentius.

⁶ Saglio, *Dict. des Antiq.* i, 643, 644.

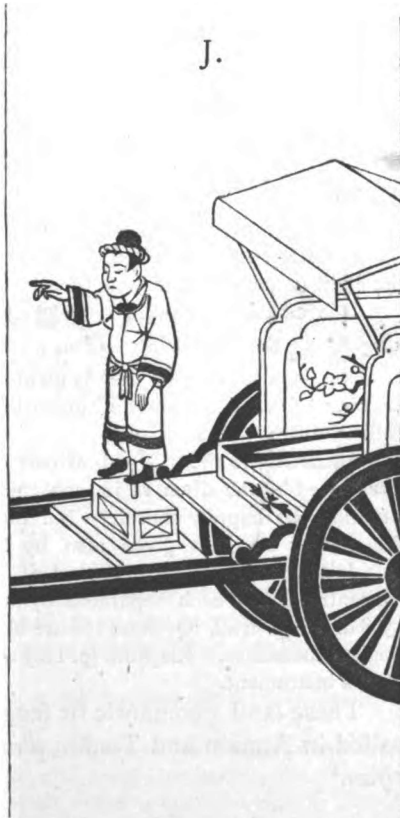
⁷ See also Pliny *Hist. Nat.* xxxvii, 5, 19; Movers *Phoen.* i, 345, 80.

⁸ Huc's *Travels*, i, 244.

8) of the doubled or reinforced signs are sometimes displayed ; and in their centre pivots the magnetic needle,¹ which thus has (and may from an untold antiquity have had) no connexion whatever with navigation, but only with Earth (and Heavens) worship. Does not this view considerably change the venue as to the "invention" of the mariner's compass, or rather move (for the first time ?) a previous question ?

Klaproth (as I now find on this 18th of May 1891) had approximated to this in 1834,² but without formulating a conclusion of the leading sacred importance that I am inclined to lend to my own theory.

The more modern employment of the loadstone in China, he says, was to make compasses with needles that, either floating on water or suitably pivoted, turned in every direction. The more ancient usage was to employ loadstones and magnetised iron in the south-pointing cars, *che nan k'ü* (or *ch'ê*) 指南車, on the axle or front of which pivoted a small upright figure carved in jade or wood, whose right arm extended in front always pointed south, by means of course of a magnet concealed in that limb. Such a wagon always preceded the chariot of the Emperor, said the *Tsin chi*



¹ Eitel's *Feng Shui*, pp. 35 to 43.

² Lettre à A. von Humboldt sur la *Boussole*, p. 71.

(? shu), and the *How chow luk* (by Ts'ui Paou) says they were given as Emperor's presents to the great dignitaries of the kingdom (319 to 351 A.D.). These carts or wagons were also used in journeys, and indeed it stands to reason that the land-traveller's use of the magnet may well have been older than the mariner's. Here are figured after Klaproth these little mannequins, one C the Chinese in Jade (16 inches high), from Wang K'e's cyclopedia the *Santsai fu-hwuy* (1609); the other J the Japanese, from the great Japanese Encyclopaedia (vol. 33), but doubtless there copied from a Chinese print.

These figures were also used for laying out temples, as the Chinese cyclopedia (v. 10) says: "In the years Yanyow (1314 to 1320 A.D.) it was desired to fix the aspect of the monastery of Yao-mu-ngan, and it was used for determining its position." Here, I think, fengshui, of which Klaproth knew nothing, must also come in. Biot¹ added that the cars were kept in the imperial palace, which was always regularly aspected in all its parts.

We seem to have an exact parallel to this Chinese usage, by which diviners work the astrological compass for laying out buildings, in the notorious fact that the Roman land-surveyors plotted out their ground exactly in the same way as the augurs did their templum; and it is pointed out under the head of "The North" how we even still owe the cross-walks of our kitchen-gardens to that very practice.

But Klaproth also named the Chinese "astrological compass," which shows the eight famous Kwa round the needle, and which I here figure after him.

It is called, he says, lo king 羅經 or 徑, the regulated directions; or lo king 羅鏡 the regulating mirror; and also fung kian 風鑑 winds-mirror. Lo king is also used of the nautical compass. Biot (p. 827) mentioned the *Lo-king Kiai*, a description of this lo king published in 1618, which Stanislas Julien brought to his notice.

According to the "Grand Mirror of the Manchu and Chinese Tongues," it was used by the diviners in constructing a house, to determine whether its situation was happily chosen.² But the figure I give is simple compared with the greater compass given also by Klaproth. Its elaborate complication forbids reproduction here at present. It consists, outside the needle, of 15 concentric circles each separated by radii into from 8 to 360 divisions, making 1368 divisions in all. Of these 168 are blank, leaving 1200 with astro-nomical and -logical characters. Klaproth (p. 116) said he knew nothing whatever of the use of this instrument.

These land geomantic or fengshui compasses must be what are called in Annam and Tonkin *d'ia ban*, earth-plates, 地盤, Chinese *tifan*.³

¹ P. 825 of his *Note*.

² Klaproth, *ut sup.* 109.

³ Klaproth, *ibid.* 36.

Ed. Biot, who verified every fact here compulsé by me from Klaproth,¹ added some important facts of his own seeking on this subject. The *Yüeh-hai*, a cyclopedia of the early 12th century (first printed edition 1351), is one of the best works of its class,



(Next the needle are the 8 kwa,² then come the 12 cyclic signs or double-hours, then their animals, then the animals' names, then the 8 chief rhumbs.)

¹ See Biot's *Note* in the *Comptes rendus* of the Académie des Sciences (1844), xix, 822 sq.

² It will be seen that the positions here of the four which correspond to the four on the Korean flag in the section on "The Tomoye," are not identical with the positions of these last. This is because there was a posterior recasting of all the eight in China by Wên Wang, which is the arrangement given in this compass. (See both in Mayers's *Manual*, p. 385.) The character 丑 in the ring outside the kwa is shaky.

said Wylie,¹ though requiring to be read with discrimination. This *Yüeh-hai*² quoted from Han Fei (who lived in the 3rd century B.C. said Wylie p. 74; who was a Taoist philosopher of the middle of the 4th century B.C. said Biot p. 824) the following passage: "The ancient sovereigns established sse-nan (point-south) to distinguish the morning-side from the evening-side"; and a commentator adds in the *Yüeh-hai*: "the sse-nan is the che-nan-ch'ê" (point-south-car). [On this Biot remarked that sse-nan and che-nan are still employed without the word needle (chin) as names for the compass.]

Biot's conclusion distinctly stated (p. 824) was that the knowledge of the magnetised needle in China from at least the first centuries of our era is denoted by their books; and it is not easy to overestimate the value of Ed. Biot's opinion on Chinese matters.

But the complications of the Chinese points or rhumbs are even still greater than above shown, and the inevitable conviction which a sustained study of them brings home is the illimitable stretch of time during which they must have been slowly developing. And this unavoidable and overwhelming fact, to which there is nothing else of the kind at all comparable, gives in itself an antiquity of irreversible title to the compass that no other nation whatever on the face of the globe can now contest with China.³ For example here follows a tabulation of four separate lists of separate designations of the points; which are in addition to the ordinary

E Tung (or chang, upper). This must be *left*.

S Nan (or tsian, *front*).

W Si (or hia, lower). This must be *right*.

N Peh (or how, *back*).

These second names show that the fixture of the points was supposed to be made in looking *from* the N.

¹ *Notes on Chi. Lit.* 1867, p. 148.

² In the section on Cars, article Sse-nan-ch'ê.

³ There is one other analogous monument of archaic cosmic divination in the *tarot* cards, of which it may be possible some day to treat. Meanwhile I throw out the suggestion that they may have partly had their Italian origin from the Chaldaei (as they called themselves) who "worked the oracle" with the teachings of Bercsus and of his *Χαλδαϊκὰ*.

The 8 kwa of Fu-Hi.	The 16 horizons geographical and hydrographical.	The 24 nautical Chow.	The 12 animal signs.
E. Chin	Mao	Mao	Mao — hare.
ESE.	mao-shin . . .	𠄎 S. . . . i 𠄎 S. . . . shn	Shn — dragon.
S.E. Sun	shn-szu	Sun	
SSE.	szu-u	𠄎 S. szu 𠄎 S. ping	Szu — serpent.
S. Li	U	U	U — horse.
SSW.	u-wei	𠄎 W. . . . ting 𠄎 W. . . . wei	Wei — sheep.
S.W. Khuen	wei-shin	Khuen	
WSW.	shin-yow	𠄎 W. . . . shin 𠄎 W. . . . keng	Shin — ape.
W. Tui	Yow	Yow	Yow — cock.
WNW.	yow-siu	𠄎 N. . . . sin 𠄎 N. . . . siu	Siu — dog.
N.W. Khian	siu-hai	Khian	
NNW.	hai-tsu	𠄎 N. . . . hai 𠄎 N. . . . jin	Hai — pig.
N. Khan	Tsu	Tsu	Tsu — rat.
NNE.	tsu-chow	𠄎 E. . . . kuei 𠄎 E. . . . chow	Chow — ox.
N.E. Ken	chow-in	Ken	
ENE.	in-mao	𠄎 E. . . . in 𠄎 E. . . . kia	In — tiger.
These have also another arrangement,	Same as the Malay rhumbs,	These begin at the South.	These begin at the North (used also in Japan).

(These are compounds made-up from column 4.)

Klaproth says (p. 71) that many Chinese authors have confounded the magnetic-car and the compass, being followed in this error by Dr. R. Morrison's Dictionary, which rendered the nan ch'ê as "a compass,"

So vast must be the antiquity of the che-nan-ch'ê that its invention is attributed to Hwang-Ti,¹ the fabulous Emperor whom

¹ In the Great Annals, *T'ung Kien Kang Muh*. The *Kokinchu* gives an almost identical account.

I maintain to have been a universe-god. He used the invention against the rebel rival power Ch'ih Yeo, a sort of Satan or Typhon, and also the chief of 81 beast-bodied iron-browed man-voiced dust-eating brothers. Note the good god using the magnet against the evil iron, which is quite an Egyptian conception. He pursued his enemy and seized him. This is of course all celestial myth; and there is a further curious parallel to the Egyptian allegory in the legend that the corpse of Ch'ih Yeo was cut up (like that of Osiris) and its limbs sent to various places.¹

The invention of the cars was also credited to Chow Kung to serve in guiding back to their country the envoys who came B.C. 1110 to offer homage from regions which were, perhaps, those now known as Tonquin. This is treated in Dr. Legge's *Shoo King*, ii, 245, as a fable devised long after date. But Prof. G. Schlegel informs me that the annals of Annam corroborate the Chinese record as to this or a similar incident.² Of course we need not credit Chow Kung with the actual invention, but with the employment of the chariots on this occasion. It is stated in Chu-Hi's compilation noted below that the assertion was made about Chow Kung in the *She K'i* (Historical Records) of Sze-ma Ts'ien (B.C. 163 to 85?) but Klaproth (p. 82) could not find it there. There seems to have been another attribution of new cars to a Chang Hêng the astronomer under the later Hans³ (from A.D. 220), and also of a re-invention to Ma-Kün a mechanician of the 3rd century A.D., Kiai-fei and Yao-hing are also said in the Treatise on Ceremonies in the Book of Sung, *Sung-shu*, to have made such carts circa A.D. 340.⁴ So did one Tsu chung chi in the period 479 to 510 A.D.

Biot stated (p. 824) that "in the middle of the 3rd century of our era (3rd year of ts'ing-lung, A.D. 235) the annals of Wei mention the cars indicators of the South, made after the model of the preceding dynasty, that of the Han. These cars are cited in the official history of the Tsin dynasty which reigned from 265 to 419 of our era; in that of the Tartar prince Shi-hu who occupied the North of China from 335 to 349; and finally in the official history of the first Sung dynasty, which reigned in the South from 420 to 477. The cars are described anew, said Biot continuing, in the reigns of the Emperors Hien Tsung (806 to 820 A.D.) and Jên Tsung, under the dates 1027 and 1053.

So much as to the land-compass-wagon that may have preceded the ship-compass. But there is in K'ang Hi's modern Dictionary, and in many other Chinese dictionaries, a quotation from the earliest dictionary (by radicals) called the *Shwø wän* (by Hiu Shün, A.D. 100) which under the character Tze 子 defines the word as "the name of a stone with which the needle is directed," 石名可

¹ *T'ung Kien Kang Mük* (superintended by Chu Hi himself).

² *Cours d'histoire Annamite* par P. J. B. Truong-Vinh-Ky, Saigon, 1875, i, 11.

³ Ts'ui-Pao's *Ko-Kin-Chu* (Ancient and Modern Commentary, 4th century A.D., authenticity doubtful).

⁴ Klaproth, 85, 90.

以引 磁¹ The *Pei wân yun fu* (1711), the most extensive lexicon ever published (110 thick volumes) says there were during the Tsin dynasty (265 to 419 A.D.) *ships* indicating the south.²

Gaubil³ pointed out a passage in the *Mung k'i peih t'an*, a firstrate book of the 11th century, which Biot (p. 825) gave in full: "Diviners rub a needle with the loadstone; then it can mark the South. Still it constantly declines a little to the East; it does not indicate the exact South. When this needle floats on water it is much shaken; it is better to hang it. They take a new cotton thread and with a little wax fix it to the exact middle of the needle, and hang it where there is no wind; then the needle continuously shows the South. Among these needles are some which being rubbed mark the North." [This statement shows that the compiler had no practical technical knowledge, for it is absurd in itself. "Our diviners have some which mark the South, and others which mark the North," or, may this have been part of the patter of these jugglers?] "Of this property which the loadstone possesses for showing the South (as the cypress shows the West) no one has been able to give the origin." (Bk. 24, *Tsa-shi*.)

Klaproth (p. 67) gave the first sentence of the above but took it at second-hand from the *Pei wân yun fu* already mentioned. Part of the remainder he quoted from the *Pun ts'aou yan i*, a medical natural-history by Kow tsung shi⁴ dating from A.D. 1111 or 1117. In the *Chinla* (= Cambodia) *fung fu ki*, a description of Cambodia and a voyage thereto by Chow Takwan in A.D. 1295, the ship's course is always indicated by the chin or rhumbs 針 of the compass as shown in column 3 on p. 101.

The great superiority of the Chinese mariner's compass to any then known in Europe was pointed out by Sir John Barrow in 1797⁵; the manner in which the needle was hung quite defeating the vertical dip, and the pivoting arrangement being both complex and perfect. These were not water-compasses, but they too must have been ancient in China, and had clearly gone out of use in the end of the 16th century, when the *W'u tsa tsu* cyclopedia said that the compass was generally used, but that diviners still worked with chin pan or plates, the needle of which rested on water.⁶

The Sinico-Japanese name for the magnet is the Chinese 磁石 *tsu-shih* love-stone, which in Japan is pronounced *ji-shaku*; the loadstone itself they even call *jishaku-seki*, where *seki* is a re-duplication, for it = *shaku* = stone. Klaproth

¹ I here revise Klaproth by Ed. Biot, and add that the Japanese dictionary *Shin-sô jibiki* gives for 子 the meaning *tsugu-nan ji* = tell-south time.

² Klaproth, 66, 67; Biot, 824. ³ *Astronomic Chinoise*, p. 100. ⁴ Klaproth, 68, 95.

⁵ *Embassy to Emperor of China*, by Sir G. Staunton, i, 441. ⁶ Klaproth, 97.

⁷ This is the character in the *Shin-sô jibiki* and in Hepburn's *Dict.* Prof. Douglas points out that it ought to be (in Chinese) 慈, and that is the character Klaproth used (p. 21).

gave a pure Japanese name for the loadstone, hari-suri ishi (he mis-wrote it fari soufi issi) = needle-rubbing stone, which I do not find elsewhere. Shi nan, which he gave (as si nan) for the Chinese che nan 指南 point-south, is not a Japanese word for the compass, so far as I know; that is merely how a Japanese would read those Chinese words; and in fact the Sinico-Japanese word shinan, written with those characters, means oshiye, that is teaching or instruction. The same must be said for Klaproth's kaku ban (he printed kak ban) as representing the Chinese keh fan 格盤; for rakiyô as representing lo king; and for ji shin (Klaproth's zi sin) as representing tsu chin = love-needle. And Klaproth in giving zi siak-no fari as a translation of this tsu chin did not know that it was really ji-shaku no hari the needle of the tsu-shih, of the love-stone, as above. I also find tetsu-sui ishi (iron-sucking stone) for ji-shaku in the Japanese Dictionary called *Shin-sô jibiki*. I have also pointed out, under the heading of "The Number Eight," the archaic mythic place-name Idzu-shi, magic-stone, as being possibly intended for the magnet. The vulgar name of tokei, given by the Japanese *Wakan Sansai dzu ye* for the compass, means really a watch or clock, and the reason of the confusion is obvious to anyone who compares their dial-plates with their compass-rhumbs. Hôbari, directions-needle 方針, is the common term for the compass; and rashim ban 羅針盤 (where shim = shin = hari, needle) is a scientific term for a mariner's or "field compass."¹ Rashin = magnetic needle.¹

The Japanese statements about the guide-carts, shirube-kuruma, which Klaproth quoted from the *Wa ji shi* (Japanese Things origin) of 1696, which again quoted from the *Nihongi* (Japan-Chronicle, A.D. 720), are unimportant and look like borrowings from Chinese records. The first is under the date of A.D. 658 (4th year of the Mikado Saiméi) and says that Chi Yu, a shaman or Buddhist priest, made a 指南車 (which are the Chinese characters for che nan k'ü or ch'è, point-south-cart). Under the year 666 (5th year of Tenji) it is again stated that the Chinese shaman Chi Yu offered a similar cart. The Japanese translation of che nan k'ü here is given as shirube kuruma = show-way cart (and shirube in Japan is written 知音). It is the name Chi Yu however that suggests or betrays the source. In the first case it is written 智諭, and in the second 知由 (?source of wisdom), but it sounds like a garbling of the Chinese Ch'ih Yeo, 蚩尤, whose myth we have had before, and into whose name the character for mountain 山 enters.

No literary record of the use of the mariner's compass in Europe goes farther back than the end of the 12th century. In the satirical poem called *La Bible*, by Guyot de Provins (circa 1190), the magnet is mentioned as "une pierre laide et brunière, où li fers volontiers se joint," (with which iron readily unites). He describes (for a comparison) how a needle, when touched with the loadstone and fixed in a straw or chip (festu) floating on the water, turns its point right against (toute contre) The Star; that is the polestar. He mentions the lighting up of the ship's needle also (after dark). But this describes no invention, but is a mere ordinary allusion in a poem to a well-known fact.

¹ Hepburn, 4th ed. 1886.

Jacques de Vitry in his *Description de la Palestine* (1218?) also made a passing reference to the adamas as touching a pointed iron which turned to the north star, whence it was very necessary to navigators on sea.¹ Again, towards 1260 the grammarian Brunetto Latini, Dante's teacher, wrote his *Trésor* in French; and therein mentioned a needle d'yamant, which is calamite, that turns its ends north and south, adding that mariners must carefully note these ends lest they be deceived. Brunetto was in England, and seems to have been shown his first magnet and magnetised needle by Roger Bacon at Oxford. This was before he wrote his *Trésor*, and he described it in a letter which was published in the *Monthly Magazine* for June 1802; but the words of his description are a close prose equivalent of the passage in *La Bible*. No one seems to have detected this, but either Brunetto drew on *La Bible* or else (which is perhaps equally probable) he and Guyot drew on some previous identical source. As this is of some import, and as I shall want them again for the section on "The Polestar" I give the two passages in full.

"De nostre Père l'Apostoile² | vousisse qu'il semblast l'Estoile | qui ne se meut; mout bien la voient | li marinier qui si navoient³ | Par cele Estoile⁴ vent et viennent, | et lor sens et lor voie tienent. | Il l'appellent la *Tresmontaigne*.⁵ | Celle est atachie et certaine; | toutes les autres se remouvont, | et lor leus⁶ eschangent et muevent, | mais cele estoile ne se meut. |

Un art font qui mentir ne puet, | par la vertu de *la maniere*.⁶ | Une *pierre laide et bruniere*, | où li *fers volontiers se joint*, | ont; si esgardent le droit point. | Puis c'une aguile i ont touchie, | et *en un festu Pont fichie*, | *en l'esve la mettent sanz plus*, | et li festus *la tient desus*; | puis *se torne la pointe toute contre l'Estoile*, si sanz doute⁷ | que ja nus hom n'en doutera, | ne ja por rien ne faussera. | *Quant la mer est obscure et brune*, | *c'on ne voit estoile ne lune*, | dont font à l'aiguille alumer; | puis n'ont il garde d'esgarer.

Contre l'Estoile va la pointe; | por ce sont li *marinier cointé* | de la *droite voie tenir*; | c'est un ars qui ne peut fallir. | Molt est l'Estoile et bel et clere; | tiex devroit estre nostre Père."⁷ [*La Bible*, by Guyot de Provins, circa A.D. 1190. Méon, *Fabliaux*, ii, 328.]

"Il [Roger Bacon] me montra la magnete, *pierre laide et noire*, ob ele *fer volontiers se joint*. L'on touche ob une aiguillet, et *en festue l'on fiche*; puis *l'on met en l'aigue*, et se *tient dessus*, et la *pointe se tourne contre l'Estoile*. *Quant la nuit fut tembrous*, et *l'on ne voit estoille ni lune*, poe li *marinier tenir droite voie*." [Brunetto Latini's letter, before A.D. 1260.]

This "ugly and black" description may come down from the fifth Idyll of Claudianus (circa 400 A.D.), where the stone is mentioned in these words: "Lapis est cognomine Magnes, decolor, obscurus, yilis." Claudianus also versified the ancient theory that the magnet lived on iron, which renewed its strength.

To these I add the passage from the Bishop of Acre, Jacques de Vitry

¹ *Historiae Hierosolimitanae*, cap. 89. ² The Pope. ³ ainsi naviguent.

⁴ In another MS. "la tres-montaine;" and he also calls it tresmontaine at line 827. I fear I shall not have the important 13th century *Dit de la Tresmontaigne* in my hands in time to extend this note.

⁵ lieux. ⁶ In another MS. "la manete." M, Paulin Paris made it l'amanière.

⁷ so undoubtedly.

(1180-1240?): Adamas in India reperitur . . . ferrum occultâ quâdam naturâ ad se trahit. Acus ferrea postquam adamantem contigerit, ad Stellam Septentrionalem (quae velut axis firmamenti, aliis vergentibus, non movetur) semper convertitur; unde valde necessarius est navigantibus in mari [*Historiae Hierosolimitanae*, cap. 89, circa A.D. 1218].

Tiraboschi's "Italian Literature" (iv, 171), had fully established in Hallam's opinion that the polarity of the Magnet was well-known in the 13th century; and a poet of that period, Guido Guinizzelli, had the following lines:

In quelle parti sotto Tramontana
sono li monti della Calamita,¹
che dan virtute all' aere
di trarre il ferro; ma perché lontana
vole di simil pietra aver aita,
a far la adoperare,
e dirizzar lo ago in ver la Stella.²

Klaproth³ was convinced that the aquatic compass was written of as early as 1242 among the Arabs as a thing generally known; and he quoted The Merchant's Treasure of Stonelore, by Bailak of Kibjak (A.D. 1282), who *de visu* described the needle of the Syrian pilots as "facing by its two points the South and the North." Bailak had also *heard of* a hollow iron fish used for the same purpose by the ship-captains of the Indian seas. We have already had a mention of the aquatic compass in China in 1117, which is the earliest by some 80 years of all modern dates about the subject.

Nala a monkey-god has in the *Râmâyana* the power of making stones float in water. A too vivid imagination might here pretend to see a natural-magnet floated (on timber?) so as to admit of its northing.

"Meckel arrives quite empirically and impartially at the conclusion that vegetative existence in animals, the first growth of the embryo, the assimilation of nourishment, and plant-life, ought all properly to be considered as manifestations of the Will; *nay that even the inclinations of the magnetic needle* seem to be something of the same kind."⁴ I take that passage from Schopenhauer's *Will in Nature*,⁵ where Schopenhauer says it is just possible the general idea of Meckel may have been taken from him, Schopenhauer. I should rather believe that, as to the natural magnet, it first arose as an idea of a *deus absconditus* in pre-historic times.

One of my important facts here is the extreme holiness of the natural magnet, that is of magnetic iron-ore in Egypt. It was supposed to come from Horus.

Dr. Birch gave baa-η-pet  (Coptic, benipi, penipe) as







¹ See p. 129 *infra*.

² Guinguené, *Hist. Littér. de l'Italie*, i, 413. See also *Hist. Litt. de la France*, par les Bénédictins, xviii, 813.

³ *Ut sup.* pp. 57, 64.

⁴ *Archiv. für die Physiologie* (1819), v, 195-198.

⁵ and Sons (1889), p. 248.

ferrum ;¹ but Devéria said it was "aimant, pierre d'aimant, fer aimantée."² Does the determinative for heaven  also embrace here the meteoric heaven-fallen idea ; or only, with , imply the northern heavens? Devéria and Chabas said baa     was iron.








A result of this reverence was the evil reputation of non-magnetic iron which, although known in Egypt from the highest antiquity, had always been rare. It belonged to the evil god Set, and was therefore employed in some liturgies, which must have been those of black magic, for it could not be used in common life without contempt for sacred things, and thus with great repugnance.³ It must be concluded from this that the possibility of magnetising iron was unknown when these fancies took their deep roots.

Iron, says Maspero,⁴ was pure or impure according to circumstances. Some traditions made it evil, and the "bones of Typhon;" others said it was the very substance of the canopy of heaven, baa-n-pet = celestial metal. But Théodule Devéria gave the obvious explanation of this last when he said baa-n-pet, iron of heaven, must be meteoric ironstone. M. Maspero thinks the rare finding of iron objects in Egypt is due not to its ancient absence but because it has got oxidised away in the lapse of time. But this is not a sufficing reason. Manethon⁵ called the magnet (*σιδηρίτις λίθος*) the bone of Horus, and iron (*σίδηρος*) the bone of Typhon.

Mr. King figured 17 "Gnostic gems" cut on loadstones (haematite?) in his *The Gnostics* (1864).

In order to show how the superstitions about the loadstone stood among the savants of 250 years ago, I condense from Van Boot's *Le Parfait Joaillier* (Lyons, 1644, pp. 564, &c.) as follows:—

By reason of the admirable nature, *by which it appears animated*, and by which it knows the regions of the heavens . . . the aimant [the French term is purposely retained] ought with justice and reason to be preferred to all other precious stones. The part of the aimant which repulses and throws off iron was called *theamedes*⁶ by the ancients and ein Bleser in Germany. There was believed to be a male and a female aimant [which is not so very far off our

¹ Other forms are     and   . (Wallis-Budge).

² Pierret, *Vocab.* 119, 120.

³ Th. Devéria : *Le fer et l'aimant.*

⁴ *Egypt. Arch.* (Edwards), 191.

⁵ Didot's *Frag. Hist. Græc.* ii, 613.

⁶ See what is said later on as to sacred words in *the-* (consult Index); and the Egyptian beliefs as to magnet and iron, just above. Theamedes was supposed also to be the tourmaline; and see Pliny, xxxvi, 16, 25.

modern terms of positive and negative electricity.]. The aimant showed the quarters (plages) of the world, and attracted iron, or else the iron's better part, which is steel. Many thought that it sought the iron because it fed upon it, and so was conserved, and even increased its force : which was proved true by experiment ; for when buried in iron filings the aimant became more lively and efficient, the filings changing little by little to rust. It knew and felt the diversity of parts and directions. Van Boot said also : " I doubt, for my part, whether the aimant tends to the Pole or to the Axis ; and it seems more like the truth that it tends to the Axis, because of its divers declinations."

Paracelsus used it in surgical plasters, because of its power of drawing iron ; and it cured in a very short time all sword-wounds whether of edge or point. But this plaster was a complex one, consisting of beeswax, resin, olive-oil and chelidoine ; oak-leaf juice, alchimille juice, and veronica juice ; ammoniac, galbanum, and opopanax ; colophonia, amber, mastic, myrrh, incense, and sarcocolle ; saffron of Mars, saffron of Venus, prepared thutia, and calaminary stone ; vitriol and powdered loadstone.

Aristotle indeed, added Van Boot's commentator, Andrew Toll, was not ignorant that the loadstone possessed the faculty of attracting iron, but he was wholly ignorant that it was proper for navigation. [This comes from an Arabic pseudo-Aristotle.]

We do not seem to have advanced much since then. The following is an extract from the address of the President of the Institution of Electrical Engineers, Dr. J. Hopkinson, on 9th January, 1890 :

The President, in his inaugural address, which was on the subject of "Magnetism," discussed Poisson's hypothesis that each molecule of a magnet contained two magnetic fluids which are separated from each other under the influence of magnetic force. But this theory gives no hint that there is a limit to the magnetisation of iron—a point of saturation ; none of hysteresis ; no hint of any connexion between the magnetism of iron and any other property of that substance ; no hint why magnetism disappears at a high temperature. It does however give more than a hint that the permeability of iron cannot exceed a limit much less than its actual value ; and that it must be constant for the material, and independent of the force applied,

Weber's theory, which was a very distinct advance on Poisson's, thoroughly explains the limiting value of magnetisation, since nothing more could be done than to direct all the molecular axes in the same direction. But Weber's theory does not touch the root of the matter by connecting the magnetic property with any other property of iron, nor does it give any hint as to why the moment of the *moleculi* disappears so rapidly at a certain temperature.

Ampère's theory might be said to be a development of Weber's ; but so far as he (the President) knew, nothing that has ever been proposed even attempts to explain the fundamental anomaly, "Why do iron, nickel, and cobalt possess a property which we have found nowhere else in Nature?" It might be that at a lower temperature other metals would be magnetic, but of this we have at present no indication. For the present the magnetic properties of iron, nickel, and cobalt stand exceptional as a breach of that continuity which we are in the habit of regarding as a well-proved law of Nature.—(*Morning Post*, 10/1/90.)

The late Mr. Croll¹ quoted quite recently from Sir Henry Roscoe the theory that internal "masses of metallic iron may go far to explain the well-known magnetic condition of our planet." This may account for the Earth's being a possible magnet; but of course not one little bit for a magnet (Earth or other) being magnetic.

Mesmer expounded that his subtle fluid, the general agent of all changes in the Cosmos, in its properties much resembled the loadstone. He therefore called his bodily effluvium or influence "Animal Magnetism." The Jesuit astronomical professor Maximinius Hell, the Hungarian (1720-1792), vaunted his cures by the agency of magnetised iron.

In the *Quarterly Review* (of all places in the world) for July 1890 is the following: "There is nothing inherently absurd in supposing that living creatures possess a property analogous to magnetism, by virtue of which they may act and react on each other; and there is not a little in the most recent experiments, particularly those with magnets, which go some way towards proving it."

But listen to the *boniment* now pattered by the hypnotic mystifiers who ensleep others while resting very wide-awake themselves. "If the hypnotised subject in a state of lethargy grasps the North pole of a magnet, he is filled with intense joy, and sees beautiful" (!) "flames issuing from the end of the magnet. If, however, he is connected with the South pole he is profoundly miserable, and usually flings the magnet away in horror."²

Do I sleep, do I dream, or is Visions about?

We know very well that Borrow is not a witness that can safely be called to prove very much more than his own breezy and inventive genius, but he said that "if the Gitanos in general be addicted to any one superstition, it is certainly with respect to *la bar lachi*, the loadstone, to which they attribute all kinds of miraculous powers."³ Elsewhere he says they looked on the book of his "Gypsy Luke" in the light of a charm; every woman "wished to have one in her pocket, especially in thieving expeditions. Some even went so far as to say that it was as efficacious as the *bar lachi*, which they are in general so desirous of possessing." Vaillant⁴ calls it *bar i lashi*, in the "langue Rommane des Sigans," *bar* meaning stone, but he does not translate the rest, unless *ilashi*, like *ileski*, means "of the heart, cordial."

Borrow goes on to say that the Spanish Gypsy-smugglers and horsecopers are particularly anxious for a loadstone, which they carry on them in their ventures. It causes clouds of dust to rise and conceal them from the pursuing police or gaugers. They always succeed when they have this precious stone about them. They also lend it occult erotic virtues, and Gypsy women will do anything to get such stones in their natural state, which is difficult. Borrow stated that many attempts had—he wrote about 1839—been made by them to steal a large piece of American loadstone from the Madrid museum. Their

¹ *Stellar Evolution*, by James Croll, LL.D., F.R.S., 1889, p. 12.

² *Fortnightly Review*, August 1890.

³ *The Zincaï* (1888), pp. 185, 199. "Brother," said a Spanish Gypsy-woman to Borrow, "you tell us strange things, though perhaps you do not lie" (*ibid.*, 131).

⁴ *Grammaire*, Paris 1861, 97.

loadstone philter is, he said, its powder swallowed in ardent spirits at bedtime, while a magic rhyme is repeated about three black kids, three carts, three black cheeses, and the loadstone.

The gypsy name seems to be parallel perhaps to the Malayan *bātu barâni* or *brâni* = courage-stone.¹

There is a curious passage in the fragments of Xanthos² which says that the Magnetes (*i.e.* that people) regarded Magnês (or the magnet?) as evil, because he inspired the Magnesian women with love.

I think the myth of Mahomet's coffin must undoubtedly be not only magnetic but cosmic, that is some very archaic symbolic allegory of the suspension of the Earth (in which Mahomet was buried at Medina) in space, between the N. and S. celestial magnetic poles. The pious Moslem belief that the coffin is upheld by 4 angels tells for this cosmic theory (see "The Cardinal Points").

Though I have never met with this cosmic suggestion, the idea about the manner of the suspension of the coffin by magnetic force is by no means novel. It will be found in van Root's (= Anselmi Boetii) *Historia gemmarum et lapidum*.³ And Pliny⁴ in A.D. 77 told a tale that Dinocrates, the famous architect and engineer of Alexander and of Alexandria, circa 280 B.C., had projected building of loadstone the vault of the temple of Arsinoê ("Venus Zephyritis," daughter of Lysimachus, and first wife of Ptolemy Philadelphus) so as thus to support in mid-air the iron statue of Egypt's deified queen. Two other resemblant (Chinese) legends are told of the tombs of Confucius and Chu-Ko Liang.

In nearer times, Tsong-Kaba, the reformer of the Thibetan Lamas, became Buddha in 1419; and his coffin, in the Lamasery of Khaldan, remains unsupported, save by perennial miracle, a little way above the ground.⁵

¹ Klaproth's *Boussole*, p. 22. ² No. 19, p. 40 of Didot's *Frag. Hist. Græc.* vol. i.

³ 1598 (?) ii, cap. 254. ⁴ *Nat. hist.* xxxiv, 14. ⁵ Hazlitt's *Huc*, ii, 50.

BÊTH-ÊLS. The fragments of Sanchoniathon (as translated by Philo) say that Ouranos the father of Kronos also had a son named Βετύλος, which François Lenormant put back into Phœnician as Bêth-ül; and again it is said that Ouranos "invented Βαιτύλια, manufacturing animated stones. The myths of Δαίδαλος (divided-stone? and will that explain δαί-μων, δαί-μονος as a dual-one?) and Pygmalion making animated statues are parallel.

M. Maspero says of the Egyptian sacred statues that "they were animated and, in addition to their bodies of stone metal or wood, had each a soul magically derived from the soul of the divinity they represented. They spoke moved acted, not metaphorically but actually."¹

It is not always easy to decide, writes Dr. J. J. M de Groot,² whether a Chinaman views the tablets of his ancestors (Ke-Shin-pai, family-soul-plank) as the dwelling of one of the three souls (compare the Egyptian ba, ka, and khu) which they give to every human being, or only as a visible souvenir of the dead. But certain ceremonies after a death evidently have the object of inviting the soul of the dead to come and inhabit the tablet. The son in a loud voice invites the soul of the dead father to come out from the tomb 起來 and pass into the tablet. (See *Manalis lapis*, p. 118.)

These statements of Sanchoniathon cannot be kept separate from the Cretan myth, first found in Hesiod, that Rhea deceived Kronos with a stone wrapped in swaddling-clothes (Pausanias viii, 8) when he was about to devour the "Ιου of Philo-Sanchoniathon, the Jove of later times.

In the temple of Hêrê at Plataea of Boiôtia was a statue of Rhea presenting Kronos with the stone wrapped in swaddling-clothes, and near Delphos³ was the stone itself, afterwards vomited by Kronos, which was anointed with oil every day, and covered with new-shorn wool on every festival.

According to Hesiod, when Zeus was grown up, he, by some means suggested by Gaia—Apollodoros (i, 2) says Mêtis supplied a drug—compelled Kronos to disgorge all his children (Dêmêtêr, Hêra, Hades, Poseidôn and the foisted stone), "and he vomited out the stone first, as he had swallowed it last."⁴ Zeus fixed the stone at Pytho (Delphi) where Pausanias (x, 245) saw it, and where (says

¹ *Egypt. Arch.* (Edwards), 106.

² *Fêtes d'Émoui*, i, 20.

³ Paus. ix, 2; x, 24.

⁴ *Theog.* 498.

Mr. Andrew Lang¹ with witty irreverence), as it did not tempt the cupidity of barbarous invaders, it probably still exists.

Zeus (apud Hesiod and Apollodoros²) subsequently swallowed his pregnant spouse Métis, child and all. The name Métis (counsel) requires investigation. Her lights were superior to those of all the other gods and of men; which makes the feat of Zeus a reminder of Mirabeau *humant toutes les formules*; and this meal of Zeus resulted in his producing Athênê.

The Mongolian account of the origin of the Chinese gives us a striking version of the stone of Kronos. A poor Bandê meets two men quarrelling over a precious stone as big as a sheep's eye. He swallows the stone and it causes him to disappear, and also to spit gold. A daughter of the Khân has him bound with a horse-girth, dosed with salt-water, and flogged with a whip; when out flies the stone from his stomach. The Bandê becomes a Thibetan Buddhist Lama. The Khân's daughter next swallows the stone, and so becomes pregnant; and with her maids goes out to play at the White Tree. She gives birth to boy-twins, one good the other evil; the following generations likewise are all twins. (Here we have a new view of the Chinese mythical duality.) They are all rich, and from them come the Chinese.³ (Note the white Universe Haoma Tree, and compare the myth of Latona.)

The holiest of Oaths among the Romans—swearing by Jupiter with a stone—must be connected with these early legends; and this oath was actually sworn on a flint hatchet (*lapis silex*) preserved with the sceptre of the god in the temple of Jupiter Feretrius.⁴ This stone was the god his very self, Jupiter Lapis.⁵ Those who had to swear by Jove, said Festus,⁶ held a flint: *lapidem silicem tenebant juratori per Jovem*. But he goes on at once, in giving the formula of the oath, to disclose that they really swore not by Iu (Iou, Iove) nor by IuPiter, but by DisPiter: "tum me Dispiter" etc.

In Keuchen's Cornelius Nepos (Hannibal) is a note stating that a Phœnician took a most solemn oath holding a lamb with the left hand and a *silex* knife with the other. He prayed his gods to strike him dead even as he killed the victim with the knife, should he violate his oath.⁷ In the Saga of Gudrun they swore by the holy white stone, "at enom hvita helga steini."⁸ At Pheneos in Arcadia oaths were taken by the *petroma* of Dêmêtêr which con-

¹ *Myth. Rit. and Rel.* i, 303.

² *Bibl.* i, 3, 6.

³ *Folklore Journal*, iv, 23.

⁴ Preller: *Röm. Myth.* iii, 2, b, 220 etc. Festus, *feretrius*.

⁵ *Æneid*, xii, 200; Cicero, *Ad. fam.* vii, 12.

⁶ In voce *Lapidem silicem*.

⁷ Sven Nilsson's *Age de la Pierre*, 3rd ed. 1868, p. 130.

⁸ *Edda Saemundar Hinns Frbda*, Stockholm 1818, p. 237 (in Goblet d'Alviella's *Mig. des Symboles* 1891, p. 135).

sisted of two large stones exactly laid one to the other, inside which the mystic books of Dêmêtêr were inscribed,¹ and the stones were thus a parallel to the Hebrew Tables of the Law. At the annual festival the stones were turned on a pivot so as to show the writing ; and when closed they were covered with a round cap bearing a mask of Dêmêtêr Kidaria (? κίδαρις Persian tiara).

The myth of Attius Navius cutting a flint, *cos*, with a sharp knife, *novacula*,² has its fuller doublet in the Praenestine, that is Latin, myth of Numerius Suffucius cutting or splitting a silex-stone in two and finding therein decrees of fate, *sortes*, engraved in pristine letters on oak. This again is as like as may be to the petroma of Dêmêtêr. These divination *sortes* or lots were, on discovery, put for safety in an ark made out of an olivetree which at the same time and place began to flow with honey. And *there* was the temple founded in the town of Praeneste, where the dual infants Jove and Juno were represented as suckled at the breasts of Fortuna.³ In the adjectival name Suffucius (or Suffisium) we must see the supreme Judge (Sufes, suffes, a Punic word), and Numerius must be congeneric with Numa. The Alban Metius Fufetius⁴ killed by Tullus Hostilius (= Tellus Hastilius) would give us a Central-Judge and a war-in-heaven, if we read Sufetius.

But let me take up once again the fragmentary record that Ouranos "invented βαιτύλια, manufacturing animated stones." ("Ἐτι δέ, φησιν, ἐπειόησε θεὸς Οὐρανὸς βαιτύλια, λίθους ἐμφύχους μηχανησάμενος.")⁵ Here the epithet "animated," ἐμφυχος, inspirited, alive, would be applied by early man with startling truthfulness to the mineral natural magnet, ever turning towards the Polar seat of supreme power. And it thus seems to me that we have in the natural magnets the Beth-Êls which Professor W. Robertson Smith has called *baetylia* or god-boxes ;⁶ sacred stones instinct with divinity, in which the god was supposed to reside, and which are found almost all over the world. "The living stone which is inhabited by a divine soul meets us wherever we turn in studying the Asiatic mythologies of a period when 'all our fathers worshipped stocks and stones,'" writes Capt. Conder.⁷

¹ Pausanias viii, 14, 8 ; 15, 1.

² Is this not really, as *nova-acula* (where *acula* is a diminutive of *acus*) a new-pointed stone tool? The reference, I consider, must really be to the then long lost art of the cleavage of flints in weapon-making.

³ Cicero *De Div.* i, 17 ; ii, 42. ⁴ Livy i, 23, 4.

⁵ Eusebius *Prep. Ev.* i, 10.

⁶ *Kinship and Marriage in Early Arabia*, p. 50.

⁷ *Heth and Moab*, p. 197.

The Greek derivation of *βαῦλῖα* or *βαῦλῖοι* from *βαῖρα* or *βαῖρη*, a sheepskin coat, because Kronos was tricked into swallowing the stone—Priscian's *abadir*—wrapped up in a *βαῖρη*, instead of making a meal of Zeus himself, is of the amusing and amazing style of philology. The Phœnician *bêth-ûl* is doubtless the origin.

The name *Abadir*¹ clearly proves the Semitic origin of this particular stone-myth; for *abadir* means "great (or glorious or venerable) father," and is thus at once an alias of Zeus or Jupiter and the title of the holy stone or *betylus*. It also shows that we should read into the myth, as the earliest names we can now find, those Phœnician ones of *Ammâ*, *Îl*, *Ba'al*, and *Bêth-ûl*, instead of *Rhea*, { *SaTurnus*, *Jupiter*, } and *Betylus*. This is confirmed for us by St. Augustin (Ep. 17) who mentions the African *Abbadires* as divinities that were *baitulia*, and explains their name as "powerful fathers." Their priests were called *Encaddires*.

Pity that the passage about *Bætyls* in *Damascius's* life of *Isidorus*, to which Professor W. Robertson Smith has kindly given me a reference, is so scant and indefinite. Many of them were seen by *Asclepiades*, and by *Isidorus*, on the *Lebanon* near *Heliopolis*—καὶ ἰδεῖν πολλὰ τῶν λεγομένων *βαῖτυλίων ἢ βαῖτύλων*, *περὶ ὧν μυρία τερατολογεῖ ἄξια γλώσσης ἀσεβούσης*. *Westermann's* version of this is: *et (ait Asclepiades) vidisse multa bætylia vel bætyla, de quibus multa impio ore digna jactat.* (*Didot's Classics*, vol. x, 1862, pp. 129, 130.)

One regrets not having particulars of what some of the *μυρία ἄξια* were; but I am inclined to add here (as commentary) that the *βαλλήτης* or *τύπαι* of the *Eleusinian* mysteries was a mock-fight with stones in honour of *Démophoôn*.² "It would be very difficult to attempt now to penetrate the meaning of this," said *F. Lenormant*; but I venture to suggest that it was in pious imitation of the war-in-heaven of the Gods who heaved rocks and flung celts at each other. (See the section on "Weapons of the Gods.") Just in the same way, the assault on and killing of the *rex nemorensis*, the sacrificing-priest (*rex*) of *Diana* in *the Nemus* near *Aricia* (now *Riccia*), by his challenger and successor, may have been a sacred simulacrum of the victories of *Jupiter* over *SaTurnus*, *Kronos* over *Ouranos*, and *Zeus* in turn over *Kronos*. The *rex*-priests had been originally *rex*-kings, and this particular master-butcher and prizefighter had always to be armed to guard his post and his life. There was also a *lithobolia* or *stone-fight*³ at

¹ Priscianus, *L. L.* p. 647 (Putsch.) and *F. Lenormant*.

² *Hesychius*. *Guignaut's Creuzer*, iii, 610, 1109.

³ *Paus.* ii, 32, 3.

the festival of Damia and Auxèsia at Troizên. From blows they got to words; and in the similar festival of the same goddesses at Aigina the stones were replaced by offensive and jocular words¹—coarse chaff in point of fact. Similar schools of abuse were the *géphurismoï* at the return from the Eleusinian celebrations, and the *stênia* of the Attic Thesmophoria, and that (comic and satirical) between men and women at the women's seven-day feast of Dêmêtêr Musia at Pellênê.² Does this extract any fresh light out of the passage in Damascius?

I take the following from *The Times* of 8th September 1891:

The Corean correspondent of a Japan paper gives an account of a curious popular practice in Corea. Kite-flying, which is universal in that country, ceases suddenly on the 15th of the first Corean month; and the next day Stone-Fights take its place as the chief public pastime. The first stone-fight of the present season at Seoul, the capital, was rather more disastrous than usual; it is reported that six men were killed.

If we regard these fights as ritualistic, coming as they do with the regularity of the ecclesiastical seasons of Western calendars, so must we regard the flying of kites in the form of hawks as ritualistic too. And then this would seem to lend a real significance to the coming in and going out of season of others of our own (possibly Cosmic) boys' games, such as trundling the hoop, spinning the top, hop-Scotch, and so forth.

Bêth-Êl must, it would seem, be simply taken and treated as Êl-dwelling, Êl-holder. It is the only neutral, scientific, way to *écarter* all controversial theories and their embarrassments. It is a word all the same as bêth-Dagon or bêth-Peor; only that the Hebrews and their Christian issue favoured Êl, and made devils of the other gods. Thus the stone that was Jacob's pillow, and that he set up and oiled (*Gen.* xxviii, 18), and called an Êl-container, is the same of which the messenger of the Êlohim in *Gen.* xxxi, 13, says to him: "I am the god of the bêth-Êl that you consecrated with oiling."

Bêth-Êl was, as by its name it ought to have been, the chief sanctuary of Israel in the North.³ In the earlier name, Luz (almond-tree), of the place of Jacob's Bêth-Êl (*Gen.* xxviii, 19; xxxv, 6; xlviii, 3; *Judges* i, 23) we have the very ordinary junction of tree-worship and stone-worship on the same spot. We have even bull-worship (golden calf) added "in Beth-el" in i *Kings* xii, 29, and ii *Kings* x, 29.

Nothing can be more direct than the declaration of this stone-deity to Jacob: "I am the Êl of bêth-Êl" (*Gen.* xxxi, 13); but it gives occasion for

¹ Herod. v, 82.

² Hesych. and Phot. (*στῆνια*). Paus. vii, 27, 4.

³ *Relig. of Semites*, 229

lamenting the timidity of the Revised Version of the Bible, which here renders the first Êl as "God." Throughout the Book (except in deference to ancient caprice, in some very few instances) the Hebrew god-names Adonai, Êl, Êl-Êliôn, Êl-Shaddai, Eloah, Elohim, "Jah," "Jehovah," and so forth, are all concealed from our attention under the uniformity of this Teutonic and unrelated word God, assisted by the words Lord and Almighty. The American Revisers made a partial and ineffectual protest against this, as may be seen from their first remark in the Appendix to the English Revised Version. The Right Rev. Dr. Hellmuth has stated that אֱלֹהִים Êl (God), with or without an additional adjective or a term designating the deity (as for instance שַׁדַּי *Shaddai*, Almighty) occurs 225 times; and the poetical [and therefore perhaps older] form אֱלֹהַי *Eloah*, 57 times.¹

Some other passages where the word "god" is especially unfortunate are: And *God*^s said to Jacob 'Arise, go up to Beth-el, and dwell there' (*Gen.* xxxv, 1). Samuel says to Saul (i *Sam.* x, 3) 'Thou shalt come to the oak (or "terebinth") of Tabor [= a hill], and there thou shalt meet with three men going up to *God* to Beth-el . . . after that thou shalt come to the hill of *God*.'

Herodian (v. 5) thus described the stone of Emesa called Elagabalus: "In the temple there is seen a great stone, round at the base, pointed above, conical in form, and black in colour, which they say fell from heaven;" F. Lenormant, citing authorities,² explained the word as "elah-gabal (see also p. 94), the god of the mountain or le dieu montagne." Would it not be more satisfactory and direct to render it the Mountain-Êl or Eloah?

The singular Ashêrah, for the divine post or pole, has in the Hebrew sacred books its plural Ashêrim (as in Exodus xxxiv, 13: "break down their altars, dash in pieces their obelisks, and cut down their Asherim"). And Eloah in like manner has its plural Elohim. May I suggest that Ashêrim and Elohim are parallel words; and that, bearing in mind the bêth-Êl, the Elohim אֱלֹהִים were stone-gods, just as the Ashêrim were tree-gods? This is firmly supported by *Deuteronomy* xxxii, 15; "Jeshurun forsook Eloah which made him, and lightly esteemed the Rock of his salvation." Eloah is here "the Rock;" and to substitute for it the word "god" is to part with the meaning. Ashêrah seems to be formed from Asshur, as Eloah from Êl, though the roots of the two last are held to differ. (See also p. 196 *infra*.)

Dr. E. G. King, D.D., shows "that God was worshipped by the Israelites under the name of Ân or On up to the days of the captivity." In Hosea he renders as follows; iv, 15, "neither go up to beth-Ân" (Septuagint: τὸν οἶκον Ἄν); v, 8, "sound an alarm in beth-Ân (ἐν τῷ οἴκῳ Ἄν); x, 5, "unto the calves of beth-Ân the Samaritans (come with) fear;" x, 8, "the high-places of Ân" (βωμοὶ Ἄν); xii, 5, for beth-El read in Septuagint house of Ân. "I suggest," he

¹ *Biblical Thesaurus* (1884), p. 2. See also the notes to the Revised Version pp. 2 and 10, as to the expedient of capital letters; and the statements at pp. vi and 681.

² The Hebrew here is Elohim = the Êls or the Eloahs.

³ Herodian v, 3, 10; Pliny *Hist. Nat.* xxxvi, 8.

writes "that the Septuagint has here preserved the right reading, and that beth-On was the ancient name of Bethel." He also suggests that Amos (v. 5 and elsewhere) "only knew beth-El under the name beth-Ân, and that wherever the former name occurs in his writings it is due to later correction . . . The modern name of Bethel is Beitân, which thus preserves the original form of the name." The Akkadian Ân (= heavens, god) had its Semitic form in Anu, as in Anammelech (read Anu-malik) = Anu-is-prince; and the female counterpart of Anu was Anath. Thus we have the city beth-Anath twice (Josh. xix, 38; Judg. i, 33).¹

"The stone of the Sakrah which Allah (be he exalted and glorified) commanded Moses to institute as the Kiblah" of Jerusalem, or direction to be faced at prayer, had the Aksa mosque, built round about it by Solomon—this is the Kubbat as Sakrah or famous Dome of the Rock—Mahomet likewise at first recognised this Rock as his kiblah, but was afterwards commanded to substitute the Kaabah stone at Mecca.² This stone-worship lasts supreme to this day.

The great mosque round the kaaba at Mecca is still called the Beit-Ullah, Allah-house; and the black stone is a pebble of basalt (?) set in a silver plate, and encrusted in one of the angles of the kaaba; which is a quadrangular tower 11 metres 10 high, and covered-over with the well-known black stuff pall called the tob-el-kaaba, or shirt of the kaaba.³

The *ἐκτύπωμα* or impression of Aphroditê, which Byzantine writers pointed out on this Black Stone of Mecca,⁴ may be a similarity to the *κρείς* over-distinctly shown on the conical stone of Elagabalus upon a celebrated (aureus) coin of the Emperor Uranius Antoninus.⁵ This is significant as affording a very ancient link with the yoni-worship of India.

"Svegder made a solemn vow to seek Godheim" (the home of the godes) "and Odinn the Old. He went with twelve" (zodiacal) "men through the world, and came to Tyrkland" (Troy was its chief town). "He came to a mansion called Stein, where there was" (? which was) "a stone as big as a large house. Svegder cast his eye on the stone, and saw a dwarf standing in the door, who called to him and told him to come in and he should see Odinn. Svegder ran into the stone, which instantly closed behind him, and he never came back."⁶ Here is a clear turning to stone,

¹ *Akkadian Genesis* (1888), pp. 1, 2, 3.

² Nasir-i-Khusrau's *Journey*, Pal. Pilgrims' Text Soc. (1888), pp. 27, 28, 43, 47. Sale's *Koran*, ch. ii, note p.; ch. iii, note r.

³ Perrot and Chipiez, *Art dans l'Ant.* iii, 316.

⁴ F. Lenormant, *Lettres Assyriol.* ii, 126.

⁵ Saglio, *Dict. des antiq.* i, 644.

⁶ HeimsKringla (1889), vol. i, p. 285.

or an enclosing in stone, like Osiris in the tree ; and also a bêth-Êl, a stone Odinn-house.

When Halfdan the Black was drowned he was quartered ; the head being laid in a mound at Stein (stone), and the other parts in other mounds which have since been called Halfdan's mounds.¹ This is a reminder of the cutting-up of Osiris. And if we here add on the Cymric legend of the head of Brân, the son of Llyr, being buried in a hill at Llundein,² we possibly get at the rationale of the "London stone."

I detect a curious survival of the animated stone in a Portuguese legend.³ A farmer was in the habit of weighting his harrow with a heavy squared stone, all unwitting that it was a Moorish woman compelled by magic to assume that shape. One day when driving the harrow, a voice in the air bade him break off a piece of the stone, carry it home, and then throw the rest into a deep pool in the river Sabor. This he did, and the fragment turned to a lump of pure gold in his house.

F. Lenormant considered that the Semitic notions of the "beith-el," the *βαίτυλος*, reached the Greeks in Crete from the Phœnicians. In the "certainly Cretan" legend of Rhea making Kronos swallow the stone, he saw a form of the Phœnician myth in which El (or Îl), the god assimilated to Kronos, immolated his son.

[The full references to the most exact authorities about this are important. Lenormant gives them : Orelli's *Sanchon.* 36 ; Euseb. *Præf. evang.* i, 10, p. 40 ; iv, 16, p. 157 ; Euseb. *Theophan.* ii, 54 and 59 ; Porphyry. *De abst. Carn.* ii, 56 ; F. Lenormant, *Lettres Assyriol.* ii, 209 to 218. I add Lenormant's translation of Eusebius's report of Philo's translation of Sanchoniathon : La famine et la mortalité étant survenues, Kronos sacrifia à son père Ouranos son fils unique ; il se circoncit lui-même, et il ordonne à tous les soldats de son armée de faire la même chose. According to the same version of Sanchoniathon Betulos (=Bêth-ül or beith-El) was the brother of Kronos.]

He also considered that this legend of the infancy of Zeus is the sole example of the introduction of the Semitic baitulos into the general Greek mythology, although baitulia are to be traced in particular local cults.

I think the Roman *manalis lapis* veritably meant the anima-ted, the manes-having stone. It was thought to be the stone-gate of Orcus by which the animae below, who are called manes, ascended (*Festus*). It was near the temple of Mars outside the Capena gate, and was drawn through the city in droughts, in order to bring rain. (They do the same with a statue of the Virgin among the Cypriot Greeks of Nikosia at this day.) This may have been from the

¹ *HeimsKringla* (1889), vol. i, p. 341.

² J. Loth, *Les Mabinogion* (1889), i, 90.

³ *Round the Calendar in Portugal*, by Oswald Crawford, 1890.

fancied connexion of manalis with mano, flow, which also induced Festus and Varro to explain a manalis fons as an ever-flowing fountain, which is dull nonsense. All Eastern wells hold jinn, as every boy who has ever read *The Thousand and One* knows. [May I here throw in my bracketing of manes with maneo, because of their permanence?] As to Orcus, Verrius said that this god's name among the ancients was Urgus, because he urges us most, maxime nos urgeat (*Festus*). He was in fact, as my theories maintain, the urger of the universe, the god of the machine. And I now employ him to urge that theory, and to aid in explaining ΔημιΟΥργός or ΔαμιΟΥργός or ΔημιΟεργός (δήμος = earth). Orcus was a god of Truth, like all the polar gods; he guaranteed oaths and avenged perjury. LukoUrgos or LukOurgos is a cognate word.

Recalling to the Reader's attention what I have said as to λᾶας under the heading of "Divine names in pal-" (p. 48), and taking up the myth of DeuKaliðn's creation of men out of stones, I even go so far as to suggest that λαός means people because of λᾶας being a stone-god; peoples everywhere calling themselves after their gods. And this I theorise to be (when coupled with the idea of the "animated stones") the Ding an Sich of the stones, cast by DeuKaliðn and Purra overhead, turning into men and women. In fact this derivation of λαός has been staring us in the face at least ever since Apollodoros¹ wrote: ὁθεν καὶ λαοὶ μεταφορικῶς ὠνομάσθησαν ἀπὸ τοῦ λᾶας, ὁ λίθος.

MeneLas or MeneLaos must it is presumed be treated in the same way. The old explanation of his name (from μένω remain, and λαός people) as 'support of the people' is insufficient. I suggest Lasting-stone, 'rock of ages' in fact. His 'brother' was a divine person, a force if you will, in Ag-, AgaMemnon, where the same idea of permanence is given in μέμνω remain. AgaMemnon (it was a title of Zeus) = Eternal-urger? Their uncle Atreus (ἀ-τρέω) = Immoveable, unshakeable (inébranlable). The father Pleisthenês should mean (πλείος, σθένος) complete-strength; but πλήμνη = nave of wheel. He was son of Pelops; and Tantalos was a near relation. As to στῦ-λος, see the heading "Magnês," where (under MeDousa, p. 144) I make it standing-stone; λος being = λᾶς, λαός, λᾶας, stone. There was also a Plistenus who shared with his brother Faustulus the rearing of Romulus and Remus. See also TaLaos, p. 134, and AtLas under the heading of

¹ *Bibl.* i, 7, 2, 6.

"The Mountain," in vol. 2. There is also, of course, a long list of such stone-gods in Lao-, for which the reader has only to turn to a mythological index. Such are Lao-Diké, Dokos, Goras, Goré, Nutos, Phonté, Thoé, Thoés, and so on.

It is impossible to be satisfied with the explanation of Apollo 'Αγυιεύς or 'Αγυιάτης as "the protector of the streets," a sort of watchman or policeman. We must go farther back to get at the supernal origin which, as I conceive, is indicated with sufficiency in the word *ἀγ-υιά*. Here, I suggest, we have the Latin *uia* a way; and the particular way meant is the great Way of the Gods, the Shin-Tô or Kami no Michi of Japan. It may also point to the Via Lactea. In *ἀγυιά* we have besides the syllable Ag- which denotes the impelling of the universe, and about which so much is said in this *Inquiry*. It was from this Way that Apollo descended into the streets, and the very name of the stones put up to this 'Αγυιάτης at the house-doors, the street-doors, *ἀργοὶ λίθοι*, clearly denotes, for anyone who follows me in making Argos the bright heavens (see Index), the celestial nature of these stone-symbols, which were a round or a square pillar, diminishing towards the top.¹ On these, sweet-smelling oils were poured, just as sacred stones were smeared in Arabia. This pillar was the altar or *βωμὸς ἀγυιεύς* mentioned often by ancient authors.

Other *argoi lithoi* were the sacred stones of implacability (*ἀναιδείας*) and of injury (*ὕβρεως*), of which the remains are still traced—so it is thought—on the platform of the areopagus at Athens. On the first the accuser, on the other the accused, placed his foot; a sort of swearing by Jupiter with a stone to the truth of their case. The judges also voted with stones which they dropped in the ballot-urns.

E. Saglio's derivation of 'Αργοὶ λίθοι from *ἀ* + *ἔργοι*, unworked stones,² as contrasted with the *agalmata*, cannot now be accepted for one moment. They are simply stones from Argos, from the heavens; meteors, aerolites. *Τὰ δὲ ἔτι παλαιότερα καὶ τοῖς πᾶσι Ἕλλησι τιμὰς θεῶν ἀντὶ ἀγαλμάτων εἶχον Ἀργοὶ Λίθοι* (Paus. vii, 22, 4). Pausanias (iii, 22, 1) also calls an Argos lithos the stone called Zeus Kappôtas (or Katapautés, the Appeaser) at Gythium (Guthion) in Laconia, on which Orestés sat to be cured of his madness. He also (x, 24, 6) indicated the stone at Delphi which Kronos had swallowed for Zeus. It was oiled and swaddled. Rome also claimed to have this same stone (which Rhea had

¹ Bekker, *Anecd.* p. 331.

² *Dict. des antiq.* i, 413.

given to Saturn) in the shapeless stone of Jupiter Terminus which stood on the capitol.¹ The catalogue of the other holy stones seen by Pausanias is : Hêra Klês, in his temple at Hyettos in Boiôtia—the stone represented the god ; three stones, fallen from heaven, adored in the temple of the Charitês or Graces at Orchomenos in Boiôtia ; at Thespiâi (Argos was born there, and the Muses were called Thespian) or Thespeia or Thespeiai (which give us a parallel name to Thebes ?) a stone was the most ancient and revered image of Erôs ; at Pharai or Phêrai in Achaia Pausanias further recorded the Thirty (compare the tri-decades of Hindu gods) squared stones which were the symbols of thirty gods ; at Tegea (Atalanta was called Tegeatis) ; in Arcadia Zeus Teleios was represented by a squared stone² ; and Pausanias gave others, which are mentioned here under the heads of the Pillar and the Pyramid. At Cyzicum (Kuzikos) was a triangular block “the work of a primitive age,” which was a gift of Athênê.³

Actæon (Aktaiôn) when weary of the chase, slept on a stone near a fountain not far from Megara in Boiôtia.⁴ They say, wrote Clemens of Alexandria,⁵ that at Delphi a stone was shown beside the Oracle, on which it is said the first Sibyl sat, who came from Helicon.

Apollonius Rhodius mentions the setting up of a stone as holy (as was right) in the temple of Athênê who was with Iêsôn (Jason).⁶ He also describes how the altar of Arês stands outside the roofless temple built of small stones (*στιάων*). Within is a black stone planted, the holy stone to which the Amazons prayed (ii, 1171). This recalls the Phœnician Giganteja at Malta.

At Palaio-kastro (Oldcastle) on the south slopes of the earthly Mount Pelion is a place still called Mavri-Pêtrais (Black-stones) where M. Alfred Mézières found nothing but shapeless stones (*des pierres informes*).⁷

Ephesos could still be described in the time of Saint Paul as “a worshipper of the great goddess,” that is the great Mother-goddess Cybelê. There, and at Pessinus in Phrygia, she was adored under the form of a black and rugged meteoric stone which had fallen from heaven.⁸

One of the chief gods of the Aramean peoples was Qaçiou (so

¹ Lactantius, *Div. Inst.* i, 20.

² Paus. ix, 24, 3 ; 38, 1 ; 27, 1 ; vii, 22, 4 ; viii, 48, 4.

³ *Anth. pal.* vi, 342.

⁴ Paus. ix, 2, 24.

⁵ *Stromata*, i, ch. xv.

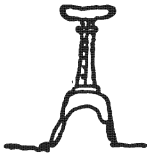
⁶ *Argon.* i, 960.

⁷ *Le Pelion et l'Ossa*, Paris (1853), p. 17.

⁸ Prof. Sayce, *Hittites*, p. 113.

F. Lenormant wrote it) the ærolite god, as his name indicates ; and he was adored in many places as a mountain-god. The Greeks turned him into a Zeus Kasios. At Selucia in Syria he was a heavens fallen conical stone, and he was thus also confused with Zeus Keraunios. Mount Casius near Antioch was one of the seats of Qaçiou, and was regarded by the people as the god himself. On the summit was a sacred enclosure and his open-air altar without a temple. There Hadrian sacrificed. He was also worshipped at another Mount Casius at Pelusium (frontiers of Egypt and Palestine) where his idol was a young man holding a pomegranate, the symbol of the god Rimmôn.¹

Sir A. H. Layard in *Nineveh and Babylon* (p. 539) engraves a British Museum Babylonian cylinder which shows "a priest wearing the sacrificial dress standing at a table, before an altar bearing a crescent, and a smaller altar on which stands a cock." I reproduce the "table," as accurately as I can ; and ask if we are to see in it a bêth-Êl, and whether it is not placed on a pillar standing on a mountain.



F. Lenormant (referring to the notes of Villoison on Cornutus *De natur. deor.* (Osann.) pp. 245, 280) said that the Greeks assigned cubic stones to Cybêlê and parallelopipeds to Hermês. Thus did the cube-shaped temple even come to be regarded itself as the divine image ;² a true bêth-Êl or Êl-house indeed ; which connects us with today's kaaba (see p. 117). The Semites, he said, gave rectangular stones (Petra and elsewhere in Nabatene) to the god Dusares and to the goddess Alath or Allât. These last were multiplied numerously among the Arabs, as Herodotus, Maximus of Tyre and Clemens of Alexandria recorded. They were called *ansab*, and Musulman authors related that whilst they were divine images, victims were sometimes killed on them or they were at least daubed with their blood, which Herodotus and Porphyry also told. In the 6th century of our era Antoninus Martyr (*Itin.* 38) saw the neighbouring Saracens adore a stone on Mount Horeb, as the simulacrum of a lunar deity.

Among other famous stones were the lapides qui divi dicuntur at Seleucia ; the seven black stones at Uruk which typified the seven chief gods, the mystic *καβείροι* or Great Ones ;³ and it may

¹ F. Lenormant in Saglio's *Dict.* i, 935.

² F. Lenormant, *Lettres Assyriol.* ii, 306. ³ Conder's *Heth and Moab*, pp. 210, 209.

turn out that all such *black* sacred stones were natural magnets or aërolites. Jacob's memorial stone or bêth-Êl was made a metzebah or massebah, which is rendered pillar in the English.¹

Others were, among the Israelites, the witness pillar of Mizpeh; the memorial pillar over Rachel's grave; Joshua's pillar under the oak at Shechem, in memory of the oath taken to serve Jehovah; the stones of Bethshemesh, Ezel, and Ebenezer. Saul and Absalom erected each a *hand* or memorial cippus, and Josiah found such pillars at Bethel. The pillars or cippi erected by the Canaanites, and connected with the worship of Baal, were destroyed by the reforming kings Hezekiah and Josiah. "Standing images," "images of stone,"² are forbidden in Leviticus (xxvi, 1). The sacred character of the pillar among Israelites and Canaanites alike is sufficiently illustrated. The Nabatheans at Petra worshipped a black stone about four feet high and two square, called Dhu Shera, Lord of Desire.³ The Ansâb or Menhirs are specially condemned in the Korân (Sura v, 92). "Smeared stones"—that is anointed—are often found in Syria. One Menhir group of about 150 dolmens is called el Mareighât, the smeared.⁴

"A perforated stone to which the Jews come every year and anoint it" is mentioned at Jerusalem by the Bordeaux pilgrim⁵ (333 A.D.?) and by no one else. "The 12 stones which the children of Israel brought out of Jordan" are mentioned at the site of Jericho by the same pilgrim.⁶ Arculfus in A.D. 670 "saw six of them lying on the right of the church in Galgal, and an equal number on the north side."⁶ Outside the walls of Cæsarea, the *Citez de Jherusalem* (1187 A.D.) described "a very fair stone of marble, great and long, which is called the Table of Jesus Christ; and there are two little stones which are round, large below and pointed above, which are called the Candlesticks of our Lord."⁷

Theophrastus (*Char.* 16) depicted the superstitious who were scrupulous to pour oil on the stones of the *cross-roads* and to bend the knee to them; and Socrates⁸ talked of the ultra devout who adored all the stones, all the stocks, and all the animals they met. Lucian also (*Pseudom.* 30) exhibits a man who bows and prays to the stones he sees oiled and hung with wreaths. "What was not my blindness!" confesses the christened Arnobius,⁹ "when I perceived a stone running with oil of olives, I invoked it, I addressed it praise and prayers, I adored it as a divinity!"

Finn Magnússen said¹⁰ that in parts of the Norwegian Alps the peasants until the end of the 18th century enshrined and

¹ Conder's *Heth and Moab*, pp. 210, 209.

² In the Revised Version, "pillar" or obelisk, and "figured stone."

³ Conder's *Heth and Moab*, pp. 211, 255, 258.

⁴ Pal. Pilgrims' Text Soc. (1887), pp. 22, 26.

⁵ *Ibid.* pp. 22, 26.

⁶ *Ibid.* (1889), p. 36.

⁷ *Ibid.* (1888), p. 32.

⁸ Xenophon, *Memor.* i, 1, 14.

⁹ *Advers. nationes*, i, 39. ¹⁰ *Annaler for Nordisk Oldkyndighed* (1838-9), p. 133.

worshipped round stones. Every Thursday evening they washed them, anointed them at the fire with butter, and placed them in fresh straw in the seat of honour at the head of the table. At times they washed them in whey, and at the winter solstice in beer.

At the consecration of the *holy oils* in the Roman Pontifical, there must be a bishop, 12 priests fully vested, 7 deacons, 7 subdeacons, and many other assistants. This is "a vestige of the ancient discipline; and ancient usages usually maintain themselves without much change in the great ceremonies."¹ All breathe thrice on *the oils*. This ceremony was certainly in use as early as the 6th century; and "we know not of its commencement"—the memory and tradition of the Church run not to the contrary. In the blessing of a bell 7 unctions are made with *the Oil* on the outside, and 4 with Chrism on the inside as the sound should be heard to the 4 quarters.

"Since a long time ago the Church forbids the offering of the holy Sacrifice [of the Mass] elsewhere than on an altar of stone."² Portable stone altars for Mass are first found mentioned by Bede (*Hist.* v. 11) in the 7th century. Hincmar, archbishop of Reims, writes of them in the 9th century. Do we find a reminiscence of the origin in the *Lavabo* of the Mass, where we read: "*circumdabo altare tuum, Domine . . . Domine, dilexi domus tuæ, et locum habitationis gloriæ tuæ?*"³ *Domus* and *habitatio domini* are straight equivalents of *Bêth-Êl*. The priest kisses the altar at least thrice during the Mass.

The canons say that an altar should be of stone; *altare debet esse lapideum*, If the altar is not wholly of stone, but of wood for example, it suffices that there be an altarlet (*altariolus*) of stone or a *lapis sacratus*, holy stone, in it. This the Roman Ordo calls a *tabula itineraria*, or a *viaticum*, or an *antimensium*. It is in fact a portable stone altar, without which no priest can celebrate unless by Papal dispensation, which, for example, is accorded to missionaries in cases of absolute necessity.⁴

In the Gallican ritual (which was in use certainly as far back as the 8th century) the bishop, at the consecration of a new church, makes with holy-water, in which some chrism has been dropped, the mortar for cementing or sealing-up the altar-stone.⁵ Under the stone are first placed the relics of the saint, and the stone is then thrice over anointed in the middle and at the four corners.⁶ This insertion of the relics, to actually represent a canonised saint-in-heaven, was, I suggest, at first a substitution for the pagan

¹ *Montpellier Catechisme* (1751), iii, 255 to 266.

² *Ibid.* iii, 129.

³ *Psalm xxv* (English xxvi; *habitatio* = tabernacle in R.V.).

⁴ *Hierolexicon* (Roma 1677), pp. 25, 26.

⁵ Duchesne: *Orig. du Culte Chrétien* (1889), p. 391.

⁶ *Ibid.* 392, 397, 468.

god (id est Christian devil) who was believed to reside in, to animate, the stone (—and may even have been to oust, to eject, to cast out that devil). And so the altar-stone is still viewed as the tombstone of the saint.¹ It is a sort of lesser or “little bêth-Êl” in point of fact.

In the Syriac version of the *Theophania* (ii, 62) attributed to Eusebius,² it is stated that “the Dumatians (Doumatioi) of Arabia sacrificed a boy annually. Him they buried beneath the altar, and this they used as an Idol.”

The Gallican bishop in the lustration of the new altar makes crosses at the four angles with holy lustral water, and then walks seven times round the altar, sprinkling it from a bunch of hyssop with the same water.³ It seems very important for my arguments that an antiphon sung during the ceremony of the anointing is: “Erexit Jacob lapidem in titulum, fundens oleum desuper,” etc.;⁴ and that during the unctions a priest continually walks round the altar fumigating it with incense.⁵ (But my reader will not be able to give its full weight to this until the section on “Circular Worship” is reached.) The bishop finally places ignited burning incense on the altar in the shape of a cross, which is an obvious perpetuation, and celebration once-for-all, of the burnt offerings on pre-Christian altars.⁶ In the Byzantine ritual the altar-stone is sometimes cemented on to supporting pillars by the bishop, sometimes on to a solid base; and it is washed first with baptismal water and then with wine, and then anointed with chrism, *μύρον*.⁷

The bruxas are the evil-spirits or witches of Portugal. Some people always wear as a protection against them a little bag which hangs round the neck by a string and contains a chip of stone from an altar, a bayleaf, a leaf of rue and of the olive, and a sprig of the Herva da Injeva.⁸

The legend of the adjective “Venerabilis” in Bede’s name—which has just been cited as an excellent authority—deserves recording in this section on animated stones. Two stories are told. In the first, Bede is blind and is taken by some scoffer in bad faith into a certain valley to preach, where there was nothing to preach to but the stones around. When he ended his sermon with the words *per omnia sæcula sæculorum*, the stones reverberated “Amen, Venerabilis Pater.” Others added that the angels said over and above “Bene dixisti Venerabilis Pater.” The other tale is that after Bede’s holy death a certain cleric, having to cut his epitaph on a stone, began thus: *Hac sunt in fossa*. But he could think of no other words to add than *Bedæ ossa*, which would not make a scanning verse; and there he stuck. Tired with cudgelling

¹ Duchesne: *Orig. du Culte Chrétien* (1889), p. 392.

² Dr. S. Lee’s translation, 1843, p. 122.

³ Duchesne, 396.

⁴ See *Genesis* xxxv, 15.

⁵ Duchesne, 397.

⁶ *Ibid.* 398.

⁷ *Ibid.* 401.

⁸ O. Crawford’s *Round the Calendar in Portugal*, p. 91.

his brains he fell asleep, and when he awoke he found the stone cut by angels with :

Hac sunt in fossa Bedæ Venerabilis ossa.¹

We have talking stones also in the Arabian Night's tale of the Peri Banu. They have been men, which is a reversion of the Deukaliôn myth. Numbers of Greek deities are changed to stone (see Index).

There are a black lake, a black precipice, and a Black Stone of the Swarthy—Llyn Dur, Clogwyn Dur, and Maen Dur Arddu—near Lower Llanberris ;² and I have come across the (fallen) worship of the Black Stone in an out-of-the-way place. In Kilia's Flemish-Latin etymological dictionary, 1574, under the word Alve, is given from some nameless rhymester a long catalogue of all the terms for demons known to the writer. Among these figures "zwarte Piet," black Pete. But it is obvious that Peter has naught to do here except, as in saltpetre (sal petræ), in the sense of rock, stone. "Zwarte piet" is thus simply the Black Stone of ancient stone-worship. Oddly enough this leads me to an explanation of the word Pet in the "Pet au Diable" of the octave lxxviii of Villon's *Grand Testament*. There was a tower of the Pet au Diable in the enclosure of Philippe-Auguste in Paris ; but the clever and learned Villonist M. Marcel Schwob has actually discovered proof of a stone of that name, and has kindly communicated to me the following particulars on the subject.

In 1453 some 30 or 40 students were arrested in Paris for an unusual outburst. In the criminal registers of the parliament of Paris le Lieutenant Criminel deposes, on 9th May, 1453, que plusieurs escoliers ont fait plusieurs grans excès ; comme . . . ont arraché *une pierre* appelée *Pet-au-Diable* de l'ostel d'une damoiselle de ceste ville qui faisoit bourne ; et [l'ont] portée au Mont Saint-Hilaire . . . Derechief ont esté querir en l'ostel de ladite damoiselle *une autre pierre* qu'elle avoit fait mettre . . . ont atachié . . . *la dite grosse pierre* ou Mont Sainte-Geneviefve ; et toutes les nuys y ont fait danses à fleutes et à bedons . . . et *de la grosse pierre* ont baillié ung chapeau tous les dimanches et autres festes. Et quant le Prevost et lui [le Lieutenant Criminel] y alèrent pour l'avoir, [la pierre] avoit ung chapeau de romarin.

It seems to me most likely that the original fundamental meaning of this *Pet-au-Diable* was the Devil's Stone ; and that the students' racket was a survival of some older saturnalia in stone-worship.

Students also played high jinks at a "Druidical stone" near Poitiers ; a fact which Rabelais (ii, 5) dressed up thus : De fait vint [Pantagruel] à Poitiers pour estudier, et y profita beaucoup. Auquel lieu voyant que les escoliers estoient aucunes fois de loisir, et ne savoient à quoy passer temps, il en eut compassion. Et un jour prit, d'un grand rochier qu'on nomme Passelourdin, une grosse roche ayant environ de douze toises en carré, et d'epaisseur quatorze pans, et la mit sur quatre pilliers au milieu d'un champ, bien à son aise ; afin que lesdits escoliers, quand ilz ne sauroient autre chose faire, passassent temps à monter sur ladite

¹ *Hieroglyphicon* (Roma 1677), p. 649. See also p. 141 *infra*.

² Prof. Rhys in *XIXth Century*, Oct. 1891, p. 568.

pierre, et là banqueter à force flacons jambons et pastés, et escrire leurs noms dessus avec un cousteau; et de present l'appelle-on la Pierre Levée. Et en memoire de ce, n'est aujourd'huy passé aucun en la matricule de ladite université de Poitiers sinon qu'il ait beu en la Fontaine caballine¹ de Croustelles, passé à Passelourdin,² et monté sur la Pierre Levée.³

In Brinton's *Annals of the Cakchiquels of Central America* there is an important, mysterious, primeval and animated obsidian stone. The Mexican goddess Citlalicue gave birth to a flint-knife which was flung down from heaven and became 1,600 gods.

Mr. J. P. Brown in his book on *The Dervishes* (Trübner, 1868) gave the following information (in the larger type): The Rufât dervishes (and also the kadiri of Cyprus), our "howling dervishes," wear a "stone of contentment" kanâ't tâshî, in the middle of their belts.

It is thus at the Omphalos, and deserves especial notice in reference to my theories about the ☉ symbol. It is either a round or a twelve-cornered stone; and the girdle in which it is worn is called the taibend, not the kamberieh. This stone seems to be also called a pelenk.

In the girdle of the Bektâshî is a seven-pointed stone, the pelenk.

So Mr. Brown, p. 145; but on the most careful examination and cross-examination of Mevlevî and Bektâshî dervishes in Cyprus, with the kind help of the Island Treasurer, Mr. Frank G. Glossop, no trace whatever of a seven-angled stone can be obtained; although I have secured specimens of every stone worn, through the agency of a Turkish gentleman who got them for me with great difficulty in Stambûl.

And there is another round or oblong crystal stone, the nejef, which is worn by any dervish, but the Bektâshî are more particular in wearing it.

This stone is either an egg or pear shaped agate (the pelenk kamberieh) or an elongated crystal octahedron (the nejef kamberieh). I have a specimen of each, mounted in silver, and hung by strong silken cords.

Nejef is the name of the mine or quarry whence the stone so-called comes, and it is held to contain a sign of the hair of Hussein. It is tied round the waist with the three-knotted cord called kamberieh, which denotes a follower of Ali. The stone, say these dervishes, which Moses wore he called dervîsh-dervîshân, and it had

¹ A horse-fountain, like Hippokrênê, at Croustelles near Poitiers.

² Belleforest also mentions this in his *Bandello's* 32nd Tale: "passé sur le roc Passe-Lourdin à Poitiers pour se bien former la cervelle."

³ Engraved in the *Magasin pittoresque* for January 1845, from Georges Braun's *Theatrum urbium*, as seen at the close of the 16th century. Several students are seen on the stone.

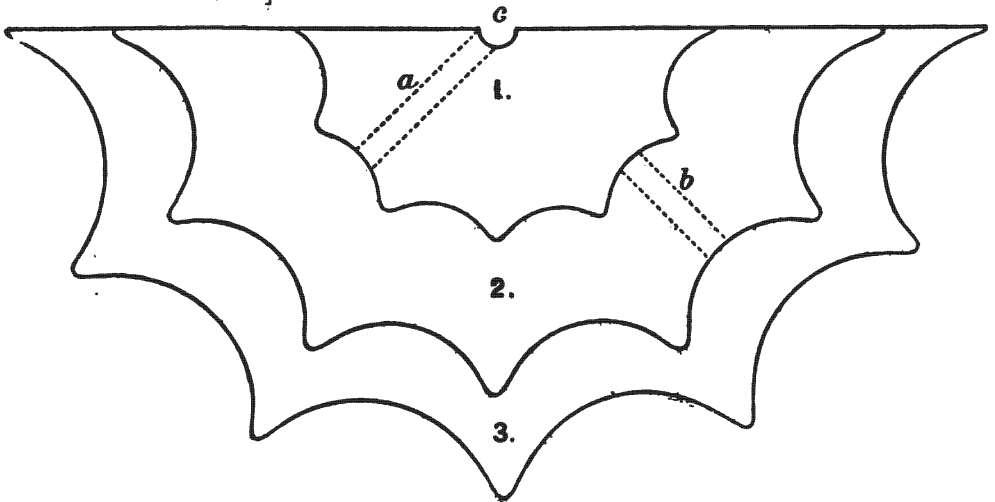
twelve holes [compare the breast-plate of Aaron. I. O'N.]. The Bektâshî have yet another stone, worn round the neck, the teslîm tâshî or stone of submission to the twelve Imâms. The cord which passes through the teslîm tâshî is connected by passing the nejef through its ends, and then fastening round the waist to the kam-berieh,

These stones are also twelve-angled—everything in the order, says a Bektâshî, is twelve. The larger stone is the teslîm tâshî bâlim; the smaller is called the teslîm tâshî simply. I give full-sized superposed half-outlines of these, and of the kanâ'at tâshî; with their weights.

The stone of the Bektâshî's convent-hall is eight-angled, and has a candle in its centre or Eye. Upon it the postulant is received into the Path.

As to this I have no corroboration.

1. Crystal. Teslîm tâshî of the Bektâshî dervishes. Weight as mounted 67 grammes. The dotted lines *a* show the tubular transverse hole of suspension.
 2. Greenish agate. Teslîm tâshî bâlim of the Bektâshî. Weight as mounted 196 grammes. Dotted lines *b* as No. 1.
 3. Whitish agate, with round suspension hole through the middle, *c*. (This hole, as drawn, only belongs to this biggest stone). There is no transverse piercing. Weight unmounted 394 grammes.
- [Average thickness of Nos. 1 and 2 is 10 decimètres. Of No. 3, 12 decimètres.]



10.—The Loadstone Mountain.

THERE is a curious Orissa legend about the temple of Kanârak (Black-pagoda). In front of the gate stands an octagonal pillar of black stone, fifty *gaz* (yards) high. The numerous shipwrecks on the coast of the Bay of Bengal near Kanârak were assigned by the legend to a "huge lodestone, kumbha-pâthar, on the summit of the tower," which drew the vessels on the sands until "a musalmân crew scaled the temple" [*i.e.* the tower of the temple?] and carried off the magnet.¹ This is a variant of the loadstone mountain in Sindbad's voyages, and in the legend of Oger le Danois.² Another is the Monte Calamitico, the mediæval magnetic Northern mountain in the Ocean, told of by Olaus Magnus³ and referred to in Humboldt's *Cosmos* (ii, 659; v, 55).

Monte Calamitico (*see also* p. 106 *supra*) must mean Calamitous Mountain, unless it means Calamus or Reed Mountain, which is not impossible. Calamita is still the name for the magnet in Italian, and Littré says that was because the magnetic needle was put in a reed to float on the water. *Kalamita* in modern Greek may be *lingua Franca*, but *κάλαμος* was equally a reed in ancient Greek.

I believe קלמית khallâmish means a hard stone or rock, and that קלמיתא kalammitah, which is found for the magnet in ancient Jewish prayers, may be European.⁴ As for pursuing the *calamitous* interpretation, it is not easy, and honestly I give it up.

The myth was widespread. Innocent IV's envoy brought back in 1246 a tale that the Caspian mountains were of adamantine stone, and drew unto them the iron arrows and weapons of the invading host of Jhinghis Khan.⁵ Now all these seem to be natural-magnet and not meteoric myths.

The Post Angel, or the Athenian Mercury, an old magazine published in 1701, in its "Answers to Correspondents" had the following: "Q. Why does the needle in the sea-compass always turn to the North? A. The most received opinion is that there is under our North pole a huge black Rock, from under which the Ocean issueth in 4 currents answerable to the 4 corners of the Earth or 4 winds; which rock is thought to be all of a Loadstone, so that by a kind of affinity it draweth all such like stones or other metals touched by them towards it." Here we have also the heavens-rivers, and the Four Points.

¹ Hunter's *Orissa*, pp. 289, *seq.*

² Keary: *Outlines of Prim. Beliefs*, 453.

³ I. B. della Porta, *Magia Naturalis*, 1651, p. 288.

⁴ Klaproth, *La Boussole*, 15, 24.

⁵ Hakluyt: *Voy. of J. de Plano Carpini*, ch. xii.

Klaproth quoted the following from the *Nan-chuan i-weh chi*, "Notes on Southern Marvels," (of our 11th century, or before): "At the capes and headlands of the chang hai (sea) the waters are shoal and there are many loadstones, so that if the great foreign ships which are clad with iron plates approach them, they are arrested, and none of them can pass by these places, which are said to be very numerous in the South sea."

Note the ignorance here. The narrator of this North-polar fable clearly knew not that the South end of the magnet is repellent of iron; and was following merely the Chinese name for the compass: "the wheel that shows *the South*." He is thus wrong *toto cælo* in fact.

It is strange that Ptolemy¹ (first century?) related almost the same thing of the same seas. His source must have been also that of the Chinese tale. "They relate," he says, "that at the Manioles islands ships with iron bolts are arrested, and that for that reason they build ships with wooden pegs, so that the Heraklean stone which there grows may not attract them."

In the *De Moribus Brachmanorum*,² attributed to St. Ambrose (4th century), "the stone called Magnes is found at the Mammoles³ islands. They say it attracts by its strength the nature of iron. Consequently if a ship which has iron nails draw near, it is there held, and can no more depart for other where, by I know not what hidden hinderment of this stone. For this reason they employ none but wooden pegs in the building of ships." These old lies must have partly arisen in a bad shot at the reason for the timber nails.

In the Arabic Geography of Sherif Edrisi,⁴ "El Mandeb is a mountain surrounded on all sides by the sea, and highest on *the Southern* side [that is the side which *looks* South, as the Polar deity was bound to do]. A mountain which extends transversely on the South they call Murukêin, and it is a continuous mass of rocks. The author of the Book of Wonders [odd reminder of the Chinese treatise] relates that no vessel furnished with iron nails can pass near this mountain without being drawn and retained by it, insomuch that the ship can never again escape therefrom." Elsewhere this Abu Abdallah Mohammed al Edrisi describes a

¹ *Geog.* vii, 2.

² Palladius, *S. Ambrosius (et cætera)*; editio Bissæus. Londini, 1665, p. 59.

³ See what is said p. 146 of Lydius as a name for the loadstone. Lyde, Λύδη, was great-breasted (Juvenal ii, 140). Lydiæ tumentes occurs in the *Silvia* of Statius i, 6, 70.

⁴ Written 1153. Arabic, Rome 1592. French (Amédée Jaubert) 1836.

great gulf extending towards the South, and a high mountain which forces voyagers out of their straight course. The mountain is called Adjerad [which may be for al jerid, the palm-stick, *the Spear-mountain of the Universe*], "whose flanks are furrowed on all sides by waters which fall with a terrific noise" [which might be a straight description of the descent of the rivers of the Northern heavens-mountain]. "This mountain draws unto it the vessels that come near, and so mariners have a care to give it a wide berth."

In the Arabic treatise on Stones which pretended to be by Aristotle, "there is in the sea a mountain formed of this stone. If ships approach it they lose their nails and their ironwork, which separate of themselves and fly like birds towards the mountain, without the force of their cohesion [in the timbers] being able to retain them. That is why they do not bolt-together with iron nails the ships that sail this sea, but employ for binding their parts ropes made of cocotree fibres, which are then fastened with pegs of a soft wood that swells-up in the water." Another instance of the snapshot conjecture. This is found again in Vincent de Beauvais, who curiously quoted for it another apocryphal Book on Stones which he attributed to Galen.¹

In the French story of the Chevalier Berinus and his son Champion Aigres de l'Aimant, ships are drawn towards the huge Rock of Aimant, and adhere to it. An inscription on the rock says that if one man consents to remain behind, and then throws the Ring which is on the rock into the sea, the ships will be freed. The lot falls on Aigres, who subsequently escapes (on finding a substitute in another fleet of doom), and carries off a horse, a sword, and armour.²

The mountain in the sixth voyage of Sindbad is a mass of treasure. All the stones that lie about are rock-crystal, rubies, emeralds and so forth. And a great river of soft-water runs from the sea into a dark grotto in the mountain, whose opening is extremely lofty and wide. In the Third Kalender's story the Black Mountain is an aimant-mine which attracts the fleet of ships, because of their nails and ironworks, for two days before the catastrophe; which ensues upon the drawing-out and flight to the mountain of all the bolts that hold the keels together. All these irons strike the rock with a horrible noise and stick on to its

¹ Klaproth, *La Boussole*, 1834, 123.

² Clouston's *Pop. Tales*, i, 104.

surface. The ships then fall to pieces, and their contents sink to the bottom of the plumbless deep. The whole seaside of the mountain is thus a mass of nails which preserve and augment its virtue. The mountain is very steep, and on its summit is a dome of bronze upheld by columns of bronze. On the top of the dome again, is a *bronze* horse bearing a rider who has a *leaden* plate on his breast covered with talismanic characters. This statue is the cause of the magnetism.

[Must we not here detect some survival of a *lost* knowledge as to the electric action of pairs of metals?]

The stairway to the mountain-top is so narrow, steep, and difficult as to be all but impracticable by the one man who finds salvation, Ajib, the Kalender, son of Kassib. He, advised by a venerable Old Man in a dream, digs for a *bronze* bow and three arrows of *lead* made under certain constellations. These arrows he fires at the statue, and at the third bolt the horseman falls into the sea, the horse tumbles-down, and is buried by order in the hole where the bow-and-arrows came from. The sea then rises to the top of the mountain, a man of bronze rows-up in a boat and saves Ajib, under the condition (announced by the Old Man) that he utter not the name of Allah. On the ninth day he does however say "Allah be blessed and praised," and the boat sinks under him.¹

Here we clearly have (as the Reader will prove in the course of the *Inquiry*) the northern jewelled heavens-mountain and dome; the heavens-river; the pillars of the heavens; the central centaur-gods fallen from their high estate (because inimical to Allah); the Old Man of the Mountain; the heavens-ladder or stairs; and the heavens-boat—all subjects here necessarily treated-of before this Tale was here analysed. The bow and the ring, too, are of the commonest figures for the heavens.

It is well known that there exist on the shores of the globe natural facts which furnish a commonplace foundation for this Loadstone-mountain legend. H.M.S. "Serpent" was totally wrecked in November 1890 off the Spanish coast near Camarinas, on a reef called Laja del Buey or Bullock's Ledge; and an experienced officer of the Spanish admiralty, who knew the spot of the wreck well, said that the Serpent's compasses may have been disturbed by the vast masses of iron on the coast. She went down a few moments after she struck on the rocks, and only three sailors were cast ashore alive.² Great numbers of wrecks attributable to this cause take place on the North West

¹ Galland's *1,001 Nuits*, Paris, 1806.

² *Morning Post*, 14 Nov. 1890.

Spanish coasts; and it is very noteworthy what an influence the enormous quantities of iron in some of the Galician mountains exercise on the needles of ships' compasses; necessarily at a very considerable distance too.

The earliest origin for this Metal Man on the Mountain that I have found is in the *Argonautika* of Apollonios of Rhodes (iv, 1638 etc.). Brazen Talós prevents the Argo from mooring at the Diktaion haven by breaking-off rocks to hurl down from the hard cliff. He was a demigod of the brazen stock of men sprung from ash-trees (*μελιηγενέων*). The son of Kronos gave him to Europa to be warden of Crete (Κρήτη) where he roamed with *brazen* feet. (A Magnês incident which also clearly brackets him with Œdipus.) He was of brass unbreakable; only at the ankle was a thinskin vein of blood where lay the issues of life and death (an Achilles incident).¹ Mēdeia however bewitched the sight of brazen Talós with her evil eye; and he scratched his ankle against the rock. Forth gushed the stream of life *like molten lead*; and like some towering pine the mighty giant stood awhile upright on his tireless (iv, 1687) feet, then fell at last with weighty crash.

[Here again we have the pair of metals; and I think it is worthy of all notice that they were brass and lead, χαλκός and μόλιβδος, while Volta made his pile of copper and zinc.]

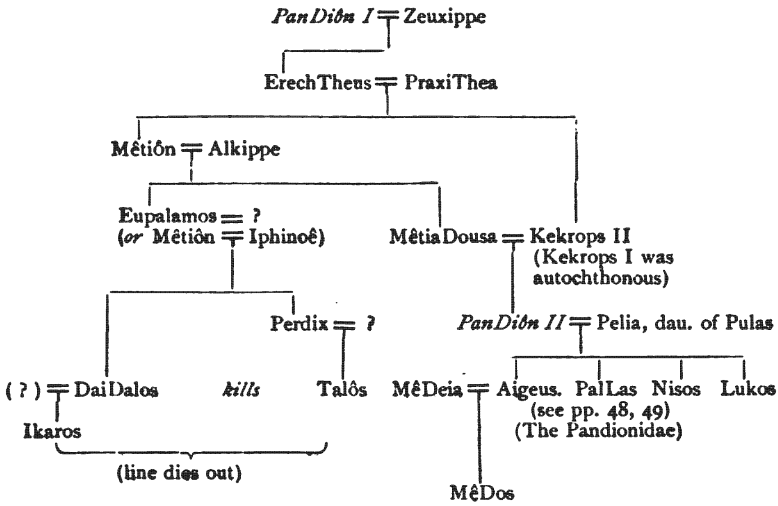
In another myth of Talós, his uncle and master DaiDalos, the supreme architect (*ἀρχιτέκτων ἄριστος*) and first inventor of statues, jealous of his rivalry (a clear war-in-heaven) cast him down from the Acropolis,² or heavens-palace; by fraud said Hellānikos (*frag*, 82).

Here we clearly have the Creator of the Universe making man, as is shown here under the heading of "The Tree." DaiDalos also invented the drill which is worked by revolution (the centrebit), and Talós the potter's wheel and the turning lathe. These three rotating machines complete a connexion of both these divine powers with the inventor of the rotating machine of the Universe.

I think we must inevitably take Τάλως to be identical with Ταλαός, and that the origin of both stares us in the face in the second, which is TA-Λαός = stretched-stone, that is tall-stone. Prof. Skeat having said in his Dictionary (to which I am throughout this *Inquiry* so deeply and widely indebted) that "further light is desired as to this difficult word, tall," I suggest that we have it here and in the Welsh and Cornish *tal* = high, *tal carn* = high rock, as well as in the Irish *tealach* a hillock. The French talus, too, still retains the sense of a steep. If there be anything in all this, it may afford us the true clue to *talisman*, as originally a holy stone. The genealogy of DaiDalos and Talós was as follows:

¹ See also Apoll. *Bibl.* i, 9, 26, 4.

² Apoll. *Bibl.* iii, 15, 8, 10, etc.



[Of course the pair named PanDiôn and the pair named Kekrops must be taken as different accounts and differing genealogies of the same primitive powers. Ikaros and Ikarios have been taken by many ancients to be the same.]

Atlas was a mountain as well as a personal god, and Talôs was on a mountain, and it was standing-stones that were placed on mountain-tops as gods, or as their symbols; as symbols (I maintain) of the axis-god. This completes the connection between uncle and nephew, between DaiDalos and Talôs as stone-deities; and TaLôs-TaLaos is thus an axis-god, an AtLas; being thus also an Upbearer, a Supporter, which sense we find in the analogous word *ταλάω*; and the idea of the necessary firmness of his base, of his brazen feet, we find again in the Latin *talus*, "the ankle, the lower part of the foot, the heel"—that is, clearly and broadly, the foot itself.

The connection with *τάλαστρον*, a balance, must thus be by the *standard* of the balance. Tala was also a small stake, a picket; and here must be left for future exposition, or not, the cry ("as old as Romulus") of Talassio! or Talassius! at nuptial ceremonies. It represented the *ἄγμνη, ὁ ὑμέναιος* of the Greeks, and Martial (xii, 96, 5) rendered it by *copulatio*. I think he wasn't far wrong. The "man named Talassius" in Festus was also on the spot.

The adjective tireless, *ἀκάματος*, gives us another significance of the brazen feet in the myth—that is the walking or running, instead of the wheeling, round of the Universe; and may indicate a devout theory antecedent to the discovery of the wheel. French still retains "la marche des astres," and in ornate English we have

not yet done with "the majestic progress of the spheres." This indeed may be the true clue to the now hidden meaning of all the footprint legends which are so fully treated of under the heading "Buddha's Footprint."

Thus we should have the Talôs myth englobing (as the majority of myths do) a confusion of conceptions—of the firmly planted feet of the heavens-axis god, and of the tireless feet of the running-heavens god. The "tireless" idea we come upon again in the derivation (by the scholiast on Euripides) of Atlas from ἀ-τλάν un-fatiguable, which is dealt-with under "Atlas." The connection of Talôs or Talaos with Atlas and EphiAltês seems inevitable.

TanTalos seems to me to be a form of Talos, where τάν belongs to τανύω and means outstretched, or else is τάν, Sir; like Dan Sol, for example. In the first case, we should have TAN-TA-Λαός, where the first two root-syllables would be a reduplication; for TA is now taken as = TAN, stretched.

Mighty, μέγας, Talaos and Aréios (an Arês-name) came forth from Argos (the heavens) and were the sons of Bias.¹ Talaos was father of six sons (and a daughter who married AmphiAraos) among whom were Mēkisteus (the longest or tallest, perhaps an Axis-name),² AristoMachos (best-mechanism) and Adrastos.³ HippoMedôn (a central horse-god) was also, as others said,⁴ a son of Talaos. The *Iliad* (xxiii, 677) makes Mēkisteus come to Thebes after the burial of OidiPous (with whom I have already bracketed Talôs) and overcome all the sons of Kādmos. MelamPous (blackfoot) was brother of Bias⁵ (and uncle of Talaos), so that the feet were, as we should expect, in the family; and note, in reference to what I advance elsewhere as to Aiguptos being a celestial spot, that it was previously called the place (χώρα) of MelamPous.⁶

Hesychius mentions Greek games in honour of Zeus Talaios. AmphiAraos, who killed Talaos (MelamPous also killed him), and so usurped the rule of Argos, has the Spear and Universe-tree in his myth. An eagle swoops down upon the lance, carries it off, and where it lets it fall again it sticks-in and becomes a laurel. The Earth opens and receives AmphiAraos with his chariot and his horses—a note, as I believe, of an axis-god. Talos was a partisan of Turnus, and was killed by Æneas. Here the connection with

¹ *Argos*. i, 118; ii, 63.

² Might also = μη (mid) + κίσση (see "The Arcana").

³ *Apoll. Bibl.* i, 9, 13.

⁴ *Ibid.* iii, 6, 3.

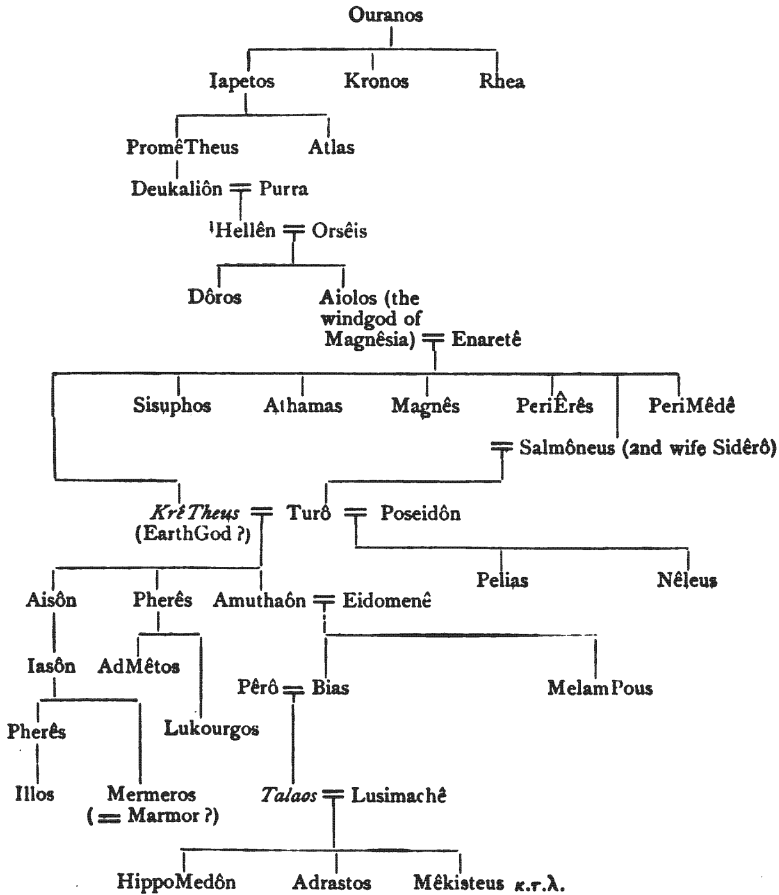
⁵ *Pherecydes frag.* 75.

⁶ *Apoll. Bibl.* ii, 1, 4, 5.

Turnus (a turning-heavens god, as I maintain) again points to Talôs as an axis or socket god.

The name crops-up again in Dionysius of Halicarnassus (bk. ii) where the Sabine *Τάλλος ὑράνος* is mentioned as an ally of Tatius; which confirms me in my connection of Tatius with the axis; for this name is merely an adjectival form of the above root-word TA, outstretched, tall. Festus also said Talus was a Sabine prename. Spenser revived Talus as an iron man in the *Fairy Queen* (v, i).

The connection of Talaos with the island of Krêtê and thus with Talôs may be made another way by his descent from KrêTheus, as follows:



[It will be observed that Dôros a spear-axis-god, Aiolos the Ether-god of Magnêsia, Magnês, Turô (a tower-axis-goddess?), Poseidôn, and Iasôn, are all in this most respectable family. Salmôneus (? the salt one) may be a mere

¹ Hellên was also son "of Zeus" (= Dios).

alias of Poseidôn; and Turð's being the consort both of Poseidôn and KrêTheus (Earth-god?) could be interpreted as the axis extending from Earth to Cosmic Ocean.]

There is one of the islands of Mailduin's voyage that seems to present us with some Cosmic allusions to the revolutions of the several spheres, and also to the myth of Talôs. The island has a wall (the firmament?) round it. An animal of vast size, with thick rough skin, runs round the island with the swiftness of the wind, and then betakes himself to a large flat stone on a high point, where he daily turns himself completely round and round within his skin which remains at rest. Next he turns his skin continually round his body, down one side and up on the other like a mill-wheel, but the body itself moves not. Again, he whirls the skin of his upper half round and round like a flat-lying mill-stone, while the skin of the lower half remains without motion. When Mailduin and his companions, in terror of him, take to flight, he flings round stones at them,¹ like the Kuklops at Odusseus.

(See the section on "The River" for the loadstone at the bottom of the river Llinon, which makes it impossible to cross over in a keel.)

¹ Dr. Joyce's *Celtic Romances*, 127, 128.

CRETE. Plato in his explanation, or rather in his explaining-away of the Talôs myth, gave the additional incident that Talôs had to make the round of the island of Crete three times to engrave on brass the Law of Minôs. Apollodoros¹ said Talôs ran thrice daily round the island, watching it. Here we have the tireless feet again, and this brass is thus the brazen heavens, and the Law is the Tao, the Order, of the Universe; and *Krêtê must be, like all the other similar mythic islands, a figure of the Earth* (see p. 33). If we admit this interpretation, it sheds a flood of light on the grand total of all the Cretan most archaic myths and worship. Note too that Crete was called Chthonia insula.

And then where are we to search for the meaning of the word *Krêtê*? The etymology ought also to give us that of the Latin *creta* chalk, which is at present a philologist's blind alley; and I think the true sense is still to be tracked in our own word *accrete*; for *creta* as a portion of the verb *crecere* to appear, surge-up, sprout, receive existence, be born (earliest meanings, which are confined to the poets), is just what we want. And we are thus not so very far off our own English *create* (as a past participle) and the Latin *creata*; the root of all which is said to be *kar* to make; but that sense does not embrace the appearing, surging-up, ideas.

The OldIrish *crē* clay does not seem to stand in the way here, but rather to help me out. Mr. E. R. Wharton alleges *crētus*, the participle of *cernō* I separate; but must we not see in this *crētus* and in *crētus* from *cresco* the identically same word?

Crete is thus the uprisen island, and the name of the island-god Crete-born "Zeus," *Zên Kρηταγένης*, takes a new and supreme significance. More than 2,000 years ago Herodotus (iii, 122) remarked that the Cretan Law-giver Minôs of Knôssos (where we must see *gnôsis* and knowledge) was anterior to the generations of men. This fully accords with Hesiod's saying that the King of Crete (Minôs) was "the mightiest king of all mortals," and ruled with the sceptre of Zeus. The facts that his consort was PasiPhaë (= to-all-shine, the heavens), and that she was the daughter of Hêlios (not the sun?) and Persêis, also place him in a very high divine position.

Asklêpiadês gave Minôs for consort *Krêtê* the daughter of Asterios, which is also Cosmic and therefore genuine.² *Krêtê* was otherwise the daughter of

¹ *Bibl.* i. 9, 26, 5.

² *Apoll. Bibl.* iii. 1, 2, 6.

Deukaliôn.¹ Note too that a place in Rhodes was called Krêtênia after her.² This gives us a connection between two of the Cosmic typical island-symbols of the Earth, Krêtê and Rodos (see "The Romaunt of the Rose" later on).

The mythic Dorians (that is, as I theorise, the spear-axis gods) possessed the island of Crete (the Earth) in times later than those of Minôs (Herod. i, 173). If 'Ραδάμανθους (-θος or -θα) his brother could be made into 'Ρόδαμανθους, we should have the Wheel-Seer or magician (from *μανθάνω, μάντις*), and a connection with the wheel-island of Rhodes. It is thus quite natural to learn that the equally mythic LukoÛrgos long dwelt in Crete, and adopted its Law.³ Manthos then too becomes a parallel to the fraternal Knôssos. Plato⁴ tells us that the laws of Crete, being inspired by Deity, could not be discussed by the immature. The fact that the ten chief magistrates were called kosmoi and their president the protokosmos is important, though we need not to lay too much stress on it. The kosmoi all belonged to one family the Aithalêi, which name seems to indicate a fire-god's priesthood. Aithalidês, the famous son of Hêrmês and Eupolemeia was the swift (flame? flash?) herald of the Argonauts⁵ who transmigrated into Pythagoras.

[Are not the isle of Aithalîê in the *Argonautika* (iv, 654), which seems to have escaped the scholiasts and commentators, and the puzzling passage about it, to be referred to Crete?]

But we must push on farther, and hope to fare no worse. *Κρής, Κρήσσα*, Cretan and Cretaness, contain the first syllable of *creocere*; so does the adjective *κρήσιος*, which was applied to the Bacchus of Argos. *Κρής* the son of Zan reigned in Crete, and according to one legend gave his name to the island, which is not too very far off my etymology, which would lend somewhat of a new intensity to the epithet of Jupiter *Crescens*. There was a nymph *Krêsêis*. *Pasiphaê*, sister of *Kirkê* (the spindle), spouse of *Minôs*, and mother of *AndroGeôs* (Man-Earth?), was called *Cressa bos*.⁶ And may not this etymology, too, unveil for us the true hidden meaning of the inexhaustible riches of *Cræsus*, *Kroisos*, the Universe-King? And we must take into this family of words *Κρέουσα*, the spouse of *Iêsôn*, and her father *Κρέων*, King of *Κόρωθος*. And can creta chalk, the Cretan earth, have thus ever been the protoplast of the speculations of

¹ *Apoll. Bibl.* iii, 3, 1.

² *Ibid.* iii, 2, 1.

³ Plutarch, *Lycurg.* 4.

⁴ *Leges* I. D. 270, 31.

⁵ *Argonautikôn*, i, 54, 641, 649; iii, 174.

⁶ Propertius iv, 7, 57.

“the ancients?” Marl (marga, margila) was also so called. The use of creta in medicine had most probably a ritualistic origin.

There are passages in the *Argonautika* (iv, 1577) which I read as a possible relict of the Earth-myth of Crete; “Yonder sea, that has naught but air around (*ὑπὲριον*) reaches above Crete to the divine land of Pelops.”¹ The realm of Pelops, as is often pointed out here, is the heavens; and the “sea” here is the Universe-ocean. Again (iv, 1636): “Crete stands out above all other isles upon the sea.” Again: “As they were hasting o’er the wide gulf of Crete” [the Universe-ocean, as above] “night scared them, that night men call the shroud of gloom . . . It was black chaos come from heaven, or haply thick gloom rising from the nethermost abyss.”² This is the night-voyage of the darkest sky.

[*ISLAND*. It ought to have been stated under the heading of “The Spear” that Irish myth affords a parallel to Japan’s change of position (p. 32). The one-eyed or evil-eyed Northern giant-power Balar commands his Fomorian giants to “put cables round the island of Erin, which gives us so much trouble, and tie it at the stern of your ships; then sail home, bringing the island with you, and place it on the North side of Lochlann.”³ The island of Fianchaire (Fincara = white-rock?), too, lies not on the surface, but down deep in the waters, for it was sunk beneath the waves by a spell in times long past.

I should also have stated at p. 33 that in the voyage of Mailduin—which is in the nature of a Cosmic Argo voyage, as all the *imrama* seem to be—the island of Birds which are human souls is met with; and the Aged Man of the island is covered all over with long white hair, and his account of the origin of the island is that he brought from Erin as ballast for his boat some sods of green turf, and then, “under the guidance of God I arrived at this spot; and he fixed the sods in the sea for me, so that they formed a little island,” which grew bigger and bigger every year, and in which the Lord caused a single tree to spring up.⁴ This is a parallel to the island Kallisté (p. 33).

“Then we came to the isle Aiolian where dwelt Aiolos son of Hippotas in a *floating island*. And all about it is a wall of bronze unbroken, and the cliff runs up sheer from the sea. His 12 children too abide there in his mansions, 6 daughters and 6 lusty sons; and behold he gave his daughters to his sons to wife.” (*Odys.* x, 1.) This is clearly Cosmic; the floating airy island being the Earth, and the rest being of the firmament, celestial or zodiacal.

The island of Cephalonia in the myth of Kephalos and Prokris also deserves attention here.

The island P’ung-Lai, 蓬萊 was brought one day, in all its mass, by the

¹ κείνο δ’ ὑπὲριον θείην Πελοπηίδα γαίαν | εἰσάεχει πέλαγος Κρήτης ὕπερ.

² iv, 1694. Mr. Coleridge’s version.

³ Dr. Joyce’s *Celtic Romances*, 41, 87. A deceased Sir Andrew Agnew thus appears to have been a plagiarist.

⁴ *Ibid.* 144.

Ngao 𪚩 or Cosmic Tortoise of Chinese myth.¹ As the Earth is also supported by the Tortoise, we here have in P'ung-Lai, I fancy, a clear figure for the Earth just as in so many islands of Greek mythology.]

[*Rocking-Stones.* It has occurred to me to try and explain the puzzling Rocking-Stones as another archaic conception of the idea of "animated stones;" the vibration of the gigantic mass, which still astonishes ourselves, being employed to awe the other masses into adoration. I cannot find any record of the "lie" of such stones, as regards the points of the compass.² A Buddhist legend, which is a household word in Japan, chimes-in with this theory. The monk Daita, ascending a hill, and collecting stones, placed them upon the ground around him, and began to preach to them of the secret precepts of Buddha; and so miraculous was the effect of the mysterious truths he told, that even the stones bowed in reverent assent. Thereupon the saint consecrated them as the Nodding-Stones.³ To this day, Japanese gardens consisting almost entirely of stones—our own rockeries suggest themselves—are arranged in a small enclosure to represent this legend, which resembles that of the Venerable Bede, p. 125.]

¹ De Groot, *Fêtes d'Enoui*, i, 174.

² Since the above was in type, I find that Dr. T. A. Wise says in his *History of Paganism in Caledonia* (1884, p. 92), apparently from his own personal observation—which is my reason for quoting the book—that the 3-ton 5 ft. 6 × 4 ft. 8 rocking-stone at Strathardle, Perthshire, moves only when pushed in the direction of N. and S. When it has been worked-up to its full swing, the end of the stone vibrates through some 4 inches, and it then makes (say) 27 balancings before it returns to rest.

³ Chamberlain's *Things Japanese*, 131.

II.—Μάγνης, Medea, and Maia.—Touchstone.

A SHORT time may not here be thrown away in a hunt after myth and etymon.

Μάγνης was a "servant" of Μήδεια, changed by that goddess and sorceress into a stone, the magnet. He it is who in this myth divinely "animates" this stone. Another myth given by Nicander makes him walk in shepherding upon natural-magnetic rocks, to which he became fixed by the nails in his shoes¹; where we obviously have a variant not alone of Sindbad's loadstone cliff-mountain but of the shoes of IphiKratos (see "The Myth of Daphne" *infra*) and the brazen feet of Talôs, and perhaps of the footprint legends generally. The black precious-stone called Medea nigra which Pliny (xxxvi, 10, 63) said was not otherwise known than by its name, must thus have been the loadstone, and also perhaps the first black image of a great goddess now traceable in the Universe.

I suggest that Πίερος² the son of Magnês must mean stone (French pierre), and that thus Pieria the seat of the Muses³ was equivalent to Petraia, stony—of course in a celestial god-stone sense; and further that the nine daughters of Pieros were simply a doublet of the Muses. Pieros was also father of Hyakinthos (also a precious-stone) by Kleiô (our Clio), whom I should call one of the *Keystone* goddesses.

The identity of the names Athamas and Adamas must be strongly suspected. The name of his Black son Melanion, the spouse of Atalanta;⁴ his children by Inô being dressed black, and those by Themistô in white, or *vice versa*; and his

¹ Pliny xxxvi, 16, citing Nicander. Isidorus (*Originum*, xvi, 4) also followed Nicander, but put the myth in India. Vincent de Beauvais reproduced it (*Speculum Naturale*, ii, 9, 19) saying *clavis crepidarum, baculique cuspidi* hærens. This is also in J. B. della Porta's *Magia Naturalis*, 1651, p. 288. Here we have the staff or *pal*, as well as the shoes. Dioscorides, the first-century Greek botanist, said that the plant which is called in Latin *Lunaria major*, drew the shoes off the feet of any horse that trod thereon (de Vallemont's *Physique occulte*, 1696, p. 3).

² Apoll. *Bibl.* i, 3, 3.

³ Hesiod, *Theog.* v, 53: "ἐν Πιερίῃ Κρονίδῃ."

⁴ Ovid, *Ars amor.* ii, 185. In Apollodoros (*Bibl.* iii, 9, 2) he is Meilanion, and the son of Amphi-damas, where either damas is adamas or gives us a clue to adamas. Are damas and adamas the two poles of the magnet, and does amphi-damas mean the whole magnet? AmphiDamas is brother to Iasos, and son of LukoUrgos. Δαμίας was said by Pliny (xxxiv, 8, 19) to have been a (mythic?) sculptor of Κλείρωρ in Arcadia, which I would make the polar *Keystone* of the heavens-vault. The name LaoDamas, of the king of Thebes, seems absolutely to be composed of the words *laos*, stone, and *adamas*. There is also the name AlkiDamas (ἀλκή, strength), and doubtless many others (besides IphiDamas, ἴφι almighty) which do not come to the memory at the moment.

important central position as King of Thessaly in the myths that concern him must be worked out some other time. Adamas, again, was said by F. Lenormant to be identical with AdMétus,¹ and the name was at times given to Ploutôn. He also said that the 'Αδάμ of the *Philosophumena* was an abbreviation of Adamas or Adamastos, an epithet of Hadês ; and that this Adam of Samothrace equalled the Attis or Pappas (*i.e.* Father) of Phrygia. This line, if fought out, would give us a stone-man in Adam's creation as well as in Deukaliôn's.

Elsewhere Magnês is a son of Aiolos the nimble winds-god : that is, magnetic stones fall from the air, are ærolites. Again he is, because these stones drop from the heavens, a son of Argos the shining heavens (see Index). Clemens Alexandrinus,² quoting Didymus the grammarian, made Magnês the father of Apollo.

There is a fragment of Xanthos, the Lydian and writer of Lydian history about 496 B.C., which has its value because the legends must have been local, and to which I must refer without reproduction.³ It may be interpreted, perhaps, that Gygês Γύγης King of the Lydians had Magnês for his familiar, that is was aided by or wielded the magnet's mysterious power. See also p. 146.

Γύγης can of course be looked upon as no more than Γίγας, giant ; but Gygês had the famous magic ring which rendered invisible, and as one of the three primeval fifty-headed and hundred-handed sons of Ouranos and Gê, he is called by Apollodoros (Bibl. i, 1) Γύης (Briareos, Guês and Kottos). This suggests γóης, enchanter ; but Clitodemus (Kleidêmos), in naming this triad the Tritopatores,⁴ calls him Γύγης.

That *Medea* was of the first rank among celestial powers is clearly shown by her pairing with Arês ; and her connection with Iasôn, Théseus, and Thêbês place her among the θεοί (all which see). She was the mother by Iasôn of Mήδης ; and it seems to be possible to theorise that both names, give us a central, middle, Universe god and goddess—just the same idea that we have in the Norse name Midgardr for the abode of such gods, and in the Mith-Odinus (Mid-Odinn?) of Saxo Grammaticus. And now, having been given this ell, let me take another inch, and say boldly that MeDus (the central-god, the son of MeDea, who gave his name to the Medes, that is, like the Chinese, the inhabitants of the Middle (Kingdom) and Magnês, the Great-One, the servant of Medea, are

But it would seem that we must pair such names as LaoDamas and LaoDameia, AstuDamas and AstuDameia. It is impossible now to turn aside to Damia as a name of Bona Dea, damium her victim and damiatrix her priestess, all which E. Saglio (*Dict.* i, 725) seeks to connect with DêMêtêr.

¹ Saglio, *Dict. des Antiq.* i, 687, 763.

² *Exhort. to Hellenes*, ch. 2.

³ No. 19, p. 40 of *Frag. Hist. Græc.* Didot, 1874, vol. i.

⁴ *Frag.* 19, p. 340, *ut sup.*

identical. Does not this throw quite a new light upon Ovid's "Medio tutissimus ibis," and upon the god MeDius Fidius (which see) who is perhaps also to be identified with Medus?

MeDientius (alias Mezentius) rex, that is ruler-god, of Etrurian Caere (? caele = caelum), helped the turning-heavens god Turnus (brother of Iu-Turna) rex of the *Rutuli* (? wheel-gods, or red fire-gods) at Ardea, the central fire. All the dramatis personæ are here central or rotators. MeDientius also fought Latinus, q. v.; and his name seems to be merely an adjectival form of MeDius. Müller said Mezentius was perhaps an Osk word.¹

Médon is the κήρυξ or herald of Ithaca in the *Odyssey* (iv, 677 and passim). If his name has the central meaning I would give it, it is a strengthening of the central meaning I have suggested at p. 55 for Mercurius. (See other gods in Médon lower down.)

Medea cured Herakles of madness by secrets learned from her mother Hecatê; but others of her myths also show her to have become a fallen deity. The number of the Phaiakian handmaids given to Medea by Arêtê queen of Kerkura (Corcyra), which was the zodiacal twelve, is another note of a supreme (central) heavens-goddess. They are called ἥλικες, "of the same age," in the *Argonautika* (iii, 840); but ἑλικες, as rotators, like Ἐλικη the great Bear, would suit them perhaps better.

Ἰφι-Μέδεια is clearly another form of the goddess's name, for Ἰφι as a prefix to proper names can only be regarded as expressive of divine power, and thus equals almighty. In Ἐφι-Ἄλτης, son of IphiMedeia, the first part of the word is probably Ἰφι and not ἐπι; and the word then would mean "the Most High Almighty."

AndroMeda. In pursuance of one of the general rules kept in view in this *Inquiry*, we must also include here this Meda, who was the spouse of Perseus, and was chained to the heavens-rock. PeriMêdê, daughter of Aiolos, falls in here too, I suppose.

Μέδουσα, *Μήδουσα* or MeDusa must also be understood as a central goddess. MeDusa is one of a sacred triad. Poseidôn becomes a bird to mate with her. Her hair becomes serpents, which is like the serpent head-dresses of Egyptian deities. The glance of her evil eye turned to stone near the Tritonian lake all whom it reached. Perseus in his attack on her uses the shield or the mirror of Athênê (and of the Japanese goddess AmaTerasu) and the casque or cap-of-invisibility of Ploutôn. With her severed head Perseus changes AtLas into a mountain. She is the mother of Pêgasos, the central winged horse-god. Pêgê being a fountain, he is also the hippopotamus par excellence, the horse, that is, of the central heavens-spring. Perseus was also called EuruMedôn. With MeDousa must go the name Métiadousa (wife of Kekrops) which again by its first half hangs on to Métiôn her father's name. Also AutoMeDousa wife of IphiKlos, and AstuMeDousa² wife of Oidi-

¹ *Etrusker* i, 115, 368.

² Ἄστου (= city) is in a great variety of names, and may perhaps be classed with στῦλος pillar (standing-stone), στῦπος stock, stem (standing-foot; the French still has un pied

pous, and HippoMeDousa and IphiMeDousa, daughters of Danaos. And Pala-Médés and AgaMédés must also be mentioned here; being more fully dealt with under "Divine Names in *pal.*" Nor should DioMédés be forgotten. AutoMedôn, LaoMedôn, and IphiMedôn, also require noting. See also Meddixtuticus and Meditullius under the heading of "The Navel"; and Mezentius (more anciently MeDientius) who helped Turnus the turning-heavens god, must of course be added. (All the divine words in Me- badly want systematising, but there is no time just now.)

Athênê was titled

Magnésia. Magnês, with or without lapis, meant a magnet; and doubtless named the land of Magnésia and Athênê too, instead of Magnésia naming the stone, as continues to be repeated by "the authorities." Klaproth¹ said that the loadstone was *vulgarly* called *μάγνης*; but if that be so, all I can say is, vox populi vox dei; a qualification which applies to a vast quantity of other folklore. Nothing can well be more mythic than the geography and position of the *ancient terrestrial* Magnesia. Strabo (ix, 429) seems to put it in South-East Thessaly, where were also Mounts Pelion and Ossa; Homer gave no precise information. Its inhabitants were vaguely the Magnetes,² and the sole town that Magnês himself is fabled to have founded he called Meliboia after his consort.³ There seems to be very little danger in opining that this last name discloses a Bee-goddess of the starry heavens, and her abode. Magnésia, in fact, remains in nubibus; where, as I maintain, the voyage of the Argo placed it. "In the distance," wrote Apollonios⁴ who, of course was only re-working up old material, "were seen the Peiresian headlands and the headland (ἄκρη) of Magnésia, calm and clear upon the mainland (ὑπεύθιος ἠπείροιο ἀκτῆ) and the cairn (τύμβος) of Dolops."⁵ I should here give Peiresiai its real value of transpiercing, or else make it mean terminal, as *πεῖραρ* and *πέρας* mean end, just as *ὄρος* and *ὄρον* mean boundary, which furnishes a notable enough coincidence. Akré I would render by summit or extremity, and for mainland, I would read "the immensity;" while Dolops, if interpreted as Wily-Eye or countenance, de céleri, and so on, *σροά* pillar (stand), and *σρύω* erigo. Thus the *στυ* in *ἄ-στυ* is the Latin *sto* stand; and the true meaning of *a-stu* thus is not-permanent, not-fixed; which exactly answers to the 22-centuries-old explanation of Philochoros in our 4th fragment of him (Didot's *Frag. Hist. Græc.* i, 384) that it was originally a nomadic encampment. This etymology is of the nature of the unexpected, and perhaps is new.

¹ *La Boussole*, p. 11.

² Scylax; Skymnos of Chios, v, 605; Diod. Sic. xii, 51; xvi, 29.

³ Eustath. on Iliad, ii, 717.

⁴ *Argonautika*, i, 583.

⁵ Mr. E. P. Coleridge's version, p. 24.

gives us the wiliness of Kronos and the all-seeing Eye on which I have here often to lay such stress. [Pelops would thus be the Black-visaged night-heavens? Although his forehead and his shoulder are made white in myth-fragments.] All this is of the North Polar heavens, and Magnésia becomes the mythic loadstone mountain of all the myths and legends.

The powdered magnet was a favourite remedy in the middle ages, and the name of our drug magnesia, the oxide of magnesium, has very probably an equally superstitious sacred origin, just as the use of creta, chalk, in medicine may have had (see p. 140).

A strange name for the magnet is that in Hesychius, *Λυδία* or *Λυδική λίθος*, the Lydian stone; because it came from Lydia (see pp. 130, 143). Doctors seem to differ about this, for Pliny (xxxiii, 8, 43) said that the Lydian lapis was a name of the touchstone, because at one time it only came from Mount *Τμῶλος* or Tymolus (which I presume must be regarded as the *divided* mountain; or else as *tumulus*, simply). But *Τμῶλος* was son of *Ἀρῆς*, a giant, and a king of Lydia. His mother was *ΘεοΓένῆ*, godborn. He violated *Ἀρριφή* (basket-bearer?), a companion of *Ἄρτεμις* at the altar of the goddess. *Τμῶλος* was tossed by a mad bull on to stakes on which he was impaled, and he was buried in the mountain that bears his name. The *Πακτόλος* (peaceful?) flowed down this mountain, and it was also called Lydian aurifer *ἄμνις* (which does not sound *peaceful*). *Ὀμφαλῆ* was called Lydian nurus and puella, being the queen of the place,¹ having been left it by King *Τμῶλος* who was her husband. Another name of Lydia was *Μαίονια*. Here we have doubtless mythic celestial supreme regions. The magnet was also called *λίθος Ἡρακλεία* after *Ἡράκλῆς*,² or else after the town of *Ἡρακλεία*, at the foot of Mount *Σίπυλος* in Lydia (see p. 130, and what is said later about this under "The Arcana"). Now *Τμῶλος* was said by *Εὐστάθιος* to be son of *Σίπυλος* and *Ἐπτόνια* (? a corruption, and from *ἑπτὰ* seven). *Σίπυλος* was the first of the *seven* sons of *Νιοβῆ*, and *Τάνταλος* was another (she was also daughter of *Τάνταλος*). *Νιοβῆ* was also called the stone of *Σίπυλος*, because she was there at her own prayer changed to stone by *Ζεὺς*.³

Magnalia meant "wonders" in ecclesiastical Latin (*Tertullian ad Uxor.* ii, 7), and was also used for grand actions, great things. This again brings us to *Μάγος*, magus and maga, a magician; magus, magical, enchanting; and the Persian magi (Greek *μάγοι*), regarding which word Professor Skeat says: "the original sense was probably *great*, from the Zend *maz*, great (Fick i, 168) cognate with Greek *μέγας*, Latin *magnus*, great. Root, *magh*, to have power." Thus magic is simply and initially the exercise of the mag or power of the great central deity; and natural *magic*

¹ *Pherecydes frag.* 34; *Apoll. Bibl.* ii, 6, 3.

² Pliny has *Heracleus lapis*, xxxiii, 8, 43; xxxvi, 16, 25.

³ *Apoll. Bibl.* iii, 5, 6, 6.

and natural magnetism are thus brought together in the Night of the Gods.

Is not this central, middle, highest conception the true key also to the origin and significance of Asura *Medhâ* and its analogue Ahura *Masdao*.¹

From the same root come

Magister, the supreme, the director, conductor, ordinator, watcher, overseer, chief, master. *Magister sacrorum* was the high priest, the king of the sacrifices; and the "colleges" of the Augurs, the Arvalii, Salii, and Lares Augusti had each its magister.

Magicae linguae means hieroglyphics in Lucan, ii, 222. But we must carry the words in mag- a good deal further.

Magada was the name of the Venus goddess in Lower Saxony whose temple was uprooted by Charlemagne (Noël); the

Magodes were mimes who, we may make pretty sure, originally took parts in religious mystery-plays, the Magodia.

Magarsis was (as well as Magnesia, already mentioned) a title of Athenê (?) at Magarsus of Cilicia.

Μαγδαλά, the place-name, is glossed in the older lexicons (e.g. Schrevelius) as meaning in Hebrew "a tower"; and *Μαγδαληνή*, the woman's name (which is of course simply of "Magdala") as in Syriac meaning "magnificent": there certainly is a mag- in both. *Magdalum*, *Μάγδωλον* or *Μάγδολον* may be the Migdol of Jeremiah xliv, 1; xlv, 14. But the word *magdālia*, or *magdalides*, oblong cylinders, is a strange one. It seems to have been even in Roman times relegated to the pharmacy (Pliny). And it passed into French as *magdaléon* (from *μαγδαλιά*, which Littré explains as *pâte petrie* simply, from *μάσσω*, *ἔμαγον*; but this is clearly off the spot, for how about the "oblong cylinder"?). It seems as if we must discern in all these words the two components mag- and -dala. How would it be then, if mag-dala meant simply a *great*, that is a long, stone; then a pillar, and then a tower? One naturally thinks of the French *dalle*, but Littré again fails us at the pinch, saying "origine inconnue;" but giving us the extra forms *dail dalle*. Now it seems to me that we may have the clue we want (under the heading of "The Round Towers") in the Irish diminutive *dallán*, the name for the pillar-stones of Munster. If this be indeed so, it clears up somewhat, and serves the theories here advocated. I can only submit it to the judgement of philologists. *DaiDalos* (see p. 134) would seem to fall into the same category. There was

¹ Darmesteter's *Zend Av.* i, lviii (citing Benfey).

Magdala in Gaulonitis (Peraea) near the lake of Gennesaret, Magdala in Languedoc; and I may not omit *Μάγδωλον* or *Μάγδολον* in Egypt, which is perhaps the Migdol of *Jeremiah*.

Magmentum (said to be for *magimentum*) was a sacrificial offering (said, indeed, to be a supplemental offering, but that does not satisfy). Varro said it came from *magis* because "ad religionem magis pertinet" (*L. L.* v, § 112), which, old as Varro though it be, sends us empty away.

Magusanus (? *Magnusanus*) is the name of a god in an inscription found in Zealand. Olaus Rudbeck rendered it Valens, god of strength. The god holds a great fork (which rests on the earth) in one hand, and in the other a dolphin. This resembles a Poseidōn. A large veil (which reminds of Kronos) covers the head and reaches to the shoulders. "The name *Magusanus* is also found on the coins of Posthumus" (Noël).

The reader may think that we have taken a long time in getting to *Magnus* itself; but there were reasons of convenience for the course.

Magnus. Major being the comparative of *magnus* gives us a still surviving link of *magnus* to its other form *majus*, great, and enables us to join the magnet class of words to another, the *Maïa* class; and this is of the very highest moment as to the contentions here urged. For *Μάγνης* is thus obviously nothing but the personal-name form of the adjective *magnus* great, and thus magnet reveals itself as *the Great-Stone*, *κατ'έξοχὴν*.

Majus, an old word for *magnus*, great, is found in *Deus Majus*, that is Jupiter;¹ and *Dea Maïa* was usual. Let us next take *Maïa*, *Majja*, *Maja*, who was the daughter of Atlas and the mother (by Zeus) of *Hermes*, which at once puts her, where she is wanted for the present purposes, with the Axis-gods. And this is confirmed by the passage in the *Æneid* (viii, 139): *Mercurius quem candida Maïa Cyllenae gelido conceptum vertice fudit*, for *candida* here belongs (like the endless similar terms throughout this *Inquiry*) to the white heavens-deities, and the *gelidus vertex* of *Cyllena* (*Κυλλήνη*) is the Northern icy summit of the hollow heavens-mountain (*κοῖλος*, *cælum*, *κύλιξ*; but *caelo*=to ornament, to chase).

Maja genitum demittit ab alto, sent down her son from on high (*Æneid* i, 297); and thence was Mercury called *Majades* and *Majugena* (*Maja* and *gigno*). She was also *sanctissima Maja*

¹ *Sunt qui hunc mensem (Maïum) ad nostros fastos à Tusculanis transisse commemorant, apud quos nunc quoque vocatur deus Maïus, qui est Jupiter, à magnitudine scilicet ac majestate dictus (Macrobius, Saturnal. i, 12). Tacitus constantly uses majus (as the neuter of maior) as, "cuncta in majus attollens" (Ann. xv, 30. See also Ann. xiii, 8; Hist. iii, 8; i, 18; iv, 50).*

(Cicero, *Arat.* 270—where she is said to be one of the Pleiades). Maia also brought up Ἀρκάς, regarding whom the reader is especially requested to refer to the Index. Cybelê was with propriety called Maja, and so was Tellus. Macrobius (*Saturn.* i, 12) even said that some considered her to be Medea: quidam Medeam putant, which is giving a certain age to this new theory of mine. [Of course the connection with the Indian Maya and with the Sanskrit maha, great, is unavoidable, but would take us too far; but see what is said in this *Inquiry* about the Indian *Manus* and the Irish *Maini*.] Maia was also paired with Vulcan, one of the greatest of the gods; and Vulcan's flamen, as Macrobius has preserved for us, sacrificed to her on the first day of May; and the Majuma was the great popular water-festival in May upon the Tiber. The divine name AlkMaiôn (ἀλκή strength), of the son of AmphiAraos, must fall into this great category, and mean great-almighty?

Majus, the name of the month of May, came, said Ovid, from the name of the goddess Maja; and so also said Ausonius. May, our English month (and *may*, our English verb, too) thus springs from the root, *mag* or *magh* or *mak*, to be powerful. And that too of course gave

Majus in low-Latin, which was a tree, that is "a may," cut and planted as a sign of honour and worship. *Majanus hortus* is found in Pliny, xxv, 8, 33; and in an inscription (*apud* Grut. 589: 3 and 602: 3). So that this low-Latin sense of *majus* was doubtless also very high Latin indeed.

And so, as it is humbly submitted to more competent judgements, have we come by one linked chain from the magnet to the maypole, without ever once quitting the central sacrosanct region round which the Universe revolves.

MELUSINE. The name Melusine deserves some attention here. Littré brings it from the bas-Breton *melus*, melodious, Gallic *melusine*, songstress. She was the banshee of the Lusignans, and appeared and screamed when misfortunes were at hand, which makes her a goddess of evil fortune. There are many other notes of a central goddess in her myth. She was the daughter of Elenas King of *Allania* (which may denote the white heavens). She became a serpent every seventh day to expiate the murder of her father. Heraldry makes a sort of mermaid of her (half serpent half woman), with the mirror and *comb*, and bathing. She was one of a triad of sisters, and their mother Pressina took them on to a high mountain-top whence she showed them Albania, where

they would have reigned had not their father, like a peeping Tom, pryed upon her (Pressina)¹ at their bringing-forth. All this has analogies in the Japanese myths of Amaterasu. The three weird sisters shut-up their father Elenas in the mountain of Brundelois which is marvellously like the word brontia, and ought to be the thunder-mountain of the heavens. It may also indicate a parallel to El-gebel, "the mountain." Melusine has eight sons who are all wondrous; the fifth had but one eye, with which he could see ($3 \times 7 =$) 21 leagues; the sixth was Geoffroy with the great tooth; the eighth had three eyes, one of which was in the middle of the forehead.²

I am sorry to say this is one of the countless myths of which I have had no time to read up the literature; but the likeness of many Me/usine incidents to those of the great Me/zusa myth may be jotted down here. Medusa was one of three sisters, the Gorgons; her hair became serpents; a mirror given by Athênê to Perseus aids in slaying Medusa; the drops of blood from the severed head of Medusa also produce serpents; Apollodoros³ said that one Gorgon triad (the Graiai or Hags) had but one eye and one tooth between the three, each using these properties by turns; they were also white-haired. The other triad (of whom Medusa) had scaly serpents for hair, and great boar-tusks for teeth (*ὀδόντας δὲ μεγάλους ὡς σῶν*).

The One Tooth is I think to be traced back to Monodus (*Μονόδους*?) son of Prousius (King of Bythia?) who had but a single bone in place of teeth: qui unum os habuit dentium loco. Pyrrhus King of the Epirotes had the same (*Festus*). Are we not to diagnose a corresponding myth under the name of Tuscus, which gives us an unregistered connection with tusk. In Irish myth, Finn's tooth of knowledge is famous, and Balar of the Evil Eye's queen is Kathleen (Ceithleann) of the Crooked Teeth.⁴ In the RigVeda the Rakshas and Panis and fiends are *atrin*, tusked. So are the Asuras in the *Mahābhārata*. The Rishi Atri, the first of the Bright Race, the Chandra-vansa, was a star in the Great Bear.

TOUCHSTONE. The Old Man Battos, son of PoluMnéstos of the divine island of *Thera* (Corcyra, the Earth), traced his descent from EuPhêmos the herald of the Argonauts. Battos stammered to hide his designs; he was therefore wily, like Kronos; and his real name was AristoTelês (? best-extreme. Compare Arês). He founded and was adored at *Κυρήνη*,⁵ Cyrene.

Compare *Κύρη* = Ceres, and *Κυρήνη* daughter of 'Υψεύς The High, King of the Lapithai, that is the heavens-stone god. She was the mother by Apollo of Aristaios (father of Aktaiôn by Autonoê) the first Bee-master and (olive) tree-planter, also said to be son of Ouranos and Gaia, who established himself on Mt. *Αίμος* and disappeared. (His Samson-myth deserves study.) Kurênê

¹ Prisi, the heavens, is in the RigVeda the mother of the stormgods, the Maruts.

² Jean d'Arras. Couldrette. *Bullet, Dissert. sur la myth. française.*

³ *Bibl.* ii, 4, 2. See also Pherocyd. *frag.* 26.

⁴ Dr. Joyce's *Celtic Romances*, 41, 414.

⁵ Callim. *In Apoll.* 65, etc.; Pind. *Pyth.* v, 71, etc.

was also the mother, by Apollo, of *Autouchos* and of *Idmôn* (the knowing) an Argonaut, a diviner of Argos, and a Danaid; and she also had *DioMédês* (central-god) by *Arês*. [There are other accounts of the parentage of *Idmôn* and *DioMédês*.]

The "stammering" must really have meant that *Battos* was dumb, for his terror at a lion's attack made him shout articulately. The idol of *Battos* was at Delphi on a chariot driven by *Kurênê*. By another legend *Battos* was turned by *Hermês* into a *βάσανος* or *touchstone*, which clearly shows him to have been a stone-god (? compare *battuo* beat) and a fit companion for *Μάρτυς*. Besides, *Battos* and *Basanos* (? from *βαίνω*) are both connected; and have not *basanos*¹ and *basileus* a connection? This might give *Og* the King of *Bashan* a very important position (see Note on his *Bed*, *infra*); and the *basilii* were priests of *SaTurnus* who sacrificed to him on the *Mons Saturnius* in the month of *Mars*. *Battos* was one of the numerous disclosers of the secrets of the gods—in this case the secret theft by *Hermês* of the flocks (stars?) of *Apollo*. It is said, wrote *Clemens Alexandrinus*,² that *Battos* the *Kurênian* composed what is called the *Divination* of *Mopsos*.

The Latin for *basanos* was *Index*,³ and *Ovid* changes *Battus* into that stone: in *durem silicem* qui nunc quoque dicitur *Index* (*Met.* ii, 706). But *Hercules* was also called *Index*, which must have been in his heavens-pointing *Axis-god* character; and *K. O. Müller*⁴ took *Ovid* to call the stone-figure of *Battus* the *Index*; adding that a figure like that of an *Old Man* on a hill-top in *Messinia* was called the *Watch-Tower* of *Battus*.

Og's Bed. The "bedstead of iron" of *Og* the King of *Bashan*⁵ puzzles those who dread or disdain the comparative method. *A. Dillman* considers *עֲרֵץ* (*ars*) to be sarcophagus and not bed, and *בְּרִזְלִי* (*brzl*) to be *ironstone* (*i.e.* basalt or dolerite).⁶ *M. J. Halévy* says it cannot be sarcophagus but must be throne or portable bed, nor will he admit basalt, but harks back to the biblical old view that it was an actual iron bedstead (out of a shop?), or even a cradle.⁶ Still he points out that the bed of *Bel* at *Babylon* in one

¹ Bekker (*Anecd.* 225) cites another form, *βασιώνης*.

² *Stromata*, i, 21.

³ And indeed I may say that its *Index* is the touchstone of this *Inquiry*.

⁴ *Mythol.* Appx. on Grotto of *Hermês* at *Pylus*.

⁵ *Deut.* iii, 11.

⁶ *Rev. des Études Juives*, xxi, 218, 222.

of the late G. Smith's texts¹ had exactly the same dimensions as Og's, 9 cubits by 4.

I think we must take Dillman to be right about the *ironstone*, though we may reject basalt or dolerite, and that we must also take these beds of Bel and Og to be just the same sort of beds as are so common in Irish myth and present-day nomenclature. Large stones such as St. Colomb's bed in Donegal,² and the beds of Diarmait and Grainne in many parts of the country, are still called by the name bed, leaba, leabaidh (pron. labba, labby). The same term is applied to a cromleac (sloping-stone?), a word unused by the Irish; and the beds of the Feni and of Oscur are still shown. Thus bed, leaba, does also mean grave or sepulchre, the bed of the last sleep, and is well exemplified in the questionable wish of the unrequited beggar-woman: "Musha thin, the heavens be yer bed this night!"

labba, labby, leaba or leabaidh, bed. OldIrish lebaid, Manx lhiabbee.

Labby, townland in Londonderry.

Labbyeslin, tomb of Eslin, Leitrim.

Labba-Iscur, Oscur's bed (grave).

Labasheeda, Sioda's grave, Clare.

Labbamolaga, St. Molaga's grave, church and townland Co. Cork.

Labbadermody, Diarmait's bed, a townland Co. Cork.

Leaba-Dhiarmada-agus-Grainne, bed of Dermot and Grainne ("cromlechs").

One was built after every day's flight, and legend has 366 of them in Ireland. The idea here is not that of a grave.

Leabthacha-na-bhFeinne (labbaha-na-veana) monuments of the Feni.

Leaba-caillighe (labbacallee) hag's-bed, sometimes a name for a "cromlech."³

¹ *Athenaeum*, 12 Feb. 1876.

² *Athenaeum* 20 Sept. 1890, p. 393.

³ Dr. Joyce, *Irish Names*, 1st series, 4th ed. 340, 152.

12.—The Œdipus Myths.

OIDIPOUS, Swellfoot,¹ King of Thebes (that is of the heavens), must rank himself as an Axis-god with Magnês and IphiKratos and even with Talôs.

The name was also called Οιδιπόδης, as is shown by Οιδιπόδαο in the *Odyssey*, xi, 271; *Iliad*, xxiii, 679; Hesiod's *Op. et di.* 163. See also Pindar *Pyth.* iv, 163. In Irish myth there is a Fomorian giant (of Tory, that is tower, island, and of Lochlann in the North) called Sotal of the big heels (sálmhór).²

The vast roots or feet of the Universe-tree (to which Oidipous was hanged by the feet—the legend getting muddled) depend from it. He lived and died where the profane put not their foot, at the Universe-pillar, at Colone, Κολώνη (=hill) and Κολωνίς, which we shall take the liberty of connecting with κολοσσός, column, and columnna; and was notably called Οιδίππους ἐπὶ Κολωνῶ and Œdipus Coloneus. His end takes place, like that of so many other axis-deities, by his being swallowed up by the Earth, while sitting on a stone-throne (the Japanese rock-seat of heaven), where the way parts into many roads (that is, at the centre of the universe, which is also Japanese); and at the sound of a thunderclap.

Thésus (a supremest divinity) alone knows where Œdipus is engulfed or buried. Of course there is a fountain called after him, the Œdipodia. He is the son of Laios, the Stone-deity, and Ἰοκάστη; is exposed as an infant on Mount Κιθαιρών,¹ which we may read as the harp (κίθαρης) mountain, the musical sphere of the heavens; when he travels he goes by (and with) the stars. Later in the myth he puts out his eyes, becomes blind, like Teiresias and so many of his high-placed fellows. He murders his father like the great gods of Phœnicia, Greece, and Rome; and, like every Babylonian and Egyptian god of eminence, is the consort of his own mother, who casts herself from the summit of the (heavens-) palace, with which we meet so often in this *Inquiry*, into the Hells. Some versions add a cord, and make her hang herself from the roof, which parallels Hêra's suspension from heaven by a chain. Oidipous joins his IoKastê (whom Pherecydes made his daughter) in Tartaros, for they are then fallen deities.

¹ Apoll. *Bibl.* iii, 5, 7.

² Dr. Joyce's *Celtic Romances*, 41.

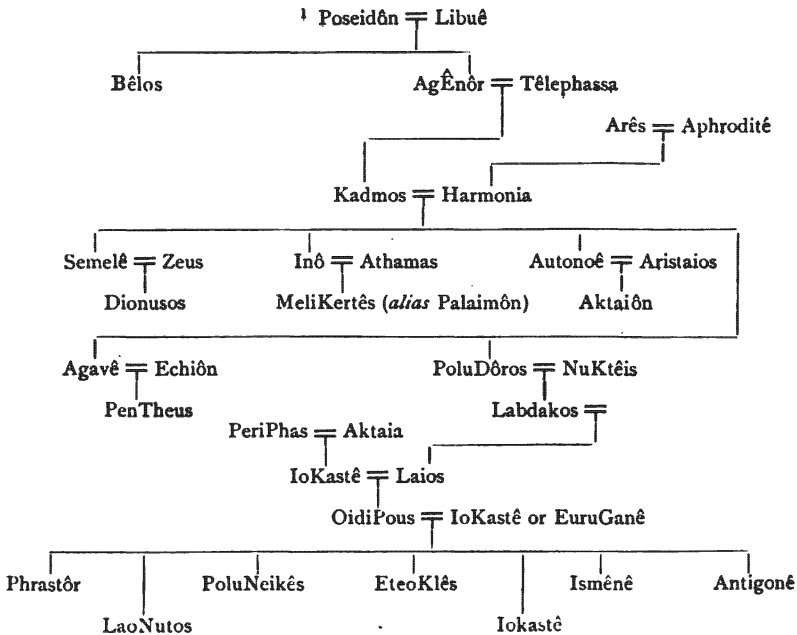
A less fuliginous myth makes Œdipus marry Euruganê (Wide-shining?).¹

The large number of names in Eury- *Εὐρυ-* may be referred to the spacious (*εὐρύς*) heavens; but the (iron?) "washer" of an axle was also *εὔραι* (plural).

The four children of Œdipus give a doublet of the four which comprise Castor and Pollux (*ΠολυΔεύκης*); for EteoKlês (true-Keystone?) and ΠολυΝείκης were to reign alternately in the heavens (Thebes), and their division was so complete that even the flames of their funereal pile, and of the joint-sacrifices to them, rose apart. The war in heaven of which these brothers were the cause is famous. It set Argos against Thebes, that is heaven against itself; and it was right that Statius should give it the zodiacal number of twelve cantos.

As regards the guessing of the Sphinx's Universe-riddle by *Οἰδίπους*, it perhaps points rather to another possible signification of his name as (Witfoot) the Root-of-Knowledge; bringing it from *εἶδω* (present *οἶδα κ.τ.λ.*) The riddle and the labyrinth (with the revolving columns) and perhaps the Indian nandyâvarta (see "The Suastika") must all be put into the same bag of tricks.

The scholiast on the *Œdipus Coloneus* noted a legend that



Œdipus died at Thebes, *i.e.* in the heavens, and the Thebans refused him burial there because of the previous calamities. He was then buried by his friends at Keos in Boiôtia. Fresh calamities ensued, and he was carried to Eteônos and there buried by night, not knowing in the dark where the exact spot was, within the sanctuary of Démêtêr.¹ (Here we have clearly heavens and Earth, Thebes and Démêtêr's sanctuary, and perhaps the Well of Truth, *ἐρέος*). "To the Thebans he was a curse, to the Athenians a blessing;"² that is, he was both god and devil; a fallen supernal power.

The connection of Kolônios with horsey names is simplified and explained only by the theory that the Centaurs were central horse-gods. Thus Hippios Kolônios was the first point of Attic land reached by Œdipus,³ and *there* there was an altar to Poseidon Hippios and Athena Hippiia, and monuments to Thêseus and Peirithoos (End-Swift), and to Œdipus and Adrastos. In the *Œdipus Coloneus* (668), Œdipus is addressed as a "stranger here in a Horsemen's land, in White Kolônos the music-haunted." Here we clearly have the white heavens and the music of the spheres. Harpokration (*s.v.* Kolônetas) gives Kolônos Agoraios, which is generally interpreted "of the market-place."⁴ But this "won't wash." There was an Elian temple to Artemis Agoraia in Olympia; Athenê Agoraia was venerated in Sparta; Zeus was Agoraios, and so was Hermês, not "because they had temples in the public places of certain towns," as the mythological dictionaries record in parrot-fashion, but because the root *ag-*, to drive, urge, conduct (the Universe) is in the word. The market-place sense of the *consecrated* Agora is an accreted sense, because the market "came" there. The sellers and buyers, especially of sacrificial offerings—"those that sold oxen and sheep and doves"—always naturally came to the temple. It was so among the Phœnicians.⁵ The explanation in fact is "the other way up." And the market was at the "place," at the "cross-roads" (see Index), because it was the city spot symbolic of the heavenly spot, the Agora, from

¹ Iysimachus Alex. *frag.* 6.

² Harrison and Verrall's *Ancient Athens*, 602.

³ Paus. i, 30, 4; Androtiôn, *frag.* 31.

⁴ Harrison and Verrall's *Ancient Athens*, 118.

⁵ *Rev. ues Etuues Juives*, iii, 198, 199 (The inscription of Citium, Larnaka).

which the Universe was urged-round. That is why Kolônos was Agoraios, because it was the Axis-Column on which the whole machine turned.

And I submit that it explains the dubitations of the scholiast on Aristophanes (*Birds* 997, where the 99th fragment of Philochoros just quoted was given) to say that the typical Kolônos of the Agora was the Universe-Column (or its spot) of the celestial Agora. The tradition too which the scholiast gave that the astronomical instrument of Metôn was dedicated in Kolônos thus immediately becomes an Axis-Column Myth, and, as one has often suspected, the name Metôn (meto, measure) may be viewed as a possible myth also.

The Agora was the celestial place of assembly of the gods, whence the word of God proceeded, before it became the earthly meeting-place of men where their debates took place.

The archaic Agora, like the Roman forum, was the very centre and heart of the city. It was rectangular, in the form of a plinthos or brick. The odd name of the assembly-enclosure therein, the *πυλῆ*, requires elucidation. (See, for example, the 99th fragment of Philochoros, which showed the doubts of his time.)¹ The *νόμοι* or magistrates of the Agora at Athens were ten; but in Sparta they were seven—the Seven Wise Men again—under the presidency of (an eighth?) a Presbus. The Cretan chief magistrates were also ten, and were called Kosmoi, a title which can be connected with the Cosmos, the ordered Universe.

I here record a curious fact which it seems to me can only be explained by the theories here urged. It, naturally, puzzled M. Alfred Mézières. Below Khorto-Kastro, on the south slopes of the earthly Mount Pelion, the peasants still dig and find wall-foundations which they call *κολώννας*. "I thought at first that real columns were in question, but I had occasion in the sequel to remark," wrote M. Mézières, "that the peasants of Magnesia meant by this somewhat pretentious term mere stones of great dimensions."² Here we have the great stone—pillar-stone or other—called, no doubt from most archaic times, a column.

[See also "The Colophon."]

¹ Didot's *Frag. Hist. Græc.* i, 400.

² *Le Pélion et l'Ossa*, Paris, 1853, p. 22.

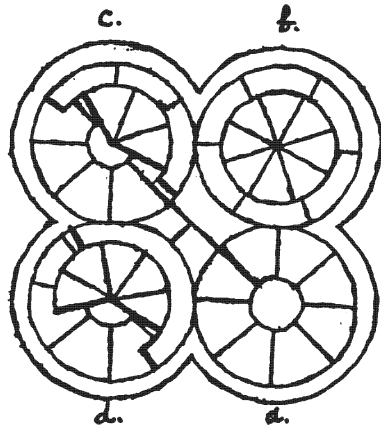
13.—The Cardinal Points.

[I am here forced to anticipate some of the Pillar section, in order to get together the facts about the numbers *Four* and *Eight*. And of course the cardinal points belong strictly to the Heavens-myths, rather than to the Axis-myths.]

CLEMENT of Alexandria, writing of the Hebrew Tabernacle and its furniture,¹ says: "Four pillars there are, the sign of the sacred Tetrad of the ancient covenants."

Perhaps we may see these grouped together in the clusters of 4 round columns in the ruined temple of the Chaldean god Nin Girsu at Tello, of which Heuzey gives a plan.²

a shows (say) the lowest course of bricks—8 radiating from a central round; *b* shows the course overlying it—8 bricks radiating from a central point into a rim; *c* and *d* show both courses; the lower being partly stripped, partly covered by the upper. The number 4 being here cardinal, $8 (4 \times 2)$ is clearly half-cardinal; and the mimicry of the wheel in both courses—one with a hub, the other with a tire—is patent.



In the very archaic rituals for Hindû cow-sacrifices, the sacrificial post is ordered to be either square or octagonal.³ The earliest Egyptian pillars (of buildings) were square, without base or abacus. In the 18th dynasty the square pillar still survived among the more elaborate forms, and these rude square forms support statues of the mummiform Osiris. In the 12th dynasty the square pillar had become $8 (= 4 \times 2)$ or $16 (= 8 \times 2)$ sided.⁴

Gerhard⁵ ingeniously sought to connect the quadrangular Pillar surmounted by a head (which forms a sacred symbolic representa-

¹ *Stromata*, v, 6.


² *Un palais Chaldéen*, pp. 37-58.






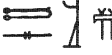
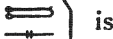
³ Rājendralāla Mitra's *Indo-Aryans* i, 369.

⁴ Pierret's *Dict. d'Arch. Egypt.* 60, 139.

⁵ *De relig. Hermarum* (Berlin, 1845). Pausanias (x, 12) mentioned a square stone Herms near the sepulchre of the sibyl Hérophilé at Delphi.

tion of a class of gods that includes Hermês) with the Cabiric divinities of Samothrace and of the Pelasgians in general. Without trespassing on the details of the section that will here deal with such gods, it may be said now that its main thesis is that the Semitic Kabirim and the Greek *Κάβειροι*, the Strong, the Powerful, are neither more nor less than the gods of the chief great Forces of the Cosmic Machinery.

The Egyptian farthest limits, according to Brugsch,¹ were the 4 props, the "Stützen," of the heavens. On the stela of Tehtimes III (circa 1600 B.C.?) in the Boulaq Museum, the god Rā says to the king: "It is I that make thy terror extend to the Four Supports of the heavens" 

And the inscription of Ramses II on the Thames-Embankment obelisk says: He has conquered even unto the 4 pillars of the earth.² Each of these 4 props is a khi  (the last hieroglyph manifesting the labour of Atlas, the Egyptian Shu). Khi also means the heavens, the height above all, when written  (the last glyph being the determinant for the heavens) or  (the last glyph being the protecting heavens-goddess Nut). Khi  or  also means roof and protection. *Thes*  the raised or upheld, is also a name for the heavens, and *thes*  is a support.

On the Dendêrah celestial chart, erroneously called a zodiac, 4 erect female figures, the goddesses of the N. S. E. and W., hold up the heavens, assisted by 8 hawk-headed figures. Here we have 12 made up of 4 + 8, or rather 4(1 + 2). See further as to the number 12 at p. 173 *infra*.

A "magical" text, as translated by the late distinguished Dr. S. Birch, finds an evident explanation here:



"There are 4 mansions of life [that is, as I should venture to expound, 4 astrological "houses"] Osiris is master thereof. The 4 houses are [named after] Isis, Nephthys, Seb, and Nu. Isis is placed in one, Nephthys in another, Horus in one, Tahuti in another, at the 4 angles; Seb is above, Nu is below. The 4 outer walls are of stone. It has 2 stories, its foundation is sand, its







¹ *Geogr. Inschr.* ii, 35.

² Mariette, *Karnak*, pl. 11, ll. 3, 4.

³ D. Mosconas, *Obélisques*, Alexandria 1877, pp. 5, 7.

exterior is jasper, one is placed to the South, another to the North, another to the West, another to the East."¹

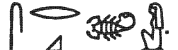
This seems to me to throw the true astrological light upon the names of Nephthys = Nebt-ḥet  House-Lady, and Hathor = ḥet-Heru , Horus-house.

The urns  called Canopic are grouped in fours in the Egyptian tombs. The 4 "genii" or rather gods of these urns were Amseth or Mestha  or  (man-headed), Qebḥsenut  (hawk-headed), Tuamutef  ("jackal"-headed), and Hâpi (ape-headed). The 4 were children of Osiris, and they are ordinarily represented in mummy form; and the 4 urns held each a separate portion of the intestines of the mummy in whose tomb they were placed: for instance Tuamutef's held the heart. [These I bracket later on, p. 185, with the Four Living Creatures.] These urn-gods were also painted in coffins near the head of the mummy (second coffin of Shutemês, Louvre).² They accompany the central symbol, the  (first coffin of Shutemês, where De Rougé called them funereal genii).

In a funereal ritual of the 18th dynasty the "basin of [hell] fire" is guarded by "4 cynocephalous apes" who were, said De Rougé, "the genii charged to efface the soils of iniquity from the soul of the just, and complete his purification." Again he said (of one face of the base of the Luxor obelisk) that "4 apes of the species called cynocephalous stand with their arms raised. They represent the spirits of the East in adoration before the rising sun." If he had added W. N. and S., and left out the sun, he would have been nearer the truth. Dr. Wallis Budge now informs me that it is accepted that they are the cardinal points.

One of the ceremonies of the great ḥeb or panêguris of Amen was to call 4 (wild?) geese by the names of the 4 funereal genii, and then to let them fly towards the 4 points of the horizon.³ This is an important proof in the argument I am here developing.

These 4 urn-gods, again, may be the "4 Lares-gods revered by the Egyptians: Anachis, Dymon, Tychis, and Hêros," who used to puzzle the savants of the past.⁴

Besides these 4 gods, the 4 urns also had female protectors in Isis, Nephthys, Neith, and Selk⁵ . These goddesses

¹ *Records of the Past*, vi, 113.

² E. de Rougé, *Notice Sommaire* (1876), pp. 107, 106, 101, 54.

³ Pierret, *Dict.* 388.

⁴ Noël, *Dict. de la Fable*, 1803, i, 87.

⁵ Pierret, *Dict.* 115.

(or three of them) are of the first rank ; why not also the urn-gods with the strange names? And would not these $(4 + 4 =) 8$ be one version of the 8 χ emennû (see p. 166)?

Some of these urns, of an enormous size,¹ seem to have been used in the Hapi-bull tombs. They were at times made of wood, finely painted. Nut the heavens-goddess sometimes replaced Neith as a guardian. If, as it seems to me they must, the 4 guards (or dual guards) clearly refer to the 4 cardinal points, we have still a curious survival with us in the phrase "scattering his dust to the 4 winds of heaven."


I think we can detect a very similar conception among the Šubbas or Mandoyo of Mesopotamia, who say that the four Shambûbê are buried at the four cardinal points, and guarded by four angels. These shambûbê are the principles of the winds, and if they escaped the world would be overturned.² This burial must also be connected with the archaic sacrificial burial-alive of human beings under the foundations of bridges, fortresses, and so on.

Perhaps few will contest the conclusion I am about to draw : that in these Cardinal entrails-deities we have the explanation of the hitherto most puzzling fact in Latin mythology that the essentially popular goddess Cardea, Carda, or Dea Cardinis was prayed-to, sacrificed and feasted-to, in order to obtain immunity from internal complaints the whole year through. She was asked to fortify the heart, the kidneys, and all the viscera.

(No doubt there was also here too a connection of the carnal and the Cosmic omphalos, which we shall see more fully in the section on "The Navel.")


Seyffert's recent *Dictionary* says "it is doubtful whether she is to be identified with the goddess Carna," but no foundation is stated for this doubt. Carna's first temple was founded on the Mons Cælius, in mythic times of course ; and this mountain is, in myth, the heavens-mountain. The annual sacrifice was on the 1st of June, and of a sow, the flesh of which was eaten with beans, which (in passing) gives us our bean-feasts. (See also Cardo, under "The North.")









It is odd that the above urn-god Hâpi and Ptah's Hapi, the Bull, seem to have a hieroglyphic connection :





Hâpi, one of the Cardinal deities, 




¹ De Rougé, *Not. Som.* 59, 67, 104.

² Siouffi, *Relig. des Šubbas ou Sabéens*, 61. See also what is said about the pillar-windgods, under the head of "The Dual Pillars."

Hap (Apis)   and  .

Hâp, Hâpi (Nile)    and    and  .








The  in the cardinal Hapi's and bull Hap's names clearly refers to the  in the title of these four genii, "lords of the kebs (or angles) of heaven."
  (Pierret: *Vocab.* 615).

Here, I suggest, we have a most archaic origin for the Freemason's square,¹ and these four corners exactly concord with the Chinese absolute conception of a square Earth and a square altar of Earth, while that of the Heavens is round. Wên-tzū (4th cent. B.C.) said "Earth is square but unlimited, so that no man can see its portals." Hwai Nan-tzū wrote "the goddess Nü-Kua bears on her back the square Earth, embracing with her arms the circle of the sky"—a curious inversion of the Egyptian Nut bending over Earth-Seb (see pp. 87, 158). The marriage of heavens and earth, that is of  and  produced all things (which brings us again to the Yin and the Yang). The Chinese cash, the round coin with the  square hole thus becomes supremely symbolic, and denotes also a perfect man.² This is not, of course, as Prof. Schlegel reminds me, the origin of the form of the cash.

In the *Avesta* the battle between Thraëtaona the son of the Waters, the Firegod, and Azhi Dahâka the fiendish snake, takes place in cathrugaosho Varenô (4-cornered Varena).³ In the Vedas Traitana wages the corresponding battle in catur-ashrir Varuno⁴ (4-pointed Varuna). This of course is the cardinally divided heavens, and is too a connexion of Varuna Varena with Oûpanós, as meaning the whole vault. [These points become horns in *RigVeda* iv, 58, 3: "four are his horns."]

We have now, I think, overwhelming evidence of the identity of these four Egyptian Lords of the four Angles of the heavens with the four cardinal celestial Beings dealt with at p. 184.

It seems to me, too, that this gives us the origin of the confusion about the term "Canopic," which may be unravelled as follows:—



1. Keb, angle, is as above  . Angle is also kenb   and  alone. Here clearly we have to do with the right angle, one of the four angles of a true square. Keb or Kenb also appears as Kâh   in such




¹ Compare hept, a square, a rectangle   and .



² H. A. Giles: *Historic China*, 385.







³ Darmesteter's *Z. A.* i, lxii; ii, 298.

⁴ *RigV.* i, 152, 2.

a phrase as "the establishing of his four Kāḥ like the pillars of the heavens." It would appear that Keb, Kenb and Kāḥ are merely dialect differences; for the word for arm, Keb  and  (which perhaps means the arm as bent at the elbow) appears also as Kāḥ.

2. Keb  is also a vase, and Kebh  is a sacred libation-vase; Khebkheb  is also a vase. Another obvious reason of the confusion with the vase-idea was, of course, the putting of the entrails into the four urns. "An Egyptian god with a human head covered with the atef

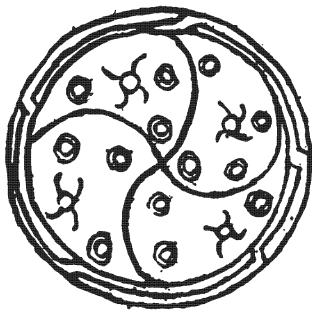
 and whose body has the form of a vase  is supposed to be Canopus," says M. Pierret (*Dict.* 115).

3. Now return to the "lords of the angles" (or four corners); neb  and  and nehi  mean lord, in the supreme sense we are in want of. And neb  also means the All. If there could have been the word Kāḥ-neb for these cardinal deities, the confounding with *Kάνωσος* or *Kάνωπος* and Canopus would be put out of all practical doubt. The Egyptian name of *Kάνωπος* (in the Decree of that ilk) is Peḳuathet . It seems too that there subsists a Coptic name for the place, Kahen-nub = golden soil.² Brugsch and Mariette³ point out a *Ḳanup*  in the 7th nome, as an Egyptian transcription of the Greek *Kάνωπος*.

It might be added in passing that this view of these four Powers may throw the required light on the mysterious glyph which has been read *χemennu*, eight (*Zeitschrift* 1865, 26). The crossing curves of this glyph are



strangely like the divisions of the sphere in a 12th century (Spanish) Manuscript Latin commentary on the Apocalypse in the British Museum (Anonymi Commentarius in Apocalypsin. Add. 11, 695), which gives the four




beasts winged and "full of eyes," perched upon wheels which are also full of eyes; but the "wheels" bear a very striking resemblance to celestial globes. I append a rough sketch of one of these "globes"; and it seems worthy of remark that the 4-armed circle so frequent on Dr. Schliemann's Hissarlik whorls (see "The Chakra" and "The Suastika" later on) occurs on them


¹ *Fouilles d Abydos*, 50: 15 (Pierret's *Vocab.* 613).

² Guignaut's *Creuzer*, ii, 311  *K&E, K&E, I = terra.*

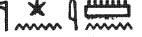
³ *Dendtrah*, iv, 75, 10.


This emblem seems to me to be indicative of the revolving wheel or sphere—a sort of compound suastika—and not to be a “cuttlefish,” as has been conjectured by some. The resemblance of the main curves to a double (and crossing) yin-yang division (see “The Tomoye”) is also very strange. Or, again, are they 4 wings?


As to Ṭuau-Mut-ef (on p. 159) * , it must first be noted that * is the determinative (when used as such) of “a star, a constellation, a god.”¹ Then the syllabic value of * is ṭua. The likeness to the modern French dieu (Picardy diu; Franche-Comté due; Catalan deu; Old French deu) may be not alone assonant but radical. If so, we get a straight and immediate connexion of deus, δῖος, dyo, with a star. To follow this up:


ṭuau = to praise, glorify, adore * 

ṭuau = adorer * 

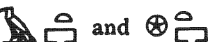

neter ṭuau n Amen = adoreress of Amen  the priestess of Amen. An hereditary title going-back to the Theban kings, and appearing to be attached to their legitimate family. (J. de Rougé *Rev. Arch.* 1865, ii, 323.)

neter ṭuau = divinely to honour 

pa ṭuau = consecration-chapel of the kings (literally house of god) 




ṭuau = unction-oil 


Then we have

Ṭuau-t = the under hemisphere *  and 

ṭuauti = dweller in under hemisphere *  and 




These last will astonish no one who follows what is said in this *Inquiry* (see Index) as to fallen gods, and the Egyptian conception of the nether world of the dead. We have, too, an analogue in our own tongue, where Deus has become the deuce, a very devil.² We have also



ṭua, duau = Time, the hour, morning,  and *  and * 

Tua *  is also said (Pierret's *Vocab.* 703) to be the “God of the Morning,” but it is not explained why he is especially made the god of the morning alone; he ought at least to be Time, or the Heavens-god, generally.

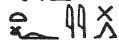












(It must not be omitted that the star * was also read seb, a star, and had

¹ Dr. Birch's *Egyptian Texts*, p. 98.

² Cf. also Syriac ,  Sans. देव *Deus*, Pers.  (Dr. Wallis Budge).

the letter and syllable values of *s* and *seb*. Tu  also meant mountain, and  the determinative for mountain, spelt tu as well as * did.)

Tua  is a pillar.

Tefi  means self-motion, and it seems to me that the primary self-motion was that of the heavens. This would make the goddess Tefnut  simply the revolving Nut  and  and as we have Shu and Tefnut as children of Râ, and as Shu is most probably an Atlas, we should thus have the Axis-god and the Heavens-goddess that revolves around it brother and sister, which is good mythology. Tef  or  is father, and tefneter  is divine-father, which seems a direct parallel to DiesPiter. Tef, father, is also âtef  which gives âtef-neter  [Note the serpent in all these.] Now the very composite divine head-dress atef  must be intimately connected with all this. There is also a tree atef  or  and a blade (sacrificial, or the heavens-sword?) atef 

To return from this excursus about the Egyptian cardinal gods to the Four Cardinal Points, we find that in the extremely archaic Chinese Shi-King (Odes-book), which is supposed to be all pre-Confucian though collected by or in the name of that sage, the Emperor Süan (827 B.C.) praying for rain says he has never failed to make offerings to the Cardinal points and the Earth-gods.¹

The south temple of T'ien, the heavens, at Peking is approached by 4 separate sets of stairs at the cardinal points; while the North temple has 8, in relation with the Pa-kwa, 8 diagrams,² or directions. In the centre of a ceiling in the Shintô temple of Sengen at Shidzuoka in Japan, is carved a "dragon of the four quarters, shihô no riô"; and on New-year's morning the worship of the Four Quarters is an important ceremony in the Mikado's palace.³ The Chinese expression "to the four sides" is used in the Japanese 7th century *Kojiki*⁴ to mean in every direction, just like our own "to the four quarters."

An important passage of the RigVeda (iv, 58, 3) says: "May the 4-horned (chatuh-sringah) Brahmâ listen 4 are his horns, 3 are his feet, his heads are 2, his hands are 7. The triple-bound showerer roars aloud, the mighty deity has entered amongst men." Among the interminable illustrations of this by the Hindû commentators, one can pick out the 4 horns as the

¹ *Shi-King*, iii, 3, 4.

² Simpson's *Meeting the Sun*, 179, 183.

³ Satow and Hawes, *Handbook*, 68, 352.

Chamberlain's, p. 175.

4 cardinal points ; the 2 heads as day and night (?); and the 7 hands as the 7 rays (stars?). But the 2 heads may rather refer to the north and south poles, and to the general principle of duality ; and the 3 feet doubtless (like the 3-legged symbol still extant in the Isle of Man) refer to the 3 footsteps on heaven, earth and hell.

Brahmâ is otherwise called *chatur-ânana* or *chatur-mukha*, four-faced ; and the four *kumâras* are his sons. The expression of "the four-armed god" indicates *Bhagavat* (*Vishnu*) in the *Bhâgavata-purana* (i, 7, 52). In Chinese Buddhism are the four *mahârâjas* who guard the world against the attacks of the *Asuras*, says Mr. H. A. Giles ;¹ but I fancy these are rather the four *dévarajahs* or *t'ien wang* 天王 who guard the four slopes of Mount *Mêru*, and protect Buddhist sanctuaries.² These are also the Siamese Buddhist's four guardians of the world : *Thatarot* = Skt. *Dhritarâshtra* (E), *Wirulahok*, *Virûdhaka* (S), *Wirupak*, *Virûpâksha* (W) and *Wetsuwan*, *Vâçravana* (N). Their palaces are in the *Yukonthon* annular range of mountains which surrounds central *Mêru*,³ and must thus be horizontal. One may theorise perhaps that the Freemasonic "Quatuor Coronati" are not undescended from all these great quartettes. There is a church of the *Quatuor Coronati* in Rome. And that huge four-poster the Universe has its analogue even in our children's "little beds," and in the nursery prayer :

Matthew, Mark, Luke, and John,
Bless the bed that I lay on.

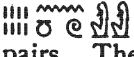
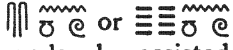
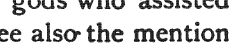
The *Bombay Gazette Budget* of 31st Jan., 1891, informs us that "An American novelty is the Ritualist's bed, very handsome in brass, fitted with niches for saints, statues, holy-water fountains, and a candlestick at each of the four corners. It is expected that it will specially attract the Spanish Catholics, who have leanings towards the devotional in their bed-rooms" (see p. 238 *infra*).



The King of Hungary on his coronation rides to an eminence, and there brandishes his sword towards the four quarters. In Irish myth, Finn sat on the highest point of a hill (*Collkilla* or *Knockainy*) viewing the four points of the sky. One of *Mailduin's* islands is divided into four parts by four walls—of gold, silver, copper, and crystal—meeting in the centre. There were four tribes of *Lochlann* the Northern Kingdom of the *De Dananns*. The *Fianna* (*Fenians*) were divided into four battalions. And we seem to detect the Chinese *five* in the five provinces of Erin, and the statement that *Grania* bore *Diarmait* four sons and one daughter.⁴

¹ *Historic China*, 280. ² *Mayers, Manual*, p. 310. ³ *Alabaster's Wheel of the Law*, 178.

⁴ Dr. *Joyce's Old Celtic Romances*, 139, 178, 220, 227, 349, 333.

THE NUMBER EIGHT. The sacredness of the Number *Eight* seems chiefly if not wholly to follow from that of the number *Four*, as being formed by the addition of the 4 half-cardinal to the 4 cardinal points.

The Eight "elementary" gods of Egypt, the (χ emennu)  are really four twos, four male and female or dual pairs. Their names often vary. An inscription of Edfû (Deb, Apollonopolis Magna) called them "the most great of the first time; the august who were *before* the gods; children of Ptah issued forth of him, engendered to take the North and the South [that is the Universe], to create in Thebes and in Memphis; the creators of all creation." Sesun or χ emennu  or  as the name of Hermopolis, relates to these 8 gods who assisted Thoth in his office of orderer of the creation.¹ See also the mention of these χ emennu at pp. 160, 162, and the 8 hawk-headed celestial figures at Dendêrah, p. 158.

"The Akhimous seem to have been the astra planômena and the aplanê astra of the Egyptians, who deified them and confided to them the towing of the barque in which the sun traverses the heavens. See the *Book of the Dead*, xv, 2; xxii, 2; xcvi, 3; cii, 1; lxxviii, 28." So said M. Pierret's *Dictionnaire*. M. Grébaud, reporting on the great subterranean discoveries of sarcophagi at Thebes (Deîr el Bahari) this year, writes² that "the Akhimou that some thought were stars are quadrupeds which draw the solar barque. There are 8 of them, 4 white and 4 black. Each group of 4 contains 2 white and 2 black. They are not jackals. Those of one group have the ears of the uas sceptre" (see *supra*, p. 57). These must be zodiacal powers; and I suggest that the barque was (if at all) not originally that of the sun, but the Heavens-boat, or ship. (As to the black and white, see "The Arcana.") Does the word $\alpha\chi\imath$ im belong to $\bar{\alpha}\chi$.  to raise up, support, suspend; which also, with the determinative for wing , meant to fly, to hover.

I must not here omit to mention the Eight Vasus, forms of fire or light, protectors and regulators of the 8 regions of the world, who figure in Hindû mythology next to Brahmâ, and have Indra for chief.³ The Gâyatrî or forepart of the ancient Hindû sacrifice consisted of 8 syllables.⁴

The 8-cornered sacrificial post or stake of the same sacrifice, and the 8-sided silver pillar of Mailduin's Voyage are dealt-with (as Axis-symbols) under the head of "The Pillar"; and we have just seen at p. 157 the 8 bricks in each of the 4 pillars at Tello. See also the evolution of the typical

¹ Pierret: *Dict.* 200, 258.

² *Academy*, 7th March, 1891, p. 240.

³ Sir Monier Williams, *Hindûism*, 167.

⁴ Eggeing's *Sat. Brâhm.* 313.

Egyptian octagonal pillar from the squared post, same page. Other similar facts may be found by the Index. As to the 8-angled stone of the Bektâshî dervishes' convent-hall, see p. 128. See also the 8 sets of stairs to the North temple of the heavens at Peking, p. 164; the famous octagonal tower of the Winds at Athens under the heading of "The Tower," the octagonal temple at Nara, p. 171; and the 8-pointed star-minars of India under the head of "The Pillar."

The Dome of the Rock at Jerusalem is an octagonal building, which never had more than 4 piers in its inner and 8 in its outer circle of columns. Between each of the inner 4 piers are 3 columns, and between each of the outer 8 are 2 columns; that is 16 compass-points are marked in the inner and 24 in the outer.¹

About half-an-hour to the S. W. of Baalbek, on the road to Shtôra, is the village of Dûris, with the "Kûbbet Dûris," which I here figure from a photograph bought by me from M. Dumas at Beyrout. Baedeker's description of it is unsufficing and too



¹ Pal. Pilgrims' Text Soc. 1888, p. 46.

depreciative. He calls it "a ruin," though it looks complete enough, and says

It is a modern *wely* [that is, a Moslem saint's tomb], built of ancient materials, and adorned with 8 fine columns of granite, over which the builder has ignorantly placed an architrave. A sarcophagus standing on end was used as a recess for prayer, (*Palestine and Syria*, 1876, p. 501).

I venture to object to the words 'adorned' and 'ignorantly,' and to the explanation of the 'sarcophagus.' Dr. Wallis Budge saw the "little building" last year (1890), he informs me. The symbolism of the 8 pillars, and the octagonal form, are, for me, unmistakable; and although I am unable to be precise as to the aspect of the sarcophagus, the structure is so typical and suggestive that I have no hesitation in illustrating it now for further attention.

Ya, eight, in Japanese mythology and ancient linguistic usage means also many or numerous; and the controversies on this subject are easily allayed by taking the universe-al sense of the 8 points of the compass, of the heavens—the Chinese 八方 8 fang—to be the governing initial sense in the attribution of the meaning 'many' to ya.

Thus "the 8-forking road of the heavens"¹ seems to be the centre where the cardinal and half-cardinal lines cross; for "there was a kami whose refulgence reached upwards to the Plain of the high-heavens (tak'ama no Hara), and downwards to the centre-land of the reed-Plain (ashiHara-no-naka tsu kuni; that is Japan, which I maintain to be here a figure of the Earth). Japan is also the great 8-islands country, oho ya-shima kuni, which is of course a figurative expression answering to the 7 dwipas or "insular-continents" of the Hindûs.

The 8-breadths²-crow, ya-ta-garasu³ (*Kojiki*, 136), as a heavens-bird is a black-night foil to the ya-hiro (8-breadth²) white Chi-bird into which (*ibid.* 221) Yamato-dake changes.⁴ White, as I so often

¹ Chamberlain's *Kojiki*, p. 107.

² *Ta* or *te*, hand, and, as with us, a measure; hence here breadth. *Hiro*, broad, the breadth of the outstretched arms and hands, a fathom. Mr. Aston considers Ya-hiro to mean "of enormous size;" *ta* to be span, and *hiro* fathom. 'Many' is for him the original, and 'eight' the secondary, sense of *ya*.

³ Mr. Aston is dealing with this bird in his forthcoming translation of the *Nihongi*, which will be a book of the greatest importance in Japanese mythology.

⁴ In Greek myth Kuknos (= Cynus) by one account turns into a swan when he has been killed by Achillês. In another legend Kuknos has his white hairs changed to feathers in old age, and he becomes a swan. In another story Cynus plunges into the sea and becomes a swan. On the general belief that souls become birds, see the section on "Divine Birds."

shall have here to make good, is one of the great mythic colours of the heavens. The Chinese say that the 8 fang are on the back of the divine Tortoise¹; and these of course correspond again to the 8 trigrams of the map on the back of the horse sent forth by the Ho (Yellow) River; and to the 8 pairs of elephants that uphold the Hindû Earth.

There are carved in the centre of a ceiling at the Shintô temple of Sengen at Shidzuoka a "dragon of the eight quarters, happô no riô" and another of the four quarters, shihô no riô.² Ya-hiro wani, the 8-breadth crocodile into which the princess Toyo-tama (plenty-jewels?) changes (*Kojiki*, 127) and the "8-forked serpent, ya-mata orochi, of Koshi," who has only one body with 8 heads and 8 tails, whose length extends over 8 valleys and 8 hills, and on whom grow forests (*ibid.* 61), belongs clearly to the same imagery, though perhaps to the infernal half of it.

In that case, Koshi, a word which has puzzled the commentators, may be equivalent to yomi (darkness) which Motowori said was an underworld, and of which yaso kumade, 80 road-windings, is another alias. If Koshi = yomi, then the first syllable may be the archaic "ko, dark-coloured, thick." In other passages of the *Kojiki* (343, 76, 103) "the land of Koshi" is put in apposition to "the land of 8-islands." (Mr. Aston thinks Koshi = "the beyonds;" and the verb koshi, being "to cross-over," may here indicate a Buddhist sense, such as our "the other shore." Sanskrit gata, cross-over, is mimicked in Chinese Buddhism as kitai, and in Japanese as giyate.)

The "8 gates" (*ibid.* 62, 64, 111) would be embraced in the same supernal explanation; and so would the "8-fold heavens-clouds" and the "8 clouds and 8-quarters (or 8-sided) fence, ya kumo and ya-he-gaki;" the fence being the firmament.

I here insert a suggested word-for-word rendering of the much-tried verse at p. 64 of Mr. Chamberlain's *Kojiki*:

<i>Ya kumo tatsu,</i>	Eight clouds rise up,
<i>idsu-mo ya-he-gaki.</i>	the eight-sided holy-quarters fence.
<i>Tsuma-gomi ni</i>	As a bourn-enclosure
<i>ya-he-gaki tsukuru,</i>	the eight-sided fence is made,
<i>sono ya-he-gaki wo.</i>	that eight-sided fence, O.

(*Idsu* holy; *mo* face, direction; the *idzu mo* are the eight points; *tsuma*, edge, border, the horizon-boundary. It has hitherto been considered that *tsuma* must be understood as meaning wife. *Komi* to shut-in; *he* = 'be = side, direction, quarter.)

This verse is introduced by these prefatory words: "So thereupon [Take-] Haya-Susa no Wo no Mikoto sought in the region of Idzu-mo for a place where he might build a palace. Then he arrived at the place of Suga . . . and

¹ G. Schlegel, *Uranog. Chi.* 61, citing the *Shih t Kt.*

² Satow and Hawes, *Handbook*, 2nd ed. 68.

in that place he built a palace to dwell in. So that place is now called Suga. When this great deity first began to build the Suga-palace, clouds rose up thence. Then he made a sacred hymn. That hymn said : " (here follows the above verse).

The real derivation of Suga is unknown, says Mr. Chamberlain. But I suggest that it here simply bears its ordinary meaning of a rush, and is a parallel to the Ashi or reed which gives its name to Japan (that is the Earth) as the *ashi-hara* or reed-plain. The Suga-palace, rush-palace, is thus the heavens, which the deity is making, and *suga* and *ashi*, rush and reed, are both symbols of the Axis. This deity's name means High-Swift-Impetuous, which I suggest is a (revolving) heavens-god's name (see also p. 224 *infra*).

A similar symbolism must (see "The Arcana") be suggested for the 8-meshed basket of the Idzu-shi (holy or magic stone) river-island.¹ "She took a one-jointed bamboo from the river-island of the river Idzu-shi, and made a basket of 8 meshes." In the one-jointed bamboo (*take* = mountain, and high, as well as bamboo) I see an axis-symbol like the *ashi* and the *suga*.

Again in the chapter of Mr. Chamberlain's *Kojiki* which tells of the "abdication" of the great Earth-Master Oho Kuni-nushi, who "disappears in the fence of green branches" (that is, in the Universe-tree as I suggest), we have a kami who has been a great riddle, the Master of the 8-quarters (or 8-sided) Shiro (area, enclosure, castle) *ya-he-koto Shiro nushi*, which on my theory would be a name of the heavens-god. The "8-breadth (*hiro*) hall without doors" (*ibid.* 118) seems to be an octagonal heavens-palace figure of speech. The occasional prefix *Tsumi-ba* to *Shiro-nushi*'s name, may then mean "heaped-up things"² = the material universe (*ibid.* 101, 82); and *Kushi-ya-tama* becomes an alias of his, as being Wondrous-8-jewel (or ball). *Kushi ya tama* is the grandson of a Japanese Poseidon, the kami of the Water-gates, *Minato* (*ibid.* 104). The "8-saka curved jewel" (*ibid.* 108, 55, 46) seems also a figure of the hollow heavens; and this *ya-saka no maga tama* may also be interpreted "8-mountained curved sphere." The kami *Tama no ya* (*ibid.* 55) seems to be merely another form of *Ya-tama*. *Futo-tama* (if *futo* be here = great, sacred) would appear to be another alias (*ibid.* 56, 108). The *ya ta kagami* then becomes, as *Motowori* said, an octangular mirror (*i.e.* the heavens) and *Moribe*'s exposition also holds good about the mirror having an 8-fold pattern round its border (*ibid.* 56).³ I think too that the

¹ *Kojiki*, 263.

² Or beginning and end, *tsuma-ha*?

³ Mr. Aston says on this that a passage in the *Nihongi* (reign of *Jingō*) speaks of a 七子 mirror, that is a mirror with seven little ones. Where the older Japanese legends

ya hiro hoko (*Kojiki*, 210) should be rendered 8-breadth *i.e.* octagonal spear, and that it may mean the Axis.

The yatsu-fuji, or 8-fold wistaria of the hereditary high-priests, then easily follows; and so does ya hata, eight standards, as a title of the war-god Hachiman; and the octagonal mountain Fudaraku (Pôtala ?) the favourite resort of Kwannon, and her octagonal temple at Nara, with her statue on the North side.¹ All these last are Buddhist assimilations.

The Eight Japanese gods of heavens-mountains (*ibid.* 33, 31) then disclose themselves as cardinal and half-cardinal gods of the heavens-mountain; and the number of the "eight gods who were supposed to be in a special sense the protectors of the Mikado" thus seems to be explained.² And we also have (*ibid.* 261) the 8 kamis or the 8-fold kami of Idzushi (= magic-stone; query the magnet?). Of course the 8 gods (shên) 八神 are also Chinese, and there are the 8 Immortals, sien 仙, of the Taoists.

All this seems fully to illustrate the manner in which the cosmic (but artificial) eight came to represent the Cosmos, and thus to show why ya got to mean "many, numerous, all." But this can be proved much more thoroughly.

Just as the Roman plotting-out and mensuration of land was taken (see "The North") from their augural delimitation of the holy templum, so the Chinese carried their sacred cosmic divisions into their Land Acts and the divinations of their fengshui. The cultivated land was in squares of 900 mân (136 acres) called a tzing, which was subdivided into 9 parts thus:

1	2	3
4		5
6	7	8

The 8 exterior squares of 100 mân (15 acres) each were cultivated by the holders for their own behoof, but the central plot was Shang Ti's, that is "God's-acre"; and its produce went in sacrifices to the Supreme Ruler Shang Ti, although it was

have 'eight,' the modern stories have sometimes 'seven.' I deal with $7 + 1 = 8$ under Eshmûn in "The Kabeiroi."

¹ On the North side of the Buddhist Nan-yen-dô (south-round-hall) at Nara in Japan is a colossal sitting Kwannon, the Amogha-pasa Avalôkitêshvara. This "round" hall is really octagonal, in imitation of the fabulous mountain Fudaraku (Pôtala) the favourite resort of Kwannon. On the South side is a colossal thousand-handed Kwannon. At Koya-san is an octagonal building, the Bones-hall, Kotsu-dô, which rises over a deep pit into which the teeth and "Adam's apple" of the cremated are thrown (*Handbook of Japan*, 389, 415).

² *Trans.* A. S. J. vii, 123 (Mr. Satow).

generally called the Emperor's field. It was cultivated by the whole community of the holders of the 8 squares.¹ Now here we have the 8 fang lying round the centre, where the Universe-god abides, and we see at once how $(8 + 1 =) 9$ 九 (kiu) came to mean a "collection, many, all" in Chinese. And as everything earthly has its celestial counterpart, the heavens are similarly divided into the 9 heavens, kiu T'ien, 九天, or 9 fields (of the heavens), kiu yeh 九野, of which Hwainan-tsze speaks; the central space being called kün T'ien 鈞天, and the diagram being circular instead of square.²

But to go back to the first verse, as it were, of the Chinese philosophical Genesis in the *Yi King*: "The Great Extreme (Tai Ki) engenders the two I (laws) Yin and Yang; these two principles engender the four siang (forms); the four forms produce the 8 kwa 卦,"³ which shows that the number Eight embraces everything except the One, Shang Ti (or Tai Ki). And thus pa, eight, in Chinese means the whole; the 8 grains are all kinds of grain, the 8 sounds are all the possible notes of music. And the Chinese pa is the Japanese ya.

Mr. Aston informs me that there is a similar correspondence in Korean between *yöl* ten and *yörö* many. And this leads me to mention one of the most puzzling connexions between ten and nine that I have ever met with. It is in an old Irish charm given in one of Lady Wilde's delightful books: "Catch a crowing hen and kill her; and take ten straws and throw the tenth away, and stir her blood with the rest," that is with the remaining nine. I leave this to the pondering of many readers; but it suggests tithes, somehow—just the idea we have above in the central square of the Chinese terrier. And it is quite opposed to the notion of nine's holiness coming from three threes.

The King of Siam at his coronation sits on an octagonal throne, and changing his seat 8 times, to face the 8 points of the compass, repeats each time the formula called the coronation oath; 8 stones are sanctified and placed at the same points round the holy of holies of a Siamese Buddhist temple.⁴

In the Persian *Rausat-us-Safa*,⁵ Nûh and his followers amount to 80 souls when they enter the Ark. When they come out, they "build a village at the foot of the mountain," and call it the "Forum-of-80." Other accounts say 8, but 80 is the most correct opinion. This is an indication of the cosmic figurativeness of this Ark, which is still further confirmed by another passage

¹ Legge's *Lt Kt*, i, 228, 255, 210.

² Mayers, *Manual*, p. 346.

³ G. Schlegel, *Uranog. Chi.* 246. All this will be fully expounded later on.

⁴ *Ancient Cures, Charms, and Usages of Ireland*, 1890, p. 151.

⁵ Alabaster's *Wheel of the Law*.

⁶ Pp. 83, 85, 89, 181.

saying that "the Almighty fixed two luminous discs, one like the sun and the other like the moon, on the *wall* of the Ark (read the firmament of the heavens) and thus the hours of the day and night, and of prayers, were ascertained. Ebrahim was circumcised with a (stone) hatchet when he was 80 years old. (Remember the 8th day of this ritual).

The jewel Syamantaka, which Vishnu wears on his wrist, daily produces 8 loads of gold,¹ which gives us a doublet of the Norse Draupnir ring. The fabulous Sarabha animal, which abides in the Himālayas, and is also called the Utpādaka and the Kunjarārāti, has 8 legs, and in that pairs off with Sleipnir the 8-legged horse of Odinn. (Refer back to the Japanese octuple or octagonal animals above, p. 169.)

Clemens of Alexandria gave the 8 "great demons" as Apollo, Artemis, Lēto, Dēmêtēr, Korē, Ploutōn, Hēraklēs, and Zeus himself.²

THE NUMBER TWELVE. We may also trace the progress from 8 to the zodiacal 12, as thus. The dancing-hall (simā-khâna) of the Mevlevî dervishes is circular, and ought to contain 8 wooden columns. This, says the sheikh of Nikosia, is not always the case; but see what is said elsewhere of their "annexing" the octagonal tower of the winds at Athens. The Rufâî dervishes have 8 "gores" or triangles (terks) in their white cloth tâj (dome) or cap. The sheikh's tâj has $(8 + 4 =) 12$ terks, which represent the 12 tarigât or Paths, 4 of these 12 terks are called doors, kapu.

In the square halls of the Bektâshî dervishes is a stone with 8 angles, called the maidân tâshi, in which at ceremonies stands a lighted candle. All round are $(8 + 4 =) 12$ seats, *posts* or *postakts*, of white sheep-skin. The founder Haji Bektâsh called the candle-socket the Eye. The number 12 is in remembrance of the 12 imâms, say the Bektâshî and the Rufâî, whence it is obvious that the imâms must have to do with the 4 plus 8 points of the heavens. This would explain the mystic significance of the number 12 among the Bektâshî, who swear by it, and even "pay money in twelves," whatever that may precisely mean. Perhaps it means counting by dozens. Their ordinal of initiation mentions the 12 who know the 4 columns and the 4 doors. (As to 12-angled stones of dervishes, see p. 128.) Of course all the imâms have human names, but the twelfth is Mehdî, who mysteriously disappeared at Semara (Samâ was the heavens-goddess) and will there reappear

¹ Wilson's *Vishnu Purāna*, p. 425; Dowson's *Dict.* ² *Exhort. to Hellenes*, ch. 2.

from a cave, and become the saviour of mankind—a central supernal legend which has given so many false “Mahdis” to the Moslem world. All the 12 are sons (or descendants) of Ali—that is to say, of Allah, Êl or Îl—whose 2 sons Hasan and Husên are the Two Eyes.¹ There are reckoned 12 original orders of Dervishes.

A local Srahmantin (= tall-spirit) on the Gold Coast has 12 heads.² All the Tshi-speaking tribes of this coast are descended from 12 totem-families, 4 of which (Leopard, Civet-cat, Buffalo, and Dog) are the oldest stock, from which the other 8 are off-shoots. Compare the 4 Living Creatures *infra*.

There were 12 peoples, populi, of Etruscans.³ The 12 Tables were the reverend source of the Roman Law; but it is worthy of note that the Athenian Ἀποστολεῖς were only 10 in number.⁴

The Rev. Dr. E. G. King, D.D.,⁵ shows that the 12 sons of Jacob alias IsraEl, who fathered the 12 tribes, are = 4 + 8 in each of the three lists, as follows :

<i>Gen. xxxv.</i>	<i>Gen. xxix and xxx.</i>	<i>Gen. xlix.</i>	
Reuben	Reuben	Reuben	
Simeon	Simeon	Simeon	
Levi	Levi	Levi	
Judah	Judah	Judah	
Issachar	Dan	Zebulun	
Zebulun		Naphtali	
Joseph	Gad	Dan	
<i>Benjamin</i>	Asher		
Dan	Issachar		Gad
	Zebulun		Asher
	Gad		Naphtali
Asher	<i>Dinah</i>	Joseph	
	Joseph	<i>Benjamin.</i>	

- * “The first 4 names are the same in each list, and belong to a Jehovist record. The children of the concubines form a second group of 4.” Dr. King further says that *Genesis* xxxii, 28 should be rendered as follows : “Thy name shall be no more Jacob but IsraEl, for thou hast had power (*saritha*) with the Elohim (*i.e.* with the angel-host; Akkadian *sar*), and with men thou shalt prevail.” That Elohim here denotes the angel-host is evident from *Hosea* xii, 4, 5 : “he had power (*sara*) with Elohim; yea, he had power (*yasar*) over the angel, and prevailed.” Dr. King concludes that Jacob wrestled with the Babylonian SarÊl, a personification of the legions or hosts of heaven; and having conquered him, takes the name of his opponent, whose strength thus then passes into him. Thus does Jacob become E-sar-El.

¹ Mr. J. P. Brown's *The Dervishes* (*passim*. Revised for me by the Mevlevi sheikh of Nikosia).

² Major Ellis's *Tshi-speaking Peoples*, 22, 207.

³ Festus, *s. v.* Tages. ⁴ Bekker, *Anecd.* i, 203. ⁵ Akkadian *Genesis* (1888) p. 13.

Joseph's dream (*Genesis* xxxvii, 9), which is also in the Persian legends,¹ does actually identify his 11 brothers with 11 stars. This is also in the *Korân* (ch. xii). They also, as Jacob-IsraEl commands, enter into the city by different gates,² which, unless a celest'al zodiacal allusion, is apparently meaningless. They sit, with Joseph, 2 at each table, which indicates the $6 \times 2 = 12$ which we so often meet with.³ They are also lodged 2 and 2 in a house.⁴

The Jews, and the Persian Moslem legends also, say that when Moses struck the sea with his rod, it divided into 12 lanes, according to the number of the tribes, "having between them walls of water standing out in the air like 12 vaults. On account of the transparency of the partitions, the tribes were able to see each other."⁴ This also is senseless unless when understood of the Universe-ocean and the zodiacal divisions, and the paths to those 12 gates of heaven. The 12 large brooks that issue from the rock struck by Moses, one for each tribe, are also heavens-rivers.

IshmaEl has also 12 prince-sons (*Gen.* xvii, 20) as well as IsraEl, and the Hebrew Intelligences of the 12 zodiacal signs are nothing whatever but 12 Els. Beginning with Aries these are :

- | | | |
|---------------|--------------|---------------|
| 1. MalchidaEl | 5. VerchiEl | 9. AduachiEl |
| 2. AsmodiEl | 6. HamaliEl | 10. HanaEl |
| 3. AmbriEl | 7. ZuriEl | 11. GambiEl |
| 4. MuriEl | 8. ZarachiEl | 12. BarchiEl. |

I now again direct the reader's attention to the theory that the Eloah was the stone idol of the Êl the stone-god (pp. 116, 196). Each of the 28 houses of the moon has also its El ; but these do not concern us here, except as accentuating the general conclusion that the whole Hebrew angelic and arch-angelic host of the heavens are Els, every one of them.

We have besides, among other twelves :

- 12 princes of IsraEl (*Num.* i, 44).
- 12 years' service of the king of Elam (*Gen.* xiv, 4).
- 12 wells (and 70 palmtrees) at E'lim (*Ex.* xv, 27).
- 12 pillars (and an altar) for 12 tribes. (Manifestly celestial, for there is El standing on work of bright sapphire, as it were the clear heavens. *Ex.* xxiv, 4, 10.)
- 12 stones taken by 12 men for 12 tribes, out of middle of Yardain (Jordan, the heavens-river. *Joshua* iv).
- 12 stones to make an altar (i Kings xviii, 31).
- 12 (4×3) precious stones for 12 tribes (*Ex.* xxviii, 21 ; xxxix, 14).
- 12 (2×6) cakes, as offerings to Jehovah (*Lev.* xxiv, 5).
- 12 (6×2) oxen, one for each prince (*Num.* vii, 3).
- 12 silver chargers, 12 bowls, 12 spoons, 12 bullocks, rams, lambs, and goats ; 2 \times 12 bullocks, 5 \times 12 rams, goats, and lambs (for dedication of altar, *Num.* vii, 84, xxix, 17).
- 12 rods for the princes of IsraEl and their fathers' houses (*Num.* xvii, 2).
- 12 brazen bulls and 2 pillars in the house of Jehovah (*Jer.* lii).
- 12 cubits by 12, size of altar-hearth (*Ezek.* xliv, 16).

¹ *Rausat-us-Safa*, 200.

² *Korân* ch. xii, *R-us-S*, 264, 265.

³ Sale's *Korân*, p. 195.

⁴ *R-us-S*, 337, 369 ; Sale, p. 259.

12 thrones of 12 judges (*Matt.* xix, 28 ; *Lu.* xxii, 30).

12 stars, crown of, on pregnant heavens-goddess (*Rev.* xii, 2).

12 (4 × 3) gates made of 12 pearls, and having 12 angels (of heavens-city, which has 12 foundations. *Rev.* xxi, 12, 21).

12 crops or kinds of fruit on Universe-tree of life (*Rev.* xxii, 2).

The zodiacal heavenly significance of all this, when it is taken together, seems indisputable. There does seem to be an actual mention of the "12 signs" in ii Kings xxiii, 5 (Revised Version) where the kings of Judah appointed Chemarim to burn incense to them (or. to the planets). The Athenian altar to the 12 gods was in the Agora¹ (see p. 155). The 12 *peers* of Charlemagne and of France were 12 equals of the Round Table.

Sir George Birdwood,² citing Josephus,³ makes the breast-plate of Aaron (*Exod.* xxviii) a square zodiacal palladium, and compares it to the Hindû and Buddhist talismanic amulet called the nava-ratna or nao-ratan (nine-gems). The breast-plate had 12 zodiacal precious stones; and the shoulder-ouches which held it bore the 12 zodiacal names of the 12 children of IsraEl.

Before the consecration of a church 12 crosses are, in the Gallican ritual, painted round the new building, on the pillars or, at equal distances, on the walls; and opposite these the bishop, when he arrives, causes 12 wax candles to be lit. These are still expounded as signifying the 12 foundations of the walls of the heavens-Jerusalem, on which walls were the 12 names of the 12 apostles of the lamb (*Rev.* xxi, 14).⁴ There could scarcely be a clearer reference to the firmament of the heavens and its 12 zodiacal constellations. Of course the 12 (?) apostles afford a new point of departure.

One of Goethe's far-reaching remarks was that as a subject for art The Twelve Apostles all look too much like each other.⁵ That fits them, at all events, for the no-one-knows-how-old Apostle-spoons, and is a result of their ranked duties round the zodiac. The number 12, like 7, is still everywhere in the East talismanic, says Sir G. Birdwood,⁶ and always refers to the signs of the zodiac, which are the 12 fruits of the Universe Tree of Life. And Stukeley (see "The Winged Sphere" in Vol. 2) pointed out long ago that Joshua pitched his 12 stones at Gilgal, that is in the round form of a wheel, which gilgal means (or else rotating. In either case the indication is Cosmic). We shall also see the 12

¹ Thucyd. vi, 54.

² Soc. of Arts *Journal*, 18 Mar. 1887.

³ *Antiq. of Jews*, iii, vii, 5, 6, 7.

⁴ *Montpellier Catechisme*, iii, 263, 271.

⁵ *Conversations with Eckermann*, 16 Mar. 1830.

⁶ *Et supra*.

nidasas of the Buddhist "Wheel of the Law" in the section on that subject; and the twice 12 tirthankaras of the Jains.

We have already seen that the gāyatrī Hindū archaic hymn was of 8 syllables or verses. It "was brought up to 12 by repetitions of the first and last verses."¹ Another, an Egyptian, instance of the formation of 12 from 8 has been given above, at p. 158.

There are 8 sons of Aditi (Space, the mother of the gods?) who were born from her body. With Seven she went to the gods, but Mārttānda she cast off.² These 7 were the Ādityas, who "in early Vedic times were but *six*, or more frequently 7,"³ of whom Varuna was chief, and consequently the Āditya. The other five (of the *six*) were Mitra, Aryaman, Bhaga, Ansa and Daksha. The last is frequently excluded, and Indra, Savitri and Dhātṛi are added, which makes up 7. "They are neither sun nor moon nor stars nor dawn, but the eternal sustainers of this luminous life, which exists as it were behind all these phenomena" (Prof. Roth). In later times the number was increased to (the zodiacal) *twelve*. There were three kinds of gods, says the *Satapatha-Brāhmaṇa*,⁴ the Vasus, the Rudras, and the Ādityas.

The following notes on celestial numbers in the *Odyssey* come in conveniently here:—

Scylla had 12 feet all dangling down, and 6 necks exceeding long, and on each neck a hideous head, wherein were 3 rows of teeth (*Odys.* xii, 89). 12 choice bulls are a sacrifice to Poseidon (xiii, 180). Telemachos takes 12 jars of wine with him—a dozen in short (ii, 353). Odusseus has 12 styes with 50 pigs in each = 360, as is actually calculated out (*Odys.* xiv, 20), and they are guarded by 4 dogs. The puzzling axes of Odusseus (*Odys.* xix, 580 and elsewhere) are 12, and he shoots his arrow through them all. 12 women work at his handmills (xx, 108); and 12 out of his 50 women-servants are unfaithful with the wooers of Penelope (xxii, 426); Odusseus meets IphiTos (Strong-One?) who is in search of his 12 brood mares each with a mule-foal (xxi, 22); 12 cloaks of single fold, 12 coverlets, 12 mantles and doublets, and 4 women skilled in work are gifts in *Odys.* xxiv, 276.

The *sevens* are comparatively few (so far as I have detected them) in the *Odyssey*. Ἑλιος, *Ἡελίος*, has 7 herds of kine and 7 of sheep, and 50 in each flock (xii, 129). Μάρων son of EuanThés gives Odusseus 7 gold talents and a bowl of pure silver, and 12 jars of wine, each cup of which took 20 measures of water (and as it was red and honey-sweet, we may take it that's the classic way to drink Commandería). The same or a similar gift is mentioned at xxiv, 274 as 7 talents, a silver bowl (with the 12 cloaks &c. as just above). If the bowl be the heavens, the 7 talents ought to be, originally, Ursa Major. But in view of the paucity of sevens, and the glut of other chronological numbers (108, 52, 50, 24, 20, 12, 10, 6, 4), it would seem that Odusseus was a zodiacal rather than a polar power. (There are some puzzling *nines* too.)

And still it is odd that both SisuPhos the real and Laertés the putative father of Odusseus are Stone-gods. SisuPhos rolls one eternally, and Λᾱες =

¹ Eggeing's *Satap. Brāhm.* 313, 400, 402, 131.

² *RigV.* x, 72, 8.

³ Dowson's *Dict.* The sentence is inexplanatory.

⁴ Eggeing's, ii, 350.

stones. The mother of Odusseus too was AntiKleia, which indicates a keystone-of-heaven goddess. One version made her daughter of DioKlès (one of the Four of DêMêtêr); another said she was daughter to AutoLukos, a wolf-god (or light-god?), who had a magic helmet, was an argonaut and a great athlete, and taught HêraKlès (AtLas's understudy) to drive the chariot (of the universe). AutoLukos was also a Proteus (or First-god) in his form-changing, and the *foot-prints* of cattle figure greatly in his myths. He was either son of Hermès (or of Phrixos) and Chalkiopê.

We shall have the zodiacal 12 bucklers of the Roman Salii later on, and also the buckler of Abas 12th tyrant of Argos; and the 12 Chinese bells of Hwang-Ti (in "The Number Seven"). Under "The Labyrinth" we shall have its 12 halls and the 12 compartments of the Egyptian underworld compared with the 12 southern Chaldean constellations of the dead.

Ptolemy said the alternate zodiacal signs Aries, Gemini, Leo, Libra, Sagittarius and Aquarius were masculine, and the remainder feminine, "as the day is followed by the night, and as the male is coupled with the female." Here we have duality, and an indication that 12 here = 6×2 .

The Shu-king¹ makes the primeval fabulous divine emperor Shun sacrifice to Shang-Ti in the usual forms, and respectfully and purely to the *Six* honoured-ones 六宗 the Liu-Tsung, and to mountains, rivers, and spirits. 6 is half 12, and this is the earliest form, perhaps, of the 12 zodiacal signs. The Chinese hour is double ours, so that day and night have each but 6 hours. This seems to have been Roman too, see the section on "Numa Pompilius" in Vol. 2. All the native and Western inconsistent endeavours to identify these *Six* Tsung are shots, and misses at that. It seems to me that they must be the same as the Liu Ho 六合 or 6 directions, a term which also applies to the 6 pairs of the 12 cyclical signs.² This term Liu Ho also means the Universe, that is Heavens-and-Earth, being the 6 great points of (1) Above and (6) Below, with (2) North, (3) South, (4) East, and (5) West. In these I should be inclined to see the N. and S. poles and 4 points of the year's-round, marked by the longest and shortest days, and the equal day and night. These 6 directions are elaborately worshipped in Buddhism also.³

We have precisely the same idea as above and on p. 184 (of taking the North pole as the stand-point for the plotting-out of the 4 directions), although somewhat confused, in the Ethiopian *Book of Enoch*.⁴ "Thence did I advance on towards the North, to the extremities of the Earth; and there I saw a great and glorious wonder at the extremities of the whole Earth. I saw there heavenly gates opening into the heavens: 3 of them distinctly separated. Thence went I to the extremities of the world Westwards, where I perceived 3 gates open, as I had seen in the North. Then I proceeded" and so forth (killing valueless time, in

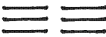
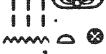
¹ Legge, ii, 1, 4.

² Mayers, *Manual*, pp. 322, 329, 351.

³ See the Sigâlôwâda sutra and Rhys Davids's *Buddhism*, pp. 143 to 147.

⁴ Laurence's translation, xxxiii to xxxv, lxxiv, lxxv.

Eastern fashion, by endless repetitions) to the South and East where the same number of gates are found; and the total ($4 \times 3 = 12$) is of course zodiacal. Plato called the 12 signs the gates of heaven.

It is very strange that in Egypt also there were "The Six," the hieroglyphic of which  is identical with that one of the 8 Chinese kwa which belongs to the North (see p. 96). In the 5th dynasty Asesra was "master of the secret (her sesheta) of the mystic words of the grand abode of the Six." In the 6th dynasty Ouna boasts of having the entrée to "the abode of the Six." In the 13th, Eimeri was "chief of the grand abode of the Six of Neverkara." There was a feast of the Six, which was on the sixth day of the month. No one seems to know anything more as to who these six were.¹ The unidentified town  Hebensas? seems to be connected with this worship. (See the six-staged pyramid under "The North.")

The Twelve AmphiKtuones (or -Ktiones), who represented 12 tribes of the Greeks, give us a notable parallel to the Jewish 12. Their name may mean, as it is generally taken to do, merely "dwellers around," in which case it would sufficiently apply to the zodiacal constellations; or might it not mean "dual-supporters," possessors or holders (*κτέω*; *κτῆνος* beast of burden—still in use in Cyprus); amphi indicating duality as well as the round about idea.

The extremely remote antiquity of the Greek religious sanhedrims so-called places them in a similar category to the equally zodiacal Salii or the Arvalian Brothers of Rome (see both those headings). There was one such *συνέδριον* at Délos (as to which typical cosmic island, see p. 31) said to have been founded by the god Théseus; from the most ancient times the Ionians of the Cyclades (Kuklades)—the cycling or turning islands—assembled there to celebrate the feast of Apollo. The similar sacred colleges of Argos and Delphoi met in the temples of Apollo; those of Onchestos, Kalauria and Samikon met in the temples of Poseidôn; that of Amarynthos in the temple of Artemis; and the college of ThermoPylæ near the sanctuary of DêMêtêr, who was also called AmphiKtuonis.

This last assembly became of course the most notorious, and its 12 tribes are, as is well known, almost as difficult though not so mythical as the 12 tribes of IsraEl. (See also the 12 sons of Néleus, under "The Dokana.") The double votes in this assembly (like the qualifier amphi-) speak to me here of divine duality.

Its members were of two categories: the hieromnêmones or sacred-remembrancers, and the pulagorai, formed of *πύλη* a gate (which *must* be the

¹ Pierret, *Dict.* 515; *Vocab.* 545, 593, 464.

same as pila pillar and pilum shaft) with *ἀγορὰ*, a term fully dealt-with elsewhere. These last were also called *agora-troi*, which may mean no more than the three of the *agora*, as three *pulagoroi* (among whom, in his time, Æschines the orator,¹ circa 350 B.C.) were sent from Athens. The secretary of the *Amphiktiones* was called the *hierokêrux* or sacred herald.

The money struck by them had the *omphalos* of Delphoi on one side, with the serpent coiled round it, and Apollo seated thereon, holding in his left a laurel-bough. It will be seen that all the symbolism and nomination here is centro-cosmic.

The duties of the *Amphiktions* were purely pontifical, though not apparently sacerdotal. They made the ritual for the festivals of Apollo, and for sacrifices; they proclaimed "the truce of God"—still piously believed to have been (as the *treuga Dei*) of Christian and papal inception. I suppose their founding of the Pythian sports because of the killing of the *Pythôn*, mentioned in the Aristotle fragments,² must here find a place, whether as genuine myth or as a scrap of history. Their authority was supreme over the sanctuary of Delphoi, and they kept Apollo's field or plain of *Kirra* uncultivated. They also exercised precisely the functions of the Turkish *Evkaf* in administering all properties dedicated to benevolent uses. They guarded their boundaries (*ὄροι*, see Index) and thereon inscribed the talismanic symbol of Apollo's tripod³ or, as we may now irreverently call it, his 3-legged stool, to mark his property. And this affords me a highly respectable origin for the famous Broad Arrow ↑ of our English Ordnance.⁴

Wharton's *Law Lexicon* registers the loose suggestion that this was "the ← or ♁, 'the broad a' of the Druids"—which carries a smile rather than conviction with it. Others have pointed out a barbed dart-head in the arms of Lord Sydney (afterwards Earl of Romney) Master-General of the Ordnance 1693-1702. But there was a Master-General from 1604, and Masters of the Ordnance from Richard the Third's time (see Mr. Denham Robinson's *War Office List*).

AmphiKtuon, son of *Deukaliôn* and *Pyrrha*, and father of *Itônos*,⁵ cannot—no matter what the commentators have said—be

¹ Æsch. *Agst. Klêsisphôn*, 117.

² Didot's *Frag. Hist. Græc.* ii, 189.

³ Wescher, *Mém. des savants étrangers présentés à l'Acad. des Inscrip.* tome viii.

⁴ I point to this with no little pleasure, as I began my working life—under the kindly sway of Lord Emly—where the sounding motto of the good old Ordnance Office, *sua tela tonanti* (granted by royal warrant of 19th July 1806, as Mr. C. H. Athill, the Richmond Herald, kindly informs me) still remains in letters of iron. I think I can support my theory from the Laws of the Visigoths, viii, 6 (1) and x, 3 (3) which direct boundaries to be marked by blazing trees with three divisions or cuts (*decurias*): "faciat tres decurias"—"in arboribus notas quas decurias vocant, convenit observari."

⁵ Theopompos, *frag.* 80; Apoll. *Bibl.* i, 7, 2, 7. Simônides of Keôs (556 to 514 B.C.) made *Itônos* the father of the sisters *Athêna* and *IoDama*; the second being

put out of this myth. By another account he was autochthonous,¹ which would sort well with my cosmic requirements. EriChThonios (see "The Arcana") expelled AmphiKtuon after a *twelve* years' reign.² AmphiKtuon put up an altar to Orthos Dionusos in the temple of the Hours (Hôrai).³ This upright (orthos) supreme power I shall take leave to consider an axis-god; and the temple of the hours then at once becomes the heavens of the 12-divisioned zodiac of the Amphiktuones.

The legend about Dionusos commanding this AmphiKtuon to make a law or canon that water was to be put in the (sacrificial?) wine, after the wine had been first tasted in its purity, is strange enough, and merits pursuit. The ancients brought it in here (see Philochoros *in loc. cit.*).

AmphiKtuon's brother was named Hellên.⁴ AmphiKtuonê, daughter of Pthios, consort of Asterios, and mother by him of Dôtis,⁵ must also be placed among the stars of this celestial myth. Upon all these evidences, then, I think that it is scarcely wise, or possible, to discard the ancient belief that the amphiktiones or ktuones took their name from this very superior personality among the gods.⁶ Or if I put it this way: that the name in both cases must have had an identical cosmic divine origin, perhaps there will be few objectors. But we must not lose sight of the 12 sons of Nêleus. I think this receives strengthening from the related names (for *di* here = *amphi*) of the Centaur DiKtus and of the Cretan DiKtaion *ôpos* (mountain), also called DiKtê, while Zeus, or rather Zan, was DiKtaios. The name that survives for the mountain nowadays is Lasthî, where one would wish to discern *lâs* a stone, and *theos*. The Cretan DiKtunnaïos oros is connected with the goddess DiKtê or DiKtunna (which was a surname of Artemis), who in avoiding Minôs threw herself *eis di-krva* (Strabo, x), which I want to read as 'from the dual-support' (= double pillar) of the heavens (see the section on this, later). Thus, recollecting that Crete is in cosmic myth the Earth (see p. 138 *supra*), its di-ktaiion, its dual-pillared mountain is the heavens-mountain; and that also satisfactorily

killed by the first in an assault of arms which ended in a fight (Didot's *Frag. Hist. Græc.* ii, 42). This seems a clear doublet of Athênê killing PalLas (the goddess) at p. 49 *supra*, as related by Apollodoros some 400 years later (*Bibl.* iii, 12, 3); and it absolutely makes AmphiKtuon the grandsire of Athêna. How is that for high? It also gives the equation Io + Dama = Pal + Las, in which Dama (see p. 142 *supra*) must = Las. Then Io ought to = Pal; and so it does! for *îôs*, arrow, dart, missile weapon, is only another word for pal, the spear. And now I venture the supposition that *Ἰώ*, the cow-goddess of the heavens, was so named from her *horns* and not from her "wandering," as Seyffert's *Dictionary* says. Nor does all this seem to hurt my derivation of PalLas on p. 48 *supra* (see also p. 212 *infra*).

¹ *Bibl.* iii, 14, 6.

² *Bibl.* iii, 14, 6, 2.

³ Philochoros, *frag.* 18.

⁴ Apoll. *Bibl.* i, 7, 2, 7.

⁵ Pherecydes, *frag.* 8, and others.

⁶ Theopompus, *frag.* 80; Androtiôn, *frag.* 33.

supports my celestial location of the DiKtaion haven (pp. 133, 140). The old connection of DiKtunna with a net, diktuon, is by no means embarrassing, for the omphalos-stone is constantly seen in ancient Greek art to be covered with a net (see "The Navel"). That DiKtus was one of the two sons of Magnês is another proof that I am here keeping the right track; and his brother PoluDeKtês, who brought up the great god Perseus; who by force espoused Danaë (mother of Perseus and daughter of Akrisios the king-god of the akrê of Argos, of the Extremity of the heavens); and who with all his subjects was turned to stone, is again consonant, for he and they are all star-stone heavens-gods.

Albrecht Weber¹ has made the ingenious and interesting suggestion that the twelve hallowed nights which make their appearance in Vedic antiquity, and which are found in the West, especially among the Teutons (our own "twelve days of Christmas" and "Twelfth Night") are to be regarded as an attempt to make the year up to $365\frac{1}{4}$ days; because the lunar month multiplied by neither 12 nor 13 will hit off this number. Thus $354 + 12$ would = 366. But 366 won't do either, of course; and Weber rightly throws doubt on his own conjecture in the *Indische Studien* xvii, 224.

The Number Sixteen can also be considered as a further subdivision of the *Eight*. See, for instances, the evolution of the 16-sided Egyptian typical column from the squared post and the octagonal pillar p. 157, and the 16 columns of the Dome of the Rock, p. 167.

The shodhashin or 16-fold chant of archaic Hindûism meant Indra.² When Bhagavat (Vishnu) took the human form of Purusha, he was composed of 16 parts.³ In his palace were 16,000 pavilions for his 16,000 consorts. Daksha (Right) marries the daughter, Prasûti, of the First Manu, and has 16 fine-eyed daughters by her.

In Irish myth, Sinsar the monarch of the World has under him 16 warlike princes. The great horse of the Giolla Deacair bears away 16 of the Fianna on his back, and Finn starts with 15 others (+ 1 = 16) in pursuit. Not alone so, but the horse is compelled by Conan Mael (the Bald, a Greek note of the heavens-god) to make a return journey through the same seas and dense woods, and over the same islands rocks and dark glens, with the Giolla and 15 (+ 1 = 16) other denizens of the celestial Land of Promise.⁴

¹ *Zwei vedische Texte über Omima und Portenta*, p. 388.

² Eggeling's *Satap. Brâhm.* 313, 400, 402, 131.

³ *Bhâgav. pur.* i. 3, 1; 11, 29; 14, 37. iv, 1, 47.

⁴ Dr. Joyce's *Celtic Romances*, 194, 238, 243, 271, 272.

All this seems unmistakably zodiacal, or connected with the celestial points of the compass.

The pageant of Chester at the summer solstice as late as 1564 included four giants and sixteen naked boys.¹

"TO THE EDITOR OF THE *DAILY GRAPHIC*. SIR—It may interest some of your readers to know that a genuine old English song serves for the street cry of the lavender-seller. It may be heard almost any day in Bloomsbury.



Will you buy my blooming la - ven - der? Six - teen good branches a pen - ny.

The refrain is the same each time—'Sixteen good branches a penny'; but there are six lines, or verses, thus :

Will you buy my blooming lavender ?

Sixteen good branches a penny.

If you buy it once you'll buy it twice ;

Sixteen good branches a penny,

For it makes your clothes smell so very nice ;

Sixteen good branches a penny.

Now's the time to scent your handkerchiefs ;

Sixteen good branches a penny,

With my sweet blooming lavender ;

Sixteen good branches a penny,

For it's all in full blossom ;

Sixteen good branches a penny.

I took this song down, with the air, from a young woman who comes round regularly once or twice a week, and she told me her mother taught it to her, 'and *she* learned it off *her* mother, what kept a lavender garden out at Uxbridge.' It appears to be the custom to sell lavender 'sixteen branches a penny,' for I have since heard others offering it on those terms, but I have not been able to discover why *sixteen* should be the accepted number. My lavender girl never offers any other flowers for sale, and her father and mother are in the same trade—while lavender is in season—and though they get their stock-in-trade wholesale at 'Common Garden,' they still live at Uxbridge, like the mother's mother 'what kept a lavender garden,'—Yours obediently, UPPER BEDFORD PLACE. 1 Sept., 1890."

Do not forget here that the lavender-*spike* is a blossoming reed or rod.

¹ Strutt (Hone's ed.) p. xliiii.

14.—The Four Living Creatures.

IT results from any full study of the myths, symbolism, and nomenclature of the Four Quarters that those directions were viewed in the strict orthodoxy of heavens-mythology not as the N. S. E. and W. of every earthly spot whatever, but as four heavens-divisions spread out around the Pole. Thus for example the *six* Chinese Ho 合 or Ki 極, the limits of space—the zenith, nadir, and the four cardinal points—must initially and astronomically be referred to the N. and S. poles and the four quarters of the sphere around (in which view of the four quarters, be it remarked, our conventional N. S. E. and W. completely disappear). This is borne out too in the *four* Ki, of which the N. point is the spot over which the Polestar stands.¹ And the same idea explains the *five* fang 方, which are N. S. E. W. and Centre.

It is from this astrognostical point of view that we must now proceed to consider the four most archaic great divisions of the Chinese celestial sphere, which will be found to illustrate for us the Four Living Creatures of the Hebrew Sacred Books.

In dealing with the Number Seven, I shall have occasion to make important mention of the Book of Revelations. The number of astrological passages in that Apocalypse is truly remarkable.

Sir G. Birdwood² fully recognises the astrological character of the Apocalypse which (xxi) takes the heavenly Jerusalem from Chaldean astrology and also from the Book of Tobit (xiii); which last is a well-constructed Tale of Nineveh.

For instance, there need now be very little doubt that, whether in Ezekiel, Daniel, or the Apocalypse,³ the “four great beasts” or “four living creatures” who come in a whirlwind out of the North, who are “full of eyes roundabout and within,” have a similar origin to the four great primary animal divisions of the Chinese celestial sphere; and that the eyes of which “they are full” are nothing but their subordinate constellations in “the glassy sea, like unto crystal,” (that is in the Heavens) “round about the throne,”

¹ Mayers, *Manual*, pp. 306, 312, 322.

² *Soc. of Arts Journal*, 18 Mar. 1887.

³ *Ezek.* i, 10, which is not too clear; *Dan.* vii, 4 to 7; *Rev.* iv, 7.

which I suggest was originally the seat of the Polar deity. These 4 great celestial divisions agree in position with the "4 winds, held by the 4 angels at the 4 corners of the Earth" (*Rev.* vii).¹

We clearly had these cardinal animals also above (p. 161) in the 4 lords of the corners of the heavens in Egyptian mythology, who are man, hawk, "jackal," and ape. I accordingly add them to the following table, which I believe to be new, and which shows where the authorities above cited agree. The Chinese animals will be found fully discussed in Professor Gustave Schlegel's very important work *Uranographie Chinoise*.²

Chinese.	Ezekiel.	Revelations.	Daniel.	Egyptian, see p. 159.
Dark Warrior ...	Man	Man	Leopard	Man
White Tiger ...	Lion	Lion	Lion (Eagle's wings)	"Jackal"
Vermilion Bird ...	Eagle	Eagle	Nondescript	Hawk
Azure Dragon ...	Ox	Calf	Bear	Ape

It will be observed that, in three out of the four, *Ezekiel* and the *Apocalypse* follow the Chinese Astrology, and that *Daniel* shows the greatest divergence, only agreeing in one, the Lion (or White Tiger).³ The writer of *Daniel* may have followed some other nomenclature of the zodiacal divisions, or may have been looser in his knowledge; although F. Lenormant said that Book, in spite of its relatively recent date, contains much excellent information on the Babylon of Nabuchodonossor.⁴ Of course, they all coincide as to the number of the animals.⁵ These facts seem to throw some light on the method of literary workmanship pursued in composing their popular "Visions" by these three writers, who might be classed with the priest-astrologers.

In the *Sepher Yesirah*, the winged ox of the Hebrews was given to the North, the winged lion to the South, the eagle to the East, and the winged man to the West. These have also, of course,

¹ The Chinese "4 corners of the Earth" are N. E., S. E., N. W., and S. W. (Mayers, *Chinese Reader's Manual*, p. 311).

² *Sing Shin Kao Yuên*. The Hague, 1875, pp. 49 to 72.

³ Mr. Aston tells me of a Corean version of a tale from the Reineke Fuchs cycle, in which a white tiger does duty for our lion.

⁴ *Magie der Chaldäer*, pp. 525 to 571.

⁵ See also the four tribal animals of the Gold Coast, p. 174 *supra*.

descended to the 4 evangelists as a sort of "intestate legacy." I must not forget to particularize that the 4-winged cherubim of Ezekiel (x, 14) have everyone 4 faces, a man's, a bull's (cherub's in the Revised Version), a lion's and an eagle's. These faces, said the late François Lenormant, unite in these cherubs the 4 types of celestial, luminous, protecting genii represented on Chaldeo-Assyrian monuments. Ezekiel's cherubs, too, are covered with eyes on all their bodies and their wings (x, 12).¹ Bishop Hellmuth² says the Chaÿ-yoth (beasts) of Ezekiel's 1st chapter are the same as the "K'roobem" of the 9th and 10th chapters.

I may be expected to say something more about the 4 Beasts as connected with the 4 evangelists. As a matter of fact this connection is by no means exactly ascertained. St. Jerome bracketed Matthew with the Man, Mark with the Lion, Luke with the Calf, and John with the Eagle; all the patristic authorities seem agreed about Luke and John, but St. Augustine maintained that the Lion was Matthew's, and the Man, or rather Angel, Mark's. The earliest known example—a 5th or 6th century terra-cotta bas-relief in the catacombs—only gives a winged Angel and a winged Ox, each having a book. The whole 4 are never found together in the catacombs, in the early Italian basilicas and churches these Beasts are on the ceiling (the sky), their heads and wings only being shown issuing from clouds: a clear connection with their position in the celestial sphere, as I have here endeavoured to expound it, and a reminder of the Japanese-Chinese Dragon of the four quarters (p. 169). A Mosaic of the 5th century in Mrs. Jameson's *Legendary Art* gives the winged ox surrounded by stars; and Ciampini's *Vetera Monumenta* gives another 5th century Mosaic from the church of S. Nazario e Celso, at Ravenna; where the 4 Beasts issue from clouds at the 4 corners of a starry ground. They are also to be seen in the 21st card of the French tarot pack, which represents the universe, le monde.

Professor G. Schlegel gives the following list of the four great Chinese constellation-groups: "At each of the 4 fang 方 (=square), that is the 4 cardinal points, are 7 houses 宿 or groups of stars which each form a figure. Those of the E. form the figure of a Dragon, and those of the W. form the figure of a Tiger. (The head of these figures is to the S. and their tail to the N.) Those of the S. form the figure of a Bird, and those of the N. the figure of a Tortoise. (The head of these figures is to the W. and the tail to the E.)" The E. part of the heavens

¹ *Orig. de l'Hist.* i, 123. See also what is said further as to the cherubim, under the heading of "The Flaming Sword."

² *Biblical Thesaurus*, 1884, p. 359.

was called the house of the blue Dragon, t'sang lung ; the N. that of the black Warrior, hiuen wu ; the W. that of the white Tiger, pé hu ; and the S. the house of the red Bird, chu niao.¹ This also seems to me to be the simplest authentic form of the imputation of animal and human forms and names to divisions of the skies.

It is noteworthy too that the 4 animals reappear in Chinese myth as the 4 Ling, 靈 "supernaturally or spiritually endowed creatures,"² which are (1) the Tortoise (the more ancient title of the Dark Warrior constellation) ; (2) the Lin, which is more familiarly known to us as the K'i-lin, and has the body of a deer, the tail of an ox, and a single horn ; (3) the Fêng, generally translated phoenix, which has a pheasant's head, a swallow's beak, a tortoise's neck, and yet the outward semblance of a dragon with the tail of a fish ; and (4) the fourth creature is the Dragon itself, as before.

A Chinese collective name for the 4 celestial animals is the 4 Kung 宮 quadrants, or divisions into sevens (as above) of their 28 great astronomic constellations. The Kung are each ruled by one of the 4 Tsing 精 or stellar influences.³ (The introduction of the 4 Ling into the same category, though almost obvious, must I believe be charged to my account.)

The Four Sleepers, who are Ts'ai Lwan (or Wên Siao), Han Shan, Shih-te, and Fêng-Kan⁴ must be another nomenclature of these Chinese cosmic powers ; and here we seem to be again in touch with the Egyptian Urn-gods and the Subban Shambûbê (p. 160). The first of the 4 Sleepers is mounted on a Tiger, and the word Fêng, which occurs in the name of another, is the name of one of the 4 Ling.

The Tiger on the Korean flag was a winged tiger rampant, spitting fire, and grasping horned lightnings in his uplifted forepaws.⁵

The 4 sea-calves in *Odyssey* iv (435, &c.) seem to give us similar ideas. The Ancient One, Ὁ Γέρον, is fallen-on and killed by the Four, who are really men disguised in phoca-skins. But he changes into a Lion, a Dragon, a Pard and a Boar ; and I do not think we need want to get much closer than this to the chief heavens-god and the Four Living Creatures, who are his forms. We also have here the magic arts or wiles of Kronos (460). He

¹ G. Schlegel, *Uranog. Chi.* p. 1, citing a Chinese work on the *Urh Ya*.

² Mayers, *Manual*, p. 307.

³ *Ibid.* pp. 358, 307, 311.

⁴ Anderson's *Catal. Mgs. Brit. Mus.* 52.

⁵ Griffis's *Corea*, p. 320.

is the mighty First, Πρωτεύς ἰφθίμος, he is the deathless Egyptian First, the unerring Ancient of the Universe Ocean, Γέρον ἄλιος νημερτῆς ἀθάνατος Πρωτεύς Αἰγύπτιος [see what is said elsewhere as to *celestial Egypt*] (*Odys.* iv, 365, 384).

Four again (besides Odusseus as a fifth) turn the bar about in the eye of the Cyclops (*Odys.* ix, 335). Four dogs watch the swine of Odusseus (xiv, 20).

The primæval entity, intelligence, or Æon called Phanês, the offspring of Ether and of Night, was described by Hieronymus "as a serpent with bull's and lion's heads, with a human face in the middle, and wings on the shoulders."¹ This would make this Phanês merely a syncrasis of the 4 beasts, and therefore the *manifest* (φαίνω, appear) heavens.

I find that the Rev. Dr. E. G. King, D.D.,² has been in front of me in publishing an astronomical conjecture about the 4 beasts; and I rejoice to hail the support although the view is not precisely mine. He says:

"The Chaldeans paid special regard to 4 points in the circle, viz. the equinoxes and the tropics. These 4 points gave rise to the 4 Chaioth or Living Creatures which Ezekiel adopted from Babylonia."

This conjecture as to the astronomical positions may not be irreconcilable with the indubitable archaic facts set forth scientifically in Chinese treatises, as above explained.

It is of course impossible to debate here any migrational question as to how or when these Chinese divisions travelled Westward or Eastward, if they ever did either. Nor does it seem, as stated in the *Disputatio Circularis* (p. 12), that such a question is of any very great radical import as regards the origin of these astronomical concepts. But an antiquity in China so great as to seem fabulous, and even give a shock to all our scientific nerves, is claimed for these primary divisions, upon apparently trustworthy calculations of backward astronomical time. The curious must only be referred to Professor G. Schlegel's very able and extraordinary work, *Uranographie Chinoise*,³ to which I have such frequent occasion to be indebted throughout this *Inquiry*.

¹ Lang's *Myth. Rit. and Rel.* i, 317.

² *Akkadian Genesis* (1888), p. 21.

³ The Hague, Martinus Nijhoff, 1875.

The Pillar.

15. The Axis as Pillar.
 16. Divine Names in Lat-
 17. The T̄at 𐎢 of Ptah.—The Tee and Umbrella.
 18. The Heavens-Palace and its Pillar.
 19. The Colophon.
 20. The Dual Pillars.
 21. The Dokana or "Gate of Heaven."
-

15.—The Axis as Pillar.

WE have seen (p. 36) that the dual Japanese Kami firmly planted the Spear in the Earth, and made a heavens-Pillar of it.

There was also an Ame hitotsu-bashira, Heaven's One-Pillar, which was an archaic name of the island of Iki.¹ And there was a god of the awful pillar of heaven, Ame no Mi-Hashira no kami,² and an awful Earth-Pillar, kuni no Mi-Hashira.

This conversion of the nu-hoko or Spear into the heavens-pillar is, Mr. W. G. Aston informs me,³ taken from the *Kushiki*, a book which professes to give an original account of the age of the gods and of early history down to Suiko Tennô (A.D. 593–628).

Its authorship is attributed to Shôtoku Taishi and Soga no Umako; and its preface, which purports to be by the latter of these joint authors, states that the book was completed in the year 622. It thus gives itself out to be the book actually mentioned in the *Nihongi*, which says that in the year 620 (28th of the feminine Suiko Tennô) Shôtoku Taishi and Soga no Umako [began to?] compile by their joint efforts a Record of the MiKado, of the country, of the Omi, Muraji, Tomo no miyatsuko, and Kuni no miyatsuko, of the chiefs of the Mikado's followers, and of the people. This, in the *Nihongi*, is the first mention

¹ Chamberlain's *Kojiki*, pp. 23, 25.

² *Pure Shintô* 74, 75; *Trans. As. Soc. Jap.* vii, 417. These are some of Mr. E. M. Satow's masterly Essays on Archaic Japanese mythology and language. In common with all who recognise the growing importance of the subject, and the excellence of the Essays, I venture to express a hope that Mr. Satow will ere long publish them in a collected form.

³ Letter of 29th March 1889.

of any records of the court. The *Nihongi* also says that in 681 Temmu Tennô commanded prince KawaShima (river-island) and eleven others (which makes a suspiciously zodiacal and chronological dozen) to compile a history of the MiKados and an account of ancient matters. The work of these twelve is not considered to have been preserved; that is, as the statements about it may be interpreted, their work (if they ever worked) is not extant as specifically theirs. But it might be theorised that we may have the result of the labours of the named chroniclers, including Yasumaro and Hiyeda no Are, in the *Koshiki*, *Kushiki*, and *Nihongi* (all of which titles, by-the-way, are Chinese, not Japanese).

The remarkable modern scholar and critic Motoôri Norinaga (1730-1801) condemns the *Kushiki* as a forgery, compiled at a much later date than it pretends to, and chiefly made-up from the *Koshiki* and *Nihongi*. The truth may very well be that all the three are equally entitled to genuine respect, and Mr. Aston says that if the *Kushiki* "is genuine, which I think is quite possible, it is older than any of them,"¹ by its own profession. The *Kushiki* contains passages which are also in the Kogo-Shiu-i (composed in 807), and mentions Saga Tennô (810-823). But this is not enough to destroy its character; and "parts of it," writes Mr. Satow,² "seem to be based upon other sources than those abovementioned, and are of considerable value." Mr. Chamberlain says³ that Motowori's condemnation of the *Kushiki* "has been considered rash by later scholars."

It is but natural that we should still find in Japan other reminiscences of the Pillar idea. There is a curious copper pillar, the Sorintô, at Nikkô, which is said to be one of six in various parts of Japan. The present pillar was put-up in 1643, and is a cylinder 42 feet high.⁴ Its Japanese pedigree seems to be Buddhist; and the syllable *tô*, Mr. Aston says,⁵ is merely the Indian word *tope*; which also appears in Korean and in some Chinese dialects as *tap*, and in Siam as *sathup*. The term *Tô* is not confined to large pagodas or pillars; small structures consisting of thirteen single stones piled one on another are not infrequent in Japan, and are known by the same name.

The material of the fine shintô temples of the Ge-kû at Ise, which are most elaborate works of art, is wood alone, and they are rebuilt "every 20 years," say the accounts; but this period will perhaps prove to be in origin the astronomical cycle of 19 years; indeed it is added "the construction of the new temple is commenced towards the end of the period." The rebuildings are worked by having two adjacent sites, and the spot for the central Pillar is at all times protected, on the unoccupied plot, by a small cage or

¹ Letter of 29th March 1889.

² *Revival of Pure Shintô*, 23.

⁴ Satow and Hawes, p. 445.

³ *Kojiki*, v.

⁵ Letter of 9 March 1889.

shrine.¹ Shintō temples have, as a rule, a chapel for the emblem of the Kami; but in one at Kami-no-Suwa there is no chapel, the special seat of the god being a hole in the ground surrounded by four solid pillars of different woods, which are renewed every 7 years.

As to this twentieth year, Odusseus comes home in the 20th year (*Odys.* ii, 176, xvii, 327); Telemachos makes his journey in a swift ship with 20 men (*ibid.* ii, 212); 20 geese are in the house of Pénélope, and the eagle breaks all their necks (xix, 537).

This Pillar idea is of course by no means the exclusive property of Japan. Chinese legend has its world-Pillar of fabulous length which sustains the Earth. As related in a Taoist work of 1640, in 60 volumes, the *Shên-sên-t'ung-k'een*, a king once upon a time tried to swarm up it into heaven, but it is so smooth that he slipped down again;² a tale of the Jack-and-the-Beanstalk order, which cannot, on the (now) burlesque side, be unrelated to the popular custom of our own "greasy pole," alias mât de Cocagne.

It demands no stretch of the imagination to place in the same category the long Egyptian column of the Harris papyrus "which commences in the upper and in the lower heavens,"³ and that too which the *Peremhru* (Book of the Dead) calls "the spine of the Earth." The Tlinkeet Indians on the N. W. coast of America say the Earth rests on a Pillar.⁴ The above Chinese pillar has its pendant in the Talmudic Pillar joining the upper and the lower paradises, up and down which the righteous climb and slide on sabbaths and festivals.⁵ In Plato's and Cicero's⁶ story of Er the Pamphylian, who rose from the dead, the bright Column which extends through all heavens and earth is used by the earth-visiting spirits; and both these last are variants of Jacob's Ladder. Then there is Pindar's⁷ Tower of Kronos, whose pillars we have later on.

A passage in the *Odyssey* (i, 127) has struck me as possessing a hidden significance. Τηλέμαχος bears the spear of Pallas Athéné and sets it in the spear-stand against a great pillar, πρὸς κίονα μακρῆν. This I think (and it has

¹ *Trans. As. Soc. Jap.* vii, 401 (Mr. Satow); Satow and Hawes, *Handbook*, 175, 207, 474.

² *Chi. Repository* vii, 519.

³ *Records of Past*, x, 152.

⁴ Mr. J. G. Fraser (citing Holmberg) *Folklore*, i, 150.

⁵ Eisenmenger, *Entdecktes Judenthum* ii, 318 (cited by Dr. Warren).

⁶ *Repub.* vi, 3, 3; 6, 6 and 7, 7.

⁷ *Olymp.* ii, 56 f.

engaged many commentators) may be a myth-fragment recognising the identity or the double emploi of the Spear and Pillar as Axis-symbols.

Atlas, when the *Odyssey* describes him (vii, 244, 255) as the father of Kalupsô, is called the pillar of the heavens; and the island Ôgugia where Kalupsô dwells is called the navel of the sea.

At the opposite side of the world, there was in the Aztec temple at Mexico a richly ornamented Pillar of peculiar sanctity; and in the centre of the central temple of the Incas at Cuzco there was a pillar at the centre of a circle traversed by a diameter from East to West.¹

In a Shintô temple at Kashima in Japan there is the celebrated Pivot-stone, the kaname ishi, a Pillar whose foundation is at the centre of the earth, and which was sanctified by the local god sitting on it when he came down from heaven.² It restrains the gigantic catfish which causes earthquakes; and it is but a type of a numerous class. There are, as Mr. W. G. Aston informs me,³ two of them within five minutes' walk of the British Legation at Tokio. One of these is covered with salt by the devout and ailing, who afterwards rub the salt on the suffering portions of their bodies.

Near the temple of Hecate at Megara, said Pausanias, was a stone called the Memorial (*ἀνα-κλήτρα*) on which the goddess had sat down to rest from the fatigues of looking for her daughter Persephone. Above Delphi, he mentioned another elevated stone wherefrom the sibyl Hêrophilê sang forth her oracles (x, 12).

The idea of the rock-seat or stone throne is to be met with everywhere. The dukes of Carinthia were installed on a stone near the ruins of an ancient town in a valley, and seated thereon swore with naked sword to govern with justice.⁴ Near Upsal is the similar stone of the kings of Sweden, and it is surrounded by 12 lesser stones. The king is crowned and takes the oath seated on the stone.⁵

Conn the Hundred-fighter trod on a stone which screamed all over the land. This was the lia Fáil, or (throne) stone of Fál. At Tara it screamed under every king whom it acknowledged, and carried the sovereignty (for the Goidels of Milesian descent) with it. The tradition that this Tara stone went to Scone, the capital of the kingdom of Alban, and thence, "favoured by" Edward I, to Westminster Abbey is much doubted.⁶ Fál is the same god

¹ *Paradise Found*, p. 247.

² Satow and Hawes: *Handbook*, 475.

³ Letter of 9th March 1889.

⁴ Joan. Boemius: *De moribus gentium*, iii, 244.

⁵ Olaus Magnus: *De ritu gentium septent.* i, 18; viii, 1.

⁶ Rhÿs's *Hib. Lects.* 206, 576.

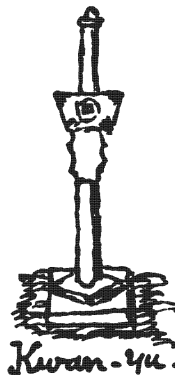
we have in Inis Fáil, the island of Fál, a name of Ireland; and the Japanese *Rock-seat* of heaven, Ame no Iha-kura, is straightly identical with this *throne-stone*. The lia Fáil was properly the temair (=Tara) of Fál, and temair must therefore mean hill, height, acropolis. The stone was also called *in Fál mór* = The Great Fál, which makes a god of it, at once.

(This perhaps ought to have gone under the heading "Béth-Éls," but it is also wanted under "The Rock of Ages" and "The Navel.") There is also the stone at Kingston-on-Thames.

In Mailduin's voyage he comes to a colossal silver eight-sided pillar standing in the sea, out of which it rises without any land or earth about it: nothing but the boundless ocean. Its base, deep down in the water, was invisible, and so was its top, on account of its immense height. They heard some one speaking on the top of the pillar in a loud clear glad voice, but knew not what he said, nor in what tongue he spoke.¹ This is doubtless too the ancient lofty boreal column of the Greek geographers, in the land of the Celts, and the significance of the octagonal form has been shown in "The Number Eight." See also the octagonal Japanese spear at p. 171 *supra*.

Wei-kan, writes Mr. A. R. Colquhoun,² is the name given in S.W. China to wooden or stone pillars erected to the "tutelary genius" as votive offerings. The same term is applied to the masts or poles raised at the doors of all official residences. At Kwan-yü in W. Yunnan an old deserted yamen or government office has two stone wei-kan in front, carved in solid sandstone.

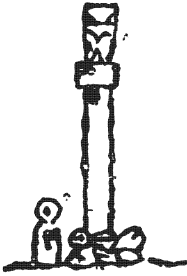
In this neighbourhood there are "a curiously great number of temples, wei-kan, cemeteries, and paifang." (The pai-fang is the pai-loo or sacred portal, as to which much is said here under the head of "The Dokana.") All the wei-kan are similar in design and structure, and are about 15 to 20 feet high, and six inches square "often bevelled at the edges." This, and the superposed squares at the base of the drawing, show that the pillars are octagonal (which Mr. Colquhoun took for mere corner-bevelling); giving us the Chinese (and Egyptian) sacred number of the Eight half-cardinal points. "A small cap is usually fixed on the top," and about mid-height the pillar transfixes the inverted truncated pyramid shown. Mr. Colquhoun considers them "symbols of Nature worship," but does not define



¹ Dr. Joyce's *Celtic Romances*, 150.

² *Across Chryse*, i, xxx; ii, 130, 138, 162.

the meaning he here gives the word Nature. There are also timber wei-kan. Some 5 days later, near Mau-kai, "the number of pai-fang, wei-kan, and temples was remarkable." Several primitive types of wei-kan were seen. (The reader is requested to refer to the remarks about the Mahomedan towers in the same locality, *infra*.)



The ancient perron or peron of Western Belgium, of which the finest example is still in the Liège market-place, is a pillar surmounting a four-sided flight of three steps (five at Liège). On top of the pillar is a (conventional) fir-cone. In 1303 the peron was the arms of Liège. On coins of the 12th century a ball was on the pillar. Oaths were taken on the peron,¹ a word which simply means stone, that is the upright stone which was the pillar; and it was the justice and judgement-seat of old time. I suppose the name connects itself with the god Perun, see p. 198.

Mr. Consul F. S. A. Bourne, in his valuable *Journey in South-Western China*² mentions "on the road from Na-chi Hsien square pillars of stone, carved at the top to represent the head of Amita Buddha. At a distance they look just like Roman terminal statues, and are loaded with votive offerings." There can be no doubt that Amita the Immeasurable is chief of all Buddhas. His heaven is the Pure Land, Sukhavâti (in Japanese Buddhism, Jô-do); and he is invoked in Japan oftener than any other Buddhist power, in the well-known formula corrupted in the common mouth into *Namu ami ddbuts*. I suggest that the position of Amita Buddha's head on the top of the pillar indicates him as a Northern supernal deity at the point of the Earth-axis; and in this I am not forgetting that in later Northern Buddhism his paradise has been transferred to the West. (See also "The Foot-print" in Vol. II.)

The planting of a *post* in the middle of the Marae (village-green, Greek agora, see p. 155) is the Maori custom of demand for satisfaction for blood shed by the people of the village. The party demanding or challenging by the erection of the post is a near relation of the murdered. If the party so challenged does not make compensation by parting with all or the greater proportion of his goods and valuables, the post-planter seizes one of the people of the challenged village, who nowadays is forced, if a man to marry a woman, if a woman to marry a man of the injured tribe.

In the case of a wife-murder at Piranui, up the Waitotara river, in June

¹ M. Goblet d'Alviella's *Mig. des Symboles*, p. 130.

² Parly. Paper C. 5371 (1888), pp. 3, 4.

1890, a post was two days afterwards planted in the centre of the pah, and the murdering husband gave away a double-barrelled gun, a large piece of green-stone (Jade) and 52 acres of land.¹

The Law and the later Hebrew prophets, says Prof. Robertson Smith, look on the ritualistic use of sacred pillars as idolatrous.² [They were thus, it seems to me, combating a superstitio from an earlier fallen or falling creed.] Hosea (iii, 4) speaks of the maṣṣēbhâh or pillar, as an indispensable feature of the sanctuaries in Northern Israel—Shechem, Bethel, Gilgal, and others.

“For the children of Israel shall abide many days without king, and without prince, and without sacrifice, and without pillar (or obelisk), and without ephod or teraphim” (Hosea, iii, 4). “According to the goodness of his land they have made goodly pillars, or obelisks”—(*Ibid.* x, 1). Then follows “He shall smite their altars, he shall spoil their pillars,” which indicates a muddled text.

Prof. Smith says the maṣṣēbhâh was worshipped like the Arabian noṣb or upright stone, and cites the pillars of Usous which I elsewhere mention, and the blood of beasts of the chase spilt to them. He goes on to suggest that the pillar, as a visible embodiment of the deity, in process of time came to be fashioned into a statue of stone, as the sacred tree or post developed into an image of wood,³ but I want also, and on a more direct line, to develop the pillar into the tower, the minaret, the steeple.

In the *Corpus Inscr. Semit.*, tab. viii, 44 (says Dr. Wallis Budge hereon) is a copy of a מצבת in the British Museum.

The inscription speaks of “this מצבת”; its shape is:



Deuteronomy contains two furious injunctions (vii, 5; xii, 3) to dash in pieces the pillars or obelisks, and burn the Ashêrim, of other nations; but the divine order being also to smite, and sacrifice, and show no mercy to, the people of those nations, we see that the fury is not against sacred pillars as such, but only as being the gods (that is the devils) of the enemy. One of the commandments in *Leviticus* (xxvi, 1. *Deut.* xvi, 22) is “ye shall not rear up a pillar (or an obelisk), nor shall ye place any figured stone in your land, to bow down to it.” The Vulgate here has *titulos* and *insignem lapidem*. There is the utmost contradiction in the various texts, indicating obviously (for me), as stated above, the proscribing of a superstitio that was dying very hard.

It is not without its bearing upon all this that M. Halévy pointed out at the *Société Asiatique* (12 Oct. 1883) that Êl, the Semitic god-name, has for its primitive sense “a column.” He also recognised the connexion between the

¹ *The Lancet*, 18/10/90, p. 848.

² *Relig. of Semites*, 186, 187. This point is also dealt-with under “The Tree” *infra*.

column, the cone, and the mountain. (This portion of our pillar subject is closely connected with the Bêth-Êls, to which the reader is requested to refer back.)

Movers pointed out how the main deity of Assyria, Babylon, Syria, and Phœnicia (with Carthage), dwelt in the highest heaven, and also on mountains, on the high places of the earth ; and was represented in preference by one or many columns, pyramids, or obelisks in the temples or before them. He was called Êl or Êliôn, the Most High ; Bel or Ba'al, the Master ; and he also had the epithets of Adon, lord ; Moloch, king ; Adod or Adad, king of gods.¹ Baal-Peor and Baal-Hermon were the gods of those sacred mountains. (Baal-Peor = Belphegor = lord of the opening, slit, or mountain-pass.)

Supplementing what is stated at p. 116, I shall here add that Smith's *Dictionary of the Bible* (1860) recognises that Elohim is the plural of Eloah ; stating that the singular, with few exceptions, occurs only in poetry. That is, in accordance with the custom of all well-known languages (as borne in view in this *Inquiry*), that the use of Eloah had been long going out, in favour of Elohim. The prose exceptions in which Eloah occurs are *Nehemiah* ix, 17 : "thou art an Eloah of forgiveness, gracious and full of compassion, slow to anger, and plenteous in mercy," (the English version here has "a God"), and ii *Chron.* xxxii, 15.

"It will be found," says the *Dictionary*, "upon examination of the passages in which Elohim occurs, that it is chiefly in places where God is exhibited only in the plenitude of his Power." Rabbi Yêhûdhâ Hallévi (12th century) said "idolaters call each personified Power êlôáh, and all collectively Elohim." [Just so ; and that is what the Jews did too.] "He interpreted Elohim as the most general name of the deity, distinguishing him as manifested in the exhibition of his Power." Abarbanel said "Elohim conveys the idea of the impression made by his Power." It will be noted here that Smith's *Dictionary's* opinion is but a repetition of that of these Jewish Rabbis ; and also that the plural term Elohim, as meaning all the Eloahs, would be thus a straight equivalent of Khabîrim, as meaning all the Powers, all the moving activating Forces, all the Gods, of the Universe-Machine.

"Doubtless," goes on Smith, "Elohim is used in many cases of the gods of the heathen, who included in the same title the god of the Hebrews." The Philistines say in i *Samuel* iv, 8 : "who shall deliver us out of the hand of these mighty Elohim" [of Israel] ? "These are the Elohim that smote the Egyptians with all manner of smiting. The English here has "gods" in the plural, with a small g. Why the small g, one wonders ? In i *Sam.* xxx, 15 the "young man of Egypt" says to David : "Swear unto me by the Elohim that thou wilt not kill me." Here the English is "God." Again one wonders why the singular, and the big G ? The Syrians said "Jehovah is an Eloah of the hills, but he is not an Eloah of the valleys" (i *Kings* xx, 28). Here again we have "god" with a small g. King Abimelech remarks to Abraham (*Gen.* xxi, 23) that the Elohim are with him, Abraham, in all that he does, and therefore requires him to take his oath by the Elohim. The Midianites say that the Elohim delivered Midian into the hands of Gideon (*Judges* vii, 14) ; and in a strangest passage the sons of Heth call Abraham a prince or exalted-one of the Elohim (*Gen.* xxiii, 6).

¹ Guignaut's *Cruizer*, ii, 872, 875, 882.

Joseph tells Pharaoh (*Gen.* xli, 16) that the Elohm will give him, Pharaoh, a reassuring answer. He also tells his own brothers (xlii, 18) that he fears the Elohm. David (i *Sam.* xxii, 3) speaks to the king of Moab of what the Elohm will do for him, David. All these cases are referred to in Smith's *Dictionary*, which goes on to state: "That Jehovah is identical with Elohm, and not a separate being, is indicated by the joint use of Jehovah-Elohm." The obvious way of clarifying this statement is to say that Jehovah was the proper name of one of the, of the chief one of the, many Eloahs who were comprised in the plural Elohm. And note that Jehovah ends like Eloah or Asherah or Maṣṣēbhāh.

Capt. Conder mentions a solitary pillar in the middle of a plain near Beyrout which is called 'Amūd el-Benāt, column of the girls. He suggests it is due to one of the followers of Simeon Stylites, for "it is difficult to see with what other object solitary pillars are likely to have been erected so far from any main road or ruined town."¹ If the views put forward in this *Inquiry* should find an echo, there will be little difficulty in accounting for solitary pillars.

The Stylitae of our fifth century find their analogue in the yogi of Allahabad who was said in 1869 to have then sat for some fifty years on a raised stone pedestal. It is true he climbed down daily to stretch his legs and bathe in the Ganges.²

As to *στῦλος*, see the heading "Magnês," where (under the name McDousa) I make it standing-stone; *λος* being = *lās*, *laōs*, *laas*, stone. (See the Stulos again under "The Tree" *infra*.)

A Russian fairy-king hides his children in or upon a pillar to remove them from the attacks of a devouring Bear whose fur is of iron.³ This is obviously North-polar.

The earliest written account of St. George known to have been circulated in Britain, before in point of fact, his "Merry England" was as yet well made, is in the Pilgrimage of Arculfus to the Holy Land circa 670. It contains the Pillar, Spear, divine Horse, Print in a stone, and so forth:

There stands in a house in Diospolis a marble pillar to which George was bound and scourged, and on which his likeness impressed itself. A wicked man rides up to it and strikes his lance against the picture, and the iron lance-head enters the pillar as though it were snow, and cannot be withdrawn; while the handle breaks off. The horse also falls dead, and the man in his tumble catching at the pillar, his ten fingers enter it as though it were clay, and there stick fast. On prayer and repentance he is however released, but the finger-marks "appear down to the present day up to the roots in the marble pillar, and the sainted Arculf put into their place his own ten fingers"; and the

¹ *Heth and Moab*, p. 6.

² *Himalayas and Indian Plains*, p. 88.

³ *Ralston's Russ. Folk-Tales*, 134.

"horse's blood remains indelible on the pavement down to our times." "The sainted Arculf told us another narrative, as to which there is no doubt, about the same George"; to whose pillar a horseman rode up, commending himself and his horse to George's protection, vowing the horse to George; and the horse became rooted to the ground at the foot of the pillar.¹

Here we clearly have a lost loadstone legend (see p. 142), and reminiscences of horse-sacrifice also; and compare it further with Vishnu issuing from the Pillar (p. 203 *infra*). Diospolis was Lydda; and see what is said about Lydia and the Magnet (p. 146). It is needless to repeat what Gibbon said about George (of Cappadocia); but there need be little doubt that this George is the Jirjis who Moslems say was the Al-Khedr or Khizr of the *Koran* (ch. xviii), and who was a transmigration of Elias or Elyah. See the famous apologue acted by Al-Khedr in the chapter mentioned, and so well used by Voltaire. Allah sent Moses to find Al-Khedr at a Rock where two seas met, and where a fish took to the water. The station of Elias or George, Makâm Iliyâs (or Khidr) is marked on the Ordnance Map of the Aksa mosque at Jerusalem. There are numerous Russian legends which seem to separate the pair Ilya and Georgy, Yury, or Yegory the Brave.² Ilya (Elijah) has in these his flaming chariot, succeeds to the Slavonian thunder-god Perun (see p. 194), and destroys devils with his stone-arrows as he clatters across the sky. Georgy destroys snakes and dragons, and the wolf is his Dog. On his day (in spring) there is a Green Yegory among the Slovenes, like our Jack-in-the-Green.

Of course we have (on another side) a supreme antique origin for St. George's Day in the Athenian pagan calendar which put the feast of Zeus Geôrgos in the month of Mémaktêrion (Nov.-Dec.). A Scythian tribe called themselves Geôrgoi; and so on.

In Welsh legend the name of the Spearsman Peredur *Paladyr* Hir (of the long pal or spear), an unmistakeable Spear-axis god, is often associated with his brother Gwrgi,³ and both are sons of *Eliffer* (more anciently *Eleuther* son of Gwrgwst) with the great following, one of the 13 princes of the North. Peredur is one of 7 brothers, and Corvann the horse of the sons of Eliffer bears only Gwrgi and Peredur, who thus resemble a sort of Castor and Pollux, and both became Christian Welsh saints. (Some of the Welsh mythic names in El may disclose to us more than we expect.)

THE OBELISK. If the Menhir be, as Capt. Conder considers,⁴ the ancestor of the obelisk, we should at once claim all such "long stones" or rather *tall* stones (menhirs), as symbols of the Universe-axis.




¹ Pal. Pilgrims' Text Soc. 1889, p. 57.



² Ralston's *Russ. Folk-Tales* (an invaluable book) 337, 344.



³ J. Loth, *Les Mabinogion* (1889) ii, 45, 46, 220.

⁴ *Heth and Moab*, p. 197.

At Sicyon a pyramidal stone was adored under the name of Zeus Meilichios (Paus. ii, 9, 6). Apollo and Artemis had in many places no other image than a shorter or longer stone in the form of a pyramid or of a pillar. Such were those of Artemis Patroa, also at Sicyon, and of Apollo Karinos in the gymnasium of Mêgara (*ibid.* i, 44, 2).

The obelisk, $\text{te\chi\epsilon\eta\sigma\epsilon\iota\sigma}$  and the pyramid seem to have had an original connexion in symbolism, if we may judge from the inscriptions of the 5th dynasty cited by E. de Rougé, which frequently mention sacred monuments of this figure: which manifestly combines the two. I would here remind the reader  that the obelisk terminates in a pyramid, which termination or point was called the benben in Egyptian, having the same signification as pyramidion in Greek. The benben was venerated in a temple of On (properly Ân ) with a devotion similar to that paid to the Omphalos in the temple of Delphi. The Ethiopian royal conqueror Piankhi ascended alone to the benben chamber, and sealed it up after his visit.¹ This recalls the phalli at Hierapolis and the pointed cap and top windows of the Irish round-towers.

Maspero² gives a funereal text which says to the deceased: Thou penetratest in het-Benben for ever during the feast (?); thou penetratest in the chapel during the happy days, for thou art the "phœnix" (bennu), form of Ra. This temple het-Benben  was thus connected with the legend of the bennu³ and seems also to have been called het-Bennu  (see also "Divine Birds").

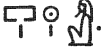
Although the most ancient existing obelisk, that of Ân, refers itself to the 12th dynasty, the inscriptions which E. de Rougé cited seem to leave no doubt that they were extant at a much earlier period. The obelisks that we know were in pairs at the entrance to the temples (like as the Indian pillars were) in front of the first pylôn, the Indian torân (see "The Dokana"). Mariette Bey⁴ says this ancient city of Ân was the On  of *Genesis* (see also p. 116), the Aven of Ezekiel, and the Beth-Shemesh of Jeremiah: it is the  of the Copts; and its Greek

¹ Brugsch: *Hist. of Egypt* 1879, i, 129.

² *Pap. du Louvre*, p. 50.

³ J. de Rougé: *Géog. Anc.* 1891, 81, 84.


⁴ *Outlines* (by Brodrick) 1890, p. 17.

name Heliopolis may have been a translation of Pa-Ra, House of Ra . Its obelisk was put up by *ḫeper-ka-Ra-Usertsen I.* of the 12th dynasty (3064 B.C.?). The name *Ān*, which we still continue to hide from each other under this Greek word Heliopolis, means simply Pillar;¹ and Mr. Flinders Petrie states² that the very early sculptures at Medum teach us that the *ān* was then (not an obelisk but) an octagonal fluted column with a square tenon on the top.


Maspero says the true place of all obelisks was in front of the Colossi on each side of the main entrance of the temple; but Mr. Flinders Petrie says that at Tanis there seems to have been a close succession of obelisks and statues along the main avenue leading to the temple, without the usual corresponding pylons. They were ranged in pairs: two obelisks, two statues; then two more obelisks and two shrines; then again two obelisks.³ "In sober truth," writes M. Maspero,⁴ "the obelisks are a more shapely form of the standing stone or menhir." This is in accordance with the views here urged, though of course the general theory of the *Inquiry* may be said to prime this (to me indubitable) analogy.

Small obelisks about 3 feet high are found in tombs as early as the 4th dynasty, placed right and left of the stela, that is on either side of the door into the dwelling of the dead.⁴

The primitive Shânars of Tinevelly put up round graves or shrines a number of small obelisks on which they believe the soul or divinity perches, for it disdains the level ground.⁵ This is a novel view of the obelisk, and seems a reminiscence of the deity at the summit of the Universe-axis.

From the 22nd dynasty the obelisk  was employed as the ideoglyph of the word *men*, stability, and is used for that syllable in the name of the great god Amen,⁶ which throws doubt upon his name meaning hidden, mystic.⁶ [Note, in passing, this *men* and *menhir*.]

The following words seem to ask for comparison, and their analogy seems to point in the same direction as the theories here urged as to the pillar and the heavens-mountain (Pierret, *Vocab.* 183, 207, 208):

man  obelisk (Brugsch).

man  obelisk, archaic form (E. de Rougé).

¹ Pierret's *Vocab.* pp. 33, 34, 73, etc.

² *Academy* 24 Jan. 1891, p. 95.

³ Maspero's *Egypt. Arch.* (Edwards) 101; Petrie's *Tanis*, i.







⁴ Maspero, *ibid.* 101, 103.








⁵ "Demonolatry," in *Contemp. Rev.* xxvii, 373 (1875).

⁶ Pierret, *Dict.* 383, 35.

men  or  or  or  —to last, to rest in place.

men   the heavens.

men   or     mountain.

an    or   or   mountain valley, mountainous region.

Obelisks were actually adored. At Karnak (Thebes) pious foundations existed in honour of four obelisks to which loaves (conical, no doubt?) and libations were offered. On some scarabs a man adoring an obelisk is found engraved in a ran or cartouche :



“a circumstance,” said de Rougé with great justice, “which has not been sufficiently noticed.”¹ It

becomes a leading fact for me, in my contentions for the central supremacy of the Axis, and its representation in the poles, pillars, obelisks, towers, and steeples of the world (see also p. 237 *infra*).

Another view (which is here also always kept in view as parallel if not coalescent) was favoured by de Rougé, who pointed out that “a comparative study of these little monuments proves that the obelisk was revered because it was the symbol of Amen the generator. If the series of scarabs displaying this scene be compared, it will be seen that the obelisk passes insensibly from its ordinary form to that of the phallus.”² M. Pierret adds to this that a box shaped like an obelisk (Louvre) contains a mummied phallus.¹

A curious use of the obelisk is the following : “figures of Osiris in gilt wood have their backs against a little hollow obelisk in which are found the remains of a small embalmed Saurian.”³

There is at present in the temple of Ammon at Thebes, wrote Pausanias (ix, 16) a hymn composed by Pindar inscribed on a *triangular* pillar near the altar which Ptolemy the son of Lagos dedicated to Ammon.

The single or the double column appears continually in the scenes depicted on the ancient “monuments of Etruria.” For example when PoluDeukês kills Amukos in a prizefight,⁴ an Etruscan mirror shows Poloces, accoutred for fisticuffs, standing in front of the naked Amuces similarly armed, and seated on a stone near a column. Losna (Diana?) stands by, leaning on a spear. Other mirrors, with Casutru, Pulutuke, and a third Cabirean god (Chalu-

¹ Pierret : *Dict.* 384.

² De Rougé, *Notice Sommaire*, p. 116.

³ *Étude des monuments de Karnak.*

⁴ Apoll. *Bibl.* i, 20.

chasu) in a group, show sometimes a column, sometimes a house (the heavens-palace) or again horizontal bars like rungs of the Ladder, in the background.¹ An amphora of Canosa shows behind Castor and Pollux a pair of columns, supporting each a tripod.² An amphora of Vulci shows the pair with their mother Leda between two columns.³ Yet another amphora gives the twins with a single column.⁴

All these, as it seems to me, serve to illustrate also, and perhaps account for, the oppressive column (with its drapery, which may have once indicated the Veil) which was not so very long ago an inevitable item of the "properties" in our national school of portrait-daubing. And this gives occasion for a remark as to the present great boom in "mythology from the monuments." The value of this line of illustration is of course indubitable; but it has its weakness and its dangers. In building theories upon these scenes from tombs, utensils, and art-objects, it should never be forgotten that we are going for theology to craftsmen; and besides, that a great portion of the objects belong to periods long past the ages of faith, when the myths were getting worn out, were moribund. Look, for a modern example, at the vile and fortuitous agglomerations that our own "monumental and mortuary masons" used to copy and re-copy in the near past, on the tops of the tombstones.

It would be hard to meet with a more distinct reference to a pillar-god than that passage of the RigVeda which in striking terms asks the question: "Who has beheld Him who, as the collective Pillar of heaven, sustains the sky?" This question forms the closing refrain of two successive hymns (Wilson iii, 143, 144), and there should be coupled with it another fine passage, where Mitra and Varuna are addressed as "you two who are sovereigns, and uphold together a mansion of a thousand columns. The substance is of gold; its pillars are of iron; and it shines in the firmament like lightning" (iii, 348). "Royal Mitra and Varuna, you uphold by your energies earth and heaven" (347).

The only thing suggested to Wilson the translator of the RigVeda and his scholiast Sâyana on these passages, was to convert the mansion into a "strong chariot of the deities, supported by innumerable columns," and to add the trifling reflection that "the expression is noticeable as indicating the existence of stately edifices." Of course the mansion is the heavens-palace which so often occupies us here.

¹ M. Maurice Albert, *Castor et Pollux*, 1883, pp. 5, 132, 135. See also Saglio's *Dict.* i, 771, where the two columns are engraved.

² *Castor et Pollux*, 82, 127.

³ *Brit. Mus. Catalogue*, Nos. 555, 562.

⁴ Castellani Collection, No. 160.

We must also discern the Universe-pillar in the fourth avatar of Vishnu, when he suddenly issued forth from the centre of a Pillar (see also p. 237 *infra*) in the form of the NaraSinha or Man-lion—a being neither god nor man nor animal, but partaking of all three—and tore in pieces the demon-tyrant Hiranya-Kasipu¹ (golden-robe?) king of the Daityas, who had blasphemed by asking if Vishnu was present in a stone-pillar of the Hall, at the same time striking it, the pillar-axis of the universe, with impious violence. This affords a parallel to Osiris in the tree-trunk, and the resemblance to the legend of George, p. 197 *supra*, is sufficiently amusing.

Sir W. W. Hunter, speaking of Abul Fazl's pillar in front of the Lion gate of Jagannâth at Purî, mentions another outside a temple at Kendrâpârâ, and a third, sacred to Vishnu, at Jajpur Half-a-century ago, he adds, such pillars were common enough throughout Orissa. "They resemble the Buddhist *Lâts*." The Chinese pilgrim-traveller Hiouen Thsang saw at Tamluk a pillar which was said to have been put up by king Asoka.²

The Thaqîf Arabs girded their loins of obedience to the idol Lât,³ and Sale said⁴ that the idol Allât had a temple at Nakhlah where it was destroyed by Al-Mogheirah under Mahomet's orders in the 9th year of the Hijra. One of the greater signs of the Resurrection will be the reversion of the Arabs to the worship of ALLât and Al Uzza.⁴ When the conquering Moslems got to India, they found at Sûmenat "an idol called Lât or al Lât," which was broken with his own hands by Mahmûd ibn Sebeckteghin. It was of a single stone, 50 fathoms high, and stood in the centre of a temple supported by 56 pillars of massive gold.⁵ This Sûmenat is of course Somnath Pattan on the coast of Guzerat, the temple gates of which were taken to Ghazni by the said Mahmûd on his destruction of the temple in 1025. The gates which we (per General Nott, 6th September 1842) took at Ghazni were modern frauds.

Professor W. Robertson Smith says that al-Lât, in Mahomet's time a daughter of the supreme god, was earlier the mother of the gods (which is what is here observed upon continually as to the

¹ Sir M. Williams, *Rel. Thought and Life in India*, i, 109.

² *Orissa*, 129, 266, 289, 309. ³ Mirkhond's *Rauzat-us-Safa* 1891, 189.

⁴ *Korân*, pp. xiii, lviii.

⁵ Persian commentary on *Korân*, ch. 71; Sale's *Korân*, p. xiv; Hyde's *Rel. Vet. Pers.* p. 133.

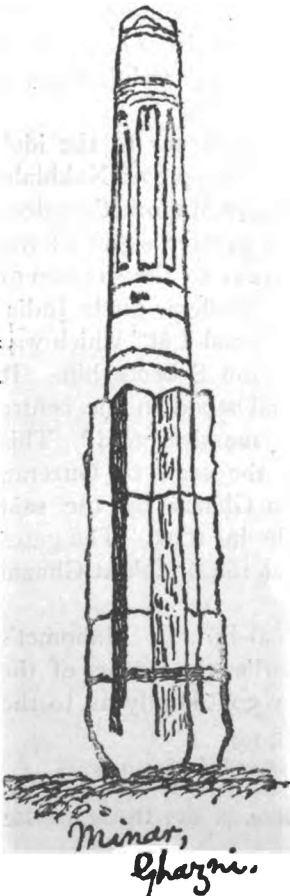
rising divine generation ousting the older—*salus est adolescentulis*). Her image at Tâif was a 4-square white rock which was still pointed-out in Mahometan times below the mosque ; and there is now a mass of white granite, shattered by gunpowder and shapeless, lying beyond the walls below the great mosque to the S.W. The names al-Lât and al-Ozza still survive for this rock and for the summit of the more southerly of two eminences inside the town. At Salkhat De Vogué found a square stele dedicated to al-Lât.¹ We have here of course also the Alitta of Herodotus (i, 131). See also Mylitta.

Allat is called the Lady of the Spear in the Babylonian records.² This is a strange and unlooked-for confirmation of my theories, as it brings together the lât and the spear, both of

which are here taken to be axis-symbols. Saragossa can still boast of the famous Our Lady of the Pilar.

“ If any one wished to select one feature of Indian Architecture which would illustrate its rise and progress, as well as its perfection and weakness, there are probably no objects more suited for this purpose than the *Stambhas* or free-standing pillars. They are found of all ages, from the simple and monolithic *Lâts* [see *infra*, ‘Divine names in Lat-’] which Asoka set up to bear inscriptions or emblems some 250 years B.C., down to the 17th or perhaps even 18th century of our era. During these 2,000 years they were erected first by the Buddhists, then by the Jains, and occasionally by the other sects in all parts of India ; and notwithstanding their inherent frailty, some 50, it may be 100, are known to be still standing. After the first and most simple, erected by Asoka, it may be safely asserted that no two are alike ; though all bear strongly the impress of the age in which they were erected.”³

This passage from Fergusson is of importance for my contentions in this *Inquiry*, illustrating as it does the very ancient widespread and independent nature of Pillar-veneration. We must decline, however, for one moment to admit that “ they



¹ *Kinship and Marriage*, p. 292 etc.

² Dr. E. G. King's *Akkadian Genesis* (1888), p. 29.

³ Fergusson's *Ind. Arch.* p. 277.

were erected *first* by the Buddhists." All-assimilating Buddhism may have adopted the Pillar, as I endeavour to show in Vol. II that it adopted the Wheel.

And Fergusson was not consistent when he (p. 497) developed an antagonistic theory about the Ghazni "Saracenic Minars." "They are, indeed, pillars of victory or Jaya stambhas, like those at Chittore" [which, obiter, is a vast nine-storied tower] "and elsewhere in India, and are such as we might expect to find in a country so long Buddhist." [I confess I cannot follow up a connected line of thought here.] "One of them was erected by Mahmûd himself (A. D. 977-1030)" [the destroyer of the Lât!]; "the other was built or at least finished by Masûd, one of his immediate successors" (*Jour. As. Soc. Bengal*, 1843). The lower part of these towers is an *eight*-pointed star (see "The Number Eight" *supra*), the upper circular. They are of brickwork, about 140 feet high, and faced with terra-cotta ornaments of extreme elaboration and beauty.

"Several other minars are found further West, even as far as the roots of the Caucasus, which like these were pillars of victory erected by conquerors on their battlefields."

Here a far-reaching theory is taken for granted in one clause of a sentence, and, as if to answer himself before another could speak, Fergusson elsewhere (p. 56) says of the Surkh Minar and Minar Chakri in Cabul: "these are ascribed by tradition to Alexander the Great, though they are evidently Buddhist monuments, meant to mark some sacred spot, or to *commemorate* some event, the *memory* of which has passed away."

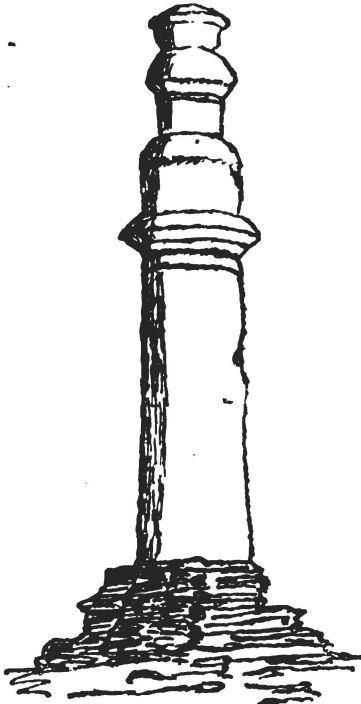
That pillars, standing-stones, pierres levées, were erected on battle-fields to the god of battles (by the victors) is a statement that goes of itself, without telling. But the manifest and primary reason of this was because the god of battles was the supreme god, whose proper monument—battle or no battle—such a pillar was. Take for a late example the two enormous stones planted in 862 not far from Arras, near the sources of the Scarpe, by Baudoin Bras-de-Fer, first Count of Flanders, in memory of his victory over Charles the Bald. The French are even now putting up a similar thing to their Francs-Tireurs of 1870 near Dijon.¹

The trophies of a battle lost and won were (see "The Arcana") hung-up on the field on an upright perch or a pole or a tree-trunk; doubtless as offerings, upon his symbol, to this supreme god of battles; or a standing-stone on the battle-field was called

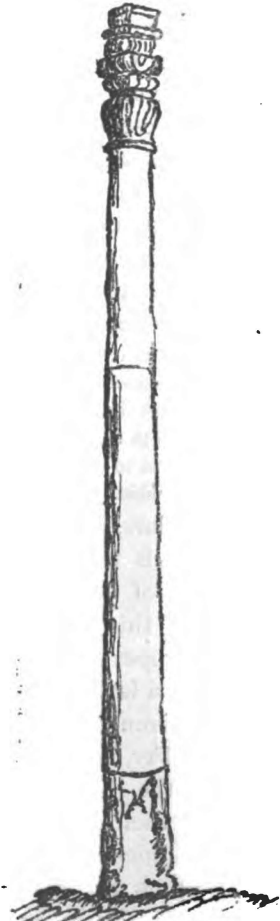
¹ *Le Temps*, 12th Nov. 1891.

a trophy. The Greek victors used even to lop the branches off a convenient growing tree, in order to get their (axis) trunk, or pole.

There is in the Indian Museum at South-Kensington a beautiful model of the Kutb Minar, at Delhi, in cedar and ivory, 95 inches high; which gives the height of the original as 242 feet, its base-diameter at 49 feet 8 inches, and its top-breadth at 13 feet. It is the most beautiful example known to exist anywhere. According to the inscription [which might have been put on at any time after the building] this minar was built by Kutub-ud-din¹ between A.D. 1196 and 1235. This no doubt was one—the latest—date connected with the Kutb Minar, but such a date is quite valueless when we turn to the 22-foot Iron Pillar standing (or lying?) near it.



Surtkh Minar.



Iron Pillar.

¹ See also "The North" *infra*.

This last was assigned by Prinsep (again according to its, undated, inscription) to our 3rd or 4th century; and by Bhan Daji, on the same evidence, to the 5th or 6th century.

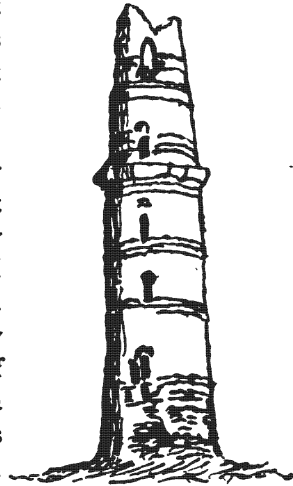
The diameter of this pillar at the base is 16'4 in., and at the capital 12'05 in. This bar of pure malleable iron without alloy must, at the inside, have been forged 15 centuries ago (Fergusson, pp. 55, 120).

As the inscription informs us, this iron pillar was dedicated to Vishnu, which is, of course, destructive *per se* of Fergusson's Buddhist origin theory. "There is little doubt," Fergusson goes on (p. 509), "that it originally supported a figure of Garuda" "but the real object of its erection was as a pillar of victory to record the 'defeat of the Balhikas, near the seven mouths of the Sindhu' or Indus."

This "real object" need not blind us to the sacred idea of the heavens-bird at the summit of the Universe-Axis (see "Divine Birds"). We also find that "the Balhikas" are a "riddle." This being so, and taking into account the "Seven mouths," we shall perhaps not be far wrong in theorising a supernal heavens-river origin for this "victory" of a war-in-heaven.

The Brahmans say this iron pillar goes so deep that it pierces the head of the serpent-god who supports the Earth.¹ In reality it is only 20 inches below the surface; but the legend is a Universe-axis one, and parallels that of the Japanese Kaname-ishi p. 192 *supra*. I also give an outline of the Surkh Minar.



It will not have escaped notice that these minars are rather towers than pillars—a sort of steeples, in fact—and, I must now refer to one more instance in Fergusson (p. 550) which he says "looks more like an Irish round-tower than any other example known, though it is most improbable that there should be any connexion between the two forms." I should not look for connexion other than a relationship in the sense of the Hebrew saying: "We are all of Adam and of Noah." "The native tradition is that a saint Peer Asa lived like Simeon Stylites on its summit." It has been ascribed (on a doubtful inscription) to A.D. 1300, *circa*. This will claim notice again in the section on Round Towers.



Minar at
Gaur.

¹ *Himalayas and Indian Plains*, p. 225.

In Miss Gordon-Cumming's *Himalayas and Indian Plains* (to which graphic and clear-seeing book I am indebted for some descriptions) are excellent engravings¹ of the above mentioned Kutb Minar at Delhi. Miss Gordon-Cumming says it "resembles a cyclopean red telescope," calls it the most gigantic minaret in the world, and says the Hindûs assert it to be much older than the date of the Moslem inscription; the carving not being Moslem but Brahmanic. The door *faces the North*, too, like the doors of Hindû temples, while those of Indian mosques always face East, in order that the worshippers may look West to Mecca. As to the name Kutb Minar, of course the root in minaret is *nâr*, fire, from *nûr* to shine; and Kutub means pole or axis (see "The North" and p. 229 *infra*).

In Dr. Schuchhardt's recent book on the late Dr. Schliemann's excavations,² it is stated that the meaning of the celebrated Column between the two rampant lion "supporters" over the Northern gate (it looks N.W.) of Mycenæ "is not yet satisfactorily explained." In Phrygia, Prof. Ramsay has found seven similar groups of two lions and a Column³; one, at least, over the door of a rock tomb. In an eighth Phrygian group the lions place their fore paws against the figure of a goddess, said to be Cybelê. On a carved ivory handle from Menidi has been found what might be a close copy of the group over the Mycenæ gate. There is thus nothing exclusively Mycenæan about the symbolism, and of course my suggestion here about the Column must be that it was a symbol of the Axis. I shall just add that the two Egyptian gods called the Rehehui,⁴  are also called "Two Lions"  and Shu (Atlas the axis-god) and Tefnut (his consort? see p. 164) are so represented also.

I beg the Reader to bear in mind the connexion perpetually dwelt-on in these pages between the Pal, the Pole, and the Pillar.

¹ *Himalayas and Indian Plains*, pp. 221, 222, 227.

² "Translated by Eugénie Sellers," 1891, p. 142.

³ *Jour. Hell. Soc.* iii, 18, 242, 256.

⁴ Pierret's *Dict.* s.v.

16.—Divine Names in Lat.

IT seems natural to start with *Lat-ium* and *Lat-inus*, which seem to be adjectival forms from *lat*, which I suggest in limine is the Greek *λάας λάς* and the Indian *lât*, a stone-pillar.

Latium, "etymology unknown." Saturn fled there for sanctuary from his son Jupiter, which is like Orestes flying for refuge to the Omphalos, and is quite consistent with the sacred stone explanation. "*Latiaris* or *Latialis Sancte Juppiter*" (Lucan, i, 198) was sacrificed-to with one annual man on Mons Alba (the white heavens-mountain), his feast was called *latiar* or *feriæ Latînæ*. *Latiale caput*, was the head of a statue of Jupiter (Lucan, i, 535). This ought really to have been a mere upright stone with a human head on the top (see *infra* under "The Tree," as to the *stulos*). The *latiar* was invented by Tarquinius Superbus, the Supreme Turner (of the heavens) and was therefore naturally common to the Latins, Romans, Hernici, and Volscians.

Latînus the king, that is the god of *Latium* was, according to Virgil, son of Faunus (which see) and Marica. Servius confounded her with Venus, as a sea-nymph or goddess; and Lactantius (i, 21), who perhaps found her name inconvenient, said she was Circe, deified after death! Æneas (in his own country *Aivéas* and *Aivelas*) cut-out Turnus, and so married Lavinia the daughter of Latinus. Turnus was king of the Rutuli, and we must read that as a revolving-heavens god (tornus *τόρνος* a lathe, a turner's wheel) chief of the wheel-deities (?). Turnus cast an enormous terminal stone (axis-pillar) at Æneas before he was killed by the Trojan's sword; and he had previously killed PalLas the axis-stone giant. Another version (in Photius) makes Hercules kill Turnus. We are therefore right in the very middle of a War-in-heaven. Yet another legend made Latinus wed Roma, found Rome, and become the father of Romulus and Remus. Again he was son of Circe and Ulysses, married Remé and begat the same twins. All these have bits of the true myth in them.

See the curious statement made by Festus¹ that the rex Latinus,

¹ S. V. Oscillantes. " . . . nusquam apparuerit, iudicatusque sit Jupiter factus Latiaris."

in his fight with MeDientius rex of Caere (see p. 144 *supra*), the contemner of the gods, disappeared, and was considered to have become Jupiter Latiaris. (Compare with the other fighting rex on p. 114.) Here is a most obviously clear case, as I should contend, for the recognition by the Romans themselves that this *Laurentian rex* was a Lat-god. And here too we get the (laurel) Tree and the Pillar together in the archaic sacred names. The mythic Roman rex was (I say) a ruling-god, and the rex-priests were the priests of the rex-god, and retained his title. But

Latagus seems to be a doublet of Latinus. He was crushed under a vast stone ("none but himself can be his"—) by the same MeDientius the contemptor Divum; which fate seems to be only "another account" of that of Latinus. See also Lateragus lower down. Lopping off the adjectival ending, we should then have LatIn, LatAg and LaterAg, which I must leave so, for the present.

LatMos, the famous rendezvous of the moon and Endymion, thus becomes the Lat-Mountain, simply ($\mu\omicron\varsigma = \text{mons}$).

latomus and $\lambda\alpha\tau\acute{o}\mu\omicron\varsigma$ meant a stone-cutter, which helps us somewhat on the way.

Latona (ancient form *Latonas*). It is to be observed that Latinus had no Latina to complete his duality; and we are therefore to conclude, it would seem, that Latona takes that place in the nomenclature. She was mother of Apollo and Diana. The Greek $\Lambda\alpha\tau\acute{o}$ or $\Lambda\alpha\tau\acute{o}\nu$ or $\Lambda\acute{\eta}\tau\omega$ was (in Hesiod) daughter to Phoibê and the Titan Κοῖος (who is both Cēus and Cœus in the Latin) son of Ouranos and Gē .¹

Latô's mother was Φοῖβη sister of Κοῖος , and clearly a dual-goddess with Φοῖβος ; and Latô had a sister named Asteria or Asteriê (one of the mothers of Hêraklês) who is otherwise the daughter of Polos and Phoibê, which equates Latô's father Κοῖος with Polos the polar deity. Κοῖος is of course the hollow heavens. Where Asteriê fell in the Ocean, there arose an island, called Dêlos (or Asteriê or Ortugia, see p. 32). But Homer made Kronos the father of Latô—it is all in the family. Zeus having taken too much notice of Latô, Hêra created the Python serpent to torment her. This may have an important bearing on the serpent curled-on round the axis-rod of Hermês. She took refuge

¹ Apoll. *Bibl.* i, 1, 3.

in the island Dêlos ; and there, at the Olive-tree of the Universe, gave birth to Artemis and Apollo.

latices (latex). The sacred term Palladii latices, for oil, becomes clear only when we recollect and conjoin the ritualistic smearing of lats or stones. A similar explanation may be suggested for

latace, the magic herb which made abundance where it grew (Pliny xxvi, 4, 9).

lateo. I know not whether it is to consider too curiously to surmise that lateo, to lie hid, to be secret, unknown, may have something to do with the latent god, the deus absconditus of the animated divine stone, the bêth-Êl, the lât.

Latobius, "the name of an almost unknown divinity" (*Inscrip. Orell.* No. 2019) will perhaps now be less foreign to us. These few brief particulars must not leave unmentioned

later, a brick and

Lateranus, the hearth-god, also Lateragus (very like Latagus ?) and Laterculus ; whence eventually the Lateran habitation of the Pope.

The connexion between *later* and Lar is here indubitable ; and, when we recall lâs = stone, it is made even more significant by the form *Lases* for *Lares* in the Arvalian hymns. Can this *Las de lâs*, a stone, and Lar be = later, a brick ? The images of the Lares would thus be "terra-cotta," as it were ; and perhaps the sacred forerunners of our fire-dogs or chenêts ? Ovid in the *Fasti* gave the dog as an adjunct of the Lares, and said they were covered with dog-skins. Plautus said they were anciently represented in the shape of dogs. The eldest male of an Etruscan family was called the Lar or Lars, and the second Aruns (Etruscan, aruth ; Greek, ἄρρων or ἀρρῶνς). The youngest son of Tarquinius Superbus (the Supreme Twister of the heavens) was called Aruns, and Aruns was a diviner (a rhabdomancer ?). It must belong to arundo or harundo, a reed rod flute, and ἄρρων male.

PoluPhêmos, son of EiLatos or E-Latos, was the youngest of the Lapithoi who armed against the Centaurs, and came from Larissa.¹ He was an Argonaut. Elatos was son of Arkas and Proso-peleia (or Chruso-peleia or Lea-neira or Mega-neira).² From Elatos and his brother Apeidas came the Arkadijans.

The Indian locality Lâta is also called Lâr, and is the Λάρικη of Ptolemy (*Dowson's Hindu Mythology*, 2nd ed. p. 177). But this is not the place to turn aside to the Lares.

lât. The lâts of India and the goddess al-Lât have been already dealt-with (p. 203).

[See also *Palafia*, *palafinus*, *palafum*, *Palato*, *Palatua*, under "Divine Names in Pal-"; and *DoruLas* and *DoruLaion* under "Divine Names in Dor-." AtLas too, which will be fully discussed under "The Heavens-Mountain," I

¹ *Argonautika*, i, 41.

² Charôn, *frag.* 13 ; Apoll. *Bibl.* iii, 9, 1.

regard as farthest-stone, because of the Sanskrit *ât* further. This makes AtLas a doubtlet of TaLaos, p. 133, and gives us at once the tall-stone on the heavens-mountain summit, the pillar-stone that AtLas was at the limits of the Universe he upheld.¹

As to the material of the *Palladium*, a word formed from PalLas, I must emphasize what was stated on p. 48 as to the "bones of Pelops."² And the true clue to the material is, it now seems to me, to be found (not in "images of bone or ivory," but) at p. 107 *supra* in the natural-magnet or the star-stone, *σιδηρίτις λίθος*, the actual substance which Plutarch³ reported Manethon to have said was called the bones of Horus, an expression which must here be equated with the bones of Pelops. The *Palladium* fell from the heavens, and was thus a star-stone; and the syllable *lâs* in its name (see p. 48) thus exhibits its accord with *λίθος*; and thus too this "bones" myth upholds my assertion that PalLas contains the word *lâs*, a stone. Note once more too (referring en passant to PalLas = IoDama, p. 181) that the *Palladium* actually held a spear or pal (*δόρυ*); and add-on that Phylarchos said there were many other *palladia* flung-down in the cosmic war of the Giants: *καὶ τῶν κατενηνεγμένων ἐν τῇ Γιγάντων μάχῃ*.⁴ And of course these were therefore the rocks or meteorites heaved at each other by the said giants and the gods.

It is odd that this about the "bones of Pelops" is the only statement as to the material (which the word itself would therefore have once sufficiently conveyed to the ear?). In Apollodoros⁵ the *palladium* is an idol, *τιμὴ*. Pherecydes (repeated by Phylarchos) called it a marvel, *ἀγαλμα* (conventionally, image).⁶ Dionysius of Halicarnassus,⁷ citing Kallistratos, called it a *ἔδος*, *seat* or *see* of a god (*i.e.* stone-statue, a sort of *bêth-Ël*?) and also an *εἰκὼν* or image; but never another word from any of these to hint at the material, which material I now diagnose as having been star-stone (as above), that is an aerolite,

¹ Odyssey i, 52.

² In addition to the authorities quoted on p. 48, see Scholiast on *Iliad* iv, 92; Tzetzes ad Lyc. 53, 911, Posthom. 575; Pausanias v, 13, 5; Welcker, *Cycl.* p. 79.

³ *De Is. et Os.* c. 62.





⁴ Didot's *Frag. Hist. Græc.* i, 356.



⁵ *Bibl.* iii, 12, 3.

⁶ Didot, *ut sup.* i, 95, 356.

⁷ *Ibid.* ii, 355, 356.

17.—The *Ṭaṭ* of Ptah.—The Tee and Umbrella.

THE supreme central Egyptian god Ptah  about whom so much will be said in the course of this *Inquiry*, is represented as a mummy grasping the ankh  which is viewed as the “symbol of life,” the uas sceptre  and the *ṭaṭ*  or “symbol of stability,” which I would identify with the Pillar of the Universe.

This *ṭaṭ* is the habitual ensign of Ptah, and was hung as an amulet round the necks of the gods, divine animals, and devout human beings. It is found with that mysterious talisman the *that* , whose name is written , in the hands of large funereal statuettes.



The *ṭaṭ* is sometimes seen two-armed, and extending its two outspread arm-wings as a sign of protection, as in the bottom of a coffin of Shutemês the Librarian.¹ Here we seem to have the winged axis as a form of the winged oak of Zeus, that is the Universe-tree. On the same coffin, the *ṭaṭ* again appears accompanied by the “4 funereal genii who presided at the preservation of the intestines.” It is more to the point to call them here the genii or gods of the 4 cardinal directions, as they were (see p. 159 *supra*). Their position round the central *ṭaṭ*-axis is then only natural.

Ptah was imaged as a pillar beginning in the lowest and ending in the highest heaven. On a post, on which is graven a human countenance, stands the *Ṭaṭ*-pillar, the symbol of durability and immutability, made up of a kind of superimposed capitals. On the top are the ram's-horns, the sun [which is here considered as the Sphere], the uræus-adders [that is the *ârâret*], the double-feather; all emblems of light and of sovereignty, which in Prof.

¹ De Rougé: *Notice sommaire*, 105, 106, 68.

Tiele's judgement must have been intended to represent the highest heavens.¹

In the hieroglyphs, said De Rougé, the $\text{t}\ddot{\text{a}}\text{t}$ "designates stability by the summit (faite) and probably the pleroma, that is to say the final and perfect end to which the soul ought to attain by the imitation of Osiris." This is noteworthy if compared with what will be said later on of the omphalos and nirvana. I think the column, whole or broken, which is still reproduced by stonecutters for our graveyards, and which was common on Belgo-Roman tombs,² must range itself in the $\text{t}\ddot{\text{a}}\text{t}$ symbology.

The $\text{t}\ddot{\text{a}}\text{t}$ serves, in paintings of mummies, as a pillar to chapels holding images of the gods, and even seems to afford support to the divine statues behind which it is shown.³ It supports the *ren* or cartouche of Ramses VIII. Some little porcelain monuments show the god Nefer-Atmu (Ptah's son) by the side of his mother S $\text{e}\text{x}\text{e}\text{t}$, both with their backs to a pillar.

[The reader is requested to refer to what is said later regarding the pillar-statues of Terminuș, and Dulaure's overturned theory of boundary pillars.]

It was the Rosetta-stone⁴ that first gave us, on the Greek side, the sense of stability and lastingness ($\text{\text{d}\text{i}\text{a}\text{m}\text{e}\text{n}\text{o}\text{u}\text{s}\text{i}\text{s}}$ $\text{\text{t}\ddot{\text{a}}\text{t}}$ $\text{\text{t}\ddot{\text{a}}\text{t}}$ tu) for the $\text{\text{t}\ddot{\text{a}}\text{t}}$. The Hindû priests anciently made a circle round the



udambara sacrificial post, and touched it muttering the mantra: "Here is stability, here is our own stability."⁵ (See also p. 219 *infra*.)

In the *Peremhru* ("Book of the Dead") the $\text{t}\ddot{\text{a}}\text{t}$ is constantly mentioned in connexion with Osiris. Ptah-Osiris as "dweller in Amenti" is hatted, in the second and third figures I here give (pp. 214 and 217) with the summit, with the 4 stages, of the $\text{t}\ddot{\text{a}}\text{t}$, which are again surmounted by the 2-feathered sphere (see the section on "Feathers"). The god himself thus permutes with the lower, the pillar, portion of the $\text{t}\ddot{\text{a}}\text{t}$, which for me indicates a pillar-axis god, an Atlas. Note too the

¹ Tiele's *Hist. of Egypt. Rel.* 46, 47.

² Vanderkindere, *Hist. Belg. au moyen age*, 1890, p. 99.

³ Pierret's *Dict.* p. 538.

⁴ line 5 (36) again in line 9, without Greek.

⁵ Eggeling's *Satapatha-Brâhmana*, ii, 454.

identification, the coalescence of the uas sceptre and the ʔat, and their upright position in the first figure, and then refer back to the section on "The Rod," p. 57.

A funereal MS. whose contents "belong to no known composition" (Louvre V, 46, 3279) makes the defunct claim to be equal with Ptah: "I am that which bears the heavens with Ptah." This is said in addition to the common tombstone-boast for the dead "I have become an (that is, one with) Osiris."¹

I also direct particular attention to the *Single Leg* in both these figures, which has been explained as being the two limbs of a mummy enwrapped together in the cerement. This is a conjecture, however, which is unsatisfying, and does not accord with the Facing-both-ways attitude of the figure on p. 214. (Note, by the way, that if he be in the South looking North, his toe points West.)

In the wanderings of the Welsh Owein, he comes to a large open clearing with a mound in the middle. On the mound is a black giant with only one foot, and only one eye in the middle of his forehead.² In the Kulhwch legend one of Arthur's courtiers stands all day on one foot,³ which Professor Rhys seems to deride as an idle item; but I hope to show here that it is not altogether a laughing matter.

Pausanias (vi, 25) thus mentioned the brazen statue of a god in the city of Elis: "one of its feet is enfolded with the other, and it leans with both its hands on a spear . . . They say that this is a statue of Poseidôn . . . they call it, however, Satrapês and not Poseidôn; and Satrapês is a name of Korubas (Corybas)." There may be here a possible connexion of this statue of a forgotten god, of a deus ignotus (see p. 18), with the central heavens-deity, as depicted in Ptah.

De Groot⁴ gives a full account of the festival and pilgrimages at Amoy to Keh-sing-ông = Kwoh sing wang 郭聖王, a deity with one hanging leg, who was found dead on a tree on the top of a mountain. Another legend says he was ascending, seated crosslegged, into the heavens, when his mother, catching him by one foot, "pulled his leg," which therefore remained pendant. He also appears as a white-eyed white horseman, with a white flag,

¹ Deveria: *Catalogue* (1881), pp. 162, 163.

² Prof. Rhys: *Arthurian Legend* (1891) 92, 5; Loth's *Mabinogion* (1889) ii, 8, 10.

³ *Fêtes d'Emoui*, 1886, 518, 523, 524.

on a white horse. This is celestial. His legend (like Ptah's too, curiously enough; and compare FitzGerald's *Omar Khayyam*, 1879, p. 21 etc.) also contains a potter, and the kneading of human figures out of clay—a practice still continued in his worship, with figurines. There is also an enchanted spinning-wheel that makes a river overflow, and the same potter stops the inundation. All this is cosmic.

The Chinese shan-sao or mountain-elves have but one leg. The fabulous one-legged bird siongiong presages rain in the *K'ia Yu* or Familiar Talks of Confucius (chap. 2), where a boy dancing on one leg as a charm to bring rain is also mentioned. A one- but long-legged, small-headed, paper-bird is now paraded on the point of a stick about Amoy in processions for rain.¹

But the chief parallel here—as useful for my purposes as if it had been invented to order—is in the *Bhâgavata-purana*, where Dhruva, the Polestar deity, meditating on Brahma, stood on a single foot, motionless as a post; and while he did so, half the earth, wounded by his great toe, bent-over under his weight, like a boat which, bearing a vigorous elephant, leans at each step he makes, to the left or to the right.²

Is this a confused explanation of the inclination of the axis? See also p. 35, *supra*. It is passing strange that one corner of Keh-Sing's temple is always in decay (De Groot, p. 525).

A manifest doublet of this is another legend that the rishi Atri (= Tusk, Tooth, compare p. 150) stood for a hundred years on one foot living on the air.³

In Russian myth the evil Verlioka is only found, said Mr. Ralston,³ in one solitary story. He is of vast stature, one-eyed, crook-nosed, bristly-headed, with tangled beard, and moustaches half an ell long, and with a wooden boot on his one foot; supporting himself on a crutch, and giving vent to a terrible laughter.

See also what is stated *infra*, at p. 230, as to the Jerusalem Jews now praying standing on one leg on their housetops. On one of the cards of the French tarot-pack, called Le Pendu, a man hangs head-downwards by his left leg. (But this position would indicate antipodean infernality?)

I thus identify the One Leg of all these Egyptian, Chinese, Welsh, Greek, Indian, Russian, and Jewish gods and godlings with the One Foot on which the Japanese heavens-palace is raised, and the Irish island is supported (p. 225 *infra*), that is with the Universe-

¹ *Fêtes d'Emoui*, 1886, 70, 518.

² Burnouf's *Bhag.-pur.* iv, 1, 19; 8, 76 and 79.

³ *Russ. Folk-Tales*, 162.

Axis which is also symbolised by the *ṭat*. And "now who laughs at sugar?"



I must draw attention also to another figure of Ptah-Osiris (?) which, while giving the attributes of the stiff Egyptian style also exhibits to us a more primitive Ethiopian (?) character in the face and dress. The robe seems to be in strips,¹ and would thus, in religious dancing, "balloon" out like the petticoats of the Mevlevî dervishes.

I think too that the Spear (as well as the uas sceptre, p. 57) may be connected with Ptah's symbol of stability in this way :

M. Léon Heuzey² remarks on four Assyrian statuettes in the Louvre, that they are examples of a personage resembling the colossus carved between the doors of the Khorsabad palace; but instead of strangling a lion, this terra-cotta figurette leans its open hands against the staff of a stout weapon—pike, lance, or spear—which stands erect in front. One of these examples gives the iron (?) head of the weapon. The same deity in the self-same attitude is to be seen in low relief in the British Museum where "the open hands do but touch the lance, which seems planted in the ground or upheld and balanced by some supernatural force. We may surmise a gesture of adoration before a sacred weapon, or a legendary incident referable to a marvellous lance." These are M. Heuzey's comments, and they seem to me to point to the Universe-Axis as the *ṭat* of Ptah, the shadowless lance of Alexander, and the *δῶρον* of Kronos as herein-before and now expounded.



The Welsh Peredur *Paladyr* Hir, the Spearsman of the long Pal, stands and remains plunged in deepest meditation leaning against the pal of his spear.³



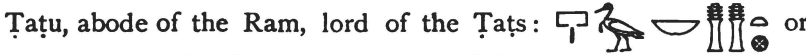
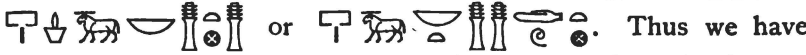
The town that the Greeks called Mendes was called by the Egyptians paBa-neb-Ṭat  "abode of the Soul (or Ram) lord of Tat."⁴ Without the pa (which also means town) it is also written . Mendes also had another name which is differently




¹ Shall I be travelling out of the way here, if I direct attention to the Roman robes bearing the stripe (clavus, latus or angustus) which seems to be the forerunner of the ecclesiastical stola? See illustrations in Saglio's *Dict.* i, 1244 etc.


² *Cat. des figurines* (1882) p. 21. Botta et Flandin: *Ninive*, ii, 154. A. de Longperier: *Notice des Ant. Assy.* Nos. 263 to 267.


³ Loth's *Mabinogion*, ii, 71, 73.

⁴ Pierret, *Dict.* 333, 538; *Vocab.* 122.

written Ṭaṭ Ṭaṭu (*i.e.* the Ṭaṭs)  or . The syllable *Men-* may also mean stability (see p. 200). And the name of Mendes is now, by Brugsch and J. de Rougé,¹ given as paBa-neb-Ṭaṭu, abode of the Ram, lord of the Ṭaṭs:  or . Thus we have both Ram and Bull connected with the ṭaṭ, and the animal symbolism must be the same in each case.

The prename of the extremely early 5th dynasty Monarch Assa  was ṬaṭkaRa , the *Tarχέπης* of Manetho. Shabataka an Ethiopian king successor of Shabaka, appears by inscriptions at Karnak to have worshipped Amen; but, like Pianxi, he must also have been devout to Ptah, for the ṭaṭ is in his prename , ṬaṭkauRa. Ṭaṭ is also given in Pierret's *Vocabulaire* in the following words (pp. 722, 167, 723):

ṭaṭ  stable, stability, establish, confirm.

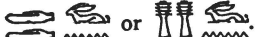

peset  shine, be resplendent.



Ṭaṭ:f Ra  the successor of Khufu, ivth dynasty.



ṬaṭxeruRa  king in the xiiiith dynasty.

ṬaṭkamaRa  king of the ixth dynasty.

Ṭaṭsetu  king.

Ṭeṭun  or . Also given as Dudun (Pierret, *Dict.* 544), and said to be a Nubian form of Khnum.



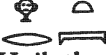

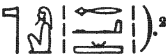

Ptah-ṭaṭ-as —an unknown locality (Brugsch *Geog.* iii, 42). [Following the analogy of *Tarχέπης*, I suggest that where Ra and ṭaṭ come together, the syllable ṭaṭ has the priority.] In the ṭaṭ and horns  we may discern the later cross and horns of the St. Hubert legend.

A relic of Osiris thus written  was venerated at Busiris in the abode of silence, Neb-seker or Pa-seker. Bergmann conjectured it to be the backbone, but it may have been the phallus, for both these were preserved together at Tebehu.² Dümichen³ has read the name of a deity of Sebennytus (Tebneter) as "Ṭiṭiṭ daughter of Ra"  that is Hathor.

¹ *Geog. Anc.* 1891, pp. 108, 111.

² *Ibid.* pp. 59, 113.

³ *Geogr. Inschr.* i, 99.

In the hieratic papyrus of Nesi-Amsu, as transcribed and translated by Dr. E. A. Wallis Budge, Osiris is addressed as follows: "Thou art established, established¹ in thy name of 'established one'" (ṭṭṭṭ sep sen em ren-k Ṭṭ)  "Thou comest in peace to Tattu." "Hail, thou art established in the heavenly Tattu" (ā ṭṭṭṭθ em Ṭṭṭṭ ḥert) 
 "Hail, thy name is established in the heavenly Tettu! Hail, thou sweet-smelling one in the heavenly Tettu!" (ā ṭṭṭṭ ren em Ṭṭṭṭ ḥert; ā ne'temi sti em Ṭṭṭṭ ḥert). "Hail, the lord of the heavenly Tettu cometh" (ā ī en nebt Ṭṭṭṭ ḥert). Of course this dual stablishment in the heavens must be interpreted here as the eternal firmness of the dual axis-pillars, and as if to make this view certain, we also have in the same papyrus, the further ascriptions of praise: "Thy father Tatenen supports the heaven (uḥes pet) that thou mayest walk over its four quarters" (ṭṭu's  "Hail, stablisher (smen) of the Earth upon its foundations; hail, opener of the mouth of the Four great gods" (ṭṭu neteru āā ).² Compare this with what is said above under "The Cardinal Points," p. 161, and I think no one will care to dispute the definite cosmic significance of all this, and the axis-symbolism of the .

Although I am not in a position to press the theory of a connexion of the word *ṭaṭ* with the root *ta* and the name Tattius, as dealt with at pp. 134, 136 *supra*, I still venture again to direct attention to the point; and the Estonian *täht* (see Index) might also be mentioned here.

The *ṭaṭ*, as a hieroglyph, was long taken for "a nilometer." M. Pierret seems to conclude for its being a sculptor's ladder (*selle*), citing plate 49 of Rosellini's *Monuments*. E. de Rougé, who said it was a four-stepped altar, seems to me to have been on the right road, for I theorise that the stages are symbols of the several astral heavens, one above the other, like the Eastern T or tee and the many-storied sacred Umbrellas. (See also the connexion made between the Omphalos and the Altar under the heading "The Navel.")

¹ This double *ṭa*, double establishment, speaks to me of the dual pillar.

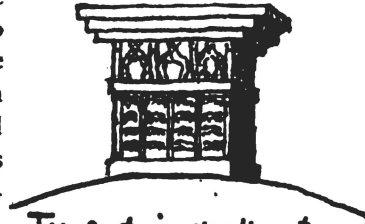
² *Archæologia* (2nd series) ii, 487, 488, 498, 499, 494.

THE TEE AND UMBRELLA. In this complex representation of a two-armed $\text{\textcircled{t}}$ (see p. 214) the upper portion, which supports the holy winged scarab, which in turn supports the Sphere, has in common with the examples already given, an extraordinary resemblance to what is called a T or tee on the central summit of the dome of "Buddhist" topes and temples. Some outlines of such Tees are therefore here added for comparison and consideration by fellow-students. Note too the celestial hieroglyph $\text{\textcircled{t}}$ upon which the supporting man-god kneels.



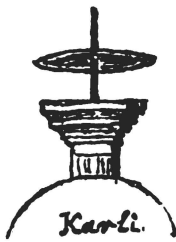
MANIKYALA.

The relic-casket found in the tope at Manikyala¹ seems to exhibit clearly the same succession of stories as the $\text{\textcircled{t}}$. Here too we seem to have a combination of the Tee and Umbrella ideas very clearly conveyed. A clear-cut instance of the Tee is that



Tee cut in rock at Ajunta.

on a dagoba cut from the solid rock at Ajunta. The dome in both these cases may represent the vault of the heavens, while the Tee may be the heavens-palace on the supreme Northern summit of that vault, showing in or above its roof, too, the successive layers of the several heavens. It may also thus be in fact the god-house or *bêth-Êl*; and the relic-casket thus would become a straight parallel to the treasure-house, ark, or *cista mystica* of the section on "The Arcana," to which reference is here especially desirable.

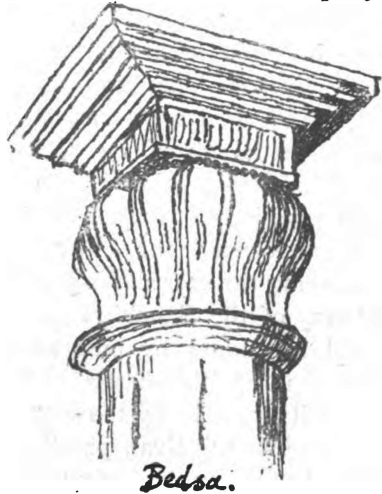


Karli.

In the Karli cave, as in the Manikyala casket, we see the Tee and Umbrella ideas expressed separately but combined together in the same upper and uppermost positions. This Karli *flat* "umbrella" is of wood much decayed and warped by the extremity of age.

¹ Fergusson's *Indian Arch.* 1876, p. 80.

The Tee is not confined to the top of the heavens-vault (as I call it) but is also found constantly as a capital in India to the great octagonal pillars, which I have already claimed (p. 193) for axis-symbols. Of course the reader sees at once that the position is in both cases cosmically identical, on the theories of this *Inquiry*. Such are a pair of columns—there is now only one—before the rock-cut cave at Karli, and another pair in front of the rock-cut cave of Bedsa. The pillars, 15 on each side, which separate the Karli aisles from the nave, also have the Tee for capital. The Tee pillars are also found in the Nassick caves.¹ Here I point out another mystic origin for a type of pillar-capital, in addition to that formed from the fleur-de-Lis in the Corinthian variety (see “The Colophon” p. 232).



The temple of T'ien, the heavens, at Peking is close to the Southern wall of the city, in a square enclosure measuring about a mile each way. The temple itself is a low cylinder with three broad projecting roofs which represent, it may be supposed, the heavens. The altar stands in the centre immediately below the peak of the roof.



Lillie² holds that the Umbrella in mythological art symbolises the heaven of the gods. The Sanskrit *stupa* means properly a heap, mound, hillock; and has become the *tope* of India and the *tupa* of Ceylon. In the *Saddharma*

¹ Fergusson, p. 150.

² *Buddha and Early Buddhism*, pp. 2, 19.

Pundarikâ sutra a stupa of 7 precious metals and stones, 500 yojanas high, uprises from the South in front of Bhagavat. It remains suspended in the heavens, and the stories of umbrellas which surmount it reach to the dwellings of the gods.¹

As to this subject of the sacred Tee and Umbrella and their supreme significance and ritualism in the East, I cannot do better than refer the reader for the fullest information to the able and finely-illustrated papers by Miss C. F. Gordon-Cumming in the *English Illustrated Magazine* for June and July 1888. Specially to be noted there are the dagoba in the rock-cut temple at Karli (above-mentioned), the three umbrellas over Buddha sculptured in the caves of Ellora, "in which the emblematic Wheel is shown beneath the Throne" of Buddha²; the "Umbrella overshadowing the sacred Wheel," sculptured on a panel of the Eastern gateway of the Sanchi Tope (Bhopal, Central India) where the wheel is adored by men and women and by male and female winged and feather-hatted deities; the adoration of the umbrella on a tall maypole by the Santhal hill-tribe near Calcutta at their annual spring festival, paralleled by Miss Gordon-Cumming from Fiji. In Ceylon the early traveller Percival said the umbrella was only shared by the monarch with the Buddhist priests. In Assyrian and Babylonian bas-reliefs the umbrella is confined to the king. There was a sacred umbrella held over the Mexican emperors in their sacred functions. In Burmah the white umbrella was reserved for the king, while the Buddhist priests carry gilt umbrellas. The state umbrella taken from King Kwoffi of Ashanti by Sir Garnet Wolseley (as he then was) in 1874 was on all state occasions, and on the march, carried open, *and constantly twirled round and round*; and the King of Dahomey's insignia consist in an enormous and gorgeous *flat* umbrella on a high pole. Miss Gordon-Cumming duly accentuates the leading fact that these umbrellas or chattas have nothing whatever to do with warding off sun-rays or rain-drops; but so completely is the sacred supreme signification of the emblem now misconceived, that Mr. Colquhoun, in his *Across Chryse* (i, 412), notes with admiration that, at Chee-kai in Yunnan in 1882, "a red umbrella was held over our heads, quite irrespective of the fact that the sun had long set!" Of course it had naught to do with the sun. The Pu-lung Chong-kia aboriginal (?) tribe of the same part of

¹ Burnouf's *Lotus*, 145. ² It will be noted that the "umbrellas" there are stick-less.

China put up an umbrella over the grave of the newly buried (*Across Chryse* ii, 368).

In the Higashi Hon-gwan-ji temple at Nagoya (Japan) is a group showing the Umbrella miraculously flying back through the air to the Buddhist saint Sho-ichi.¹ The coins of the Emperor-priest Elagabalus sometimes show four umbrellas held over his sacred black stone ;² and the stone (locally called manapsa) of Artemis on the coins³ of Perga in Pamphylia seems to be hidden in a reliquary which resembles as much as need be the Indian dagoba with the Tee thereon. The purely Chinese yellow-dragon umbrella is triple, like the imported Buddha's chatta.⁴

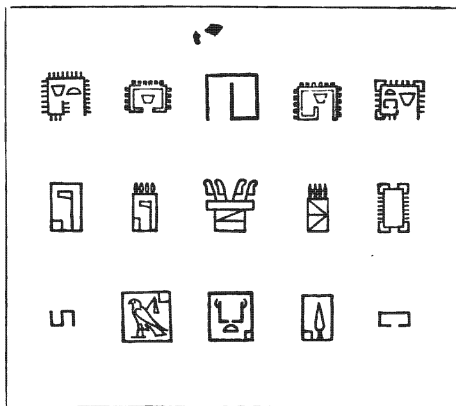


¹ Satow and Hawes's *Handbook*, 2nd ed. p. 76.

² J. Reville : *Relig. sous les Sévères*, 249.

³ Waddington, *Voyage en Asie Mineure*, 94.

⁴ W. Simpson ; *Meeting the Sun*, 160.



18.—The Heavens-Palace and its Pillar.

THE Japanese creators Izanagi and Izanami built an octagonal Palace¹ round their Pillar (pp. 36 and 189 *supra*) taking it for the central post which was to support the roof.² The palace raised on One Foot or pillar, built for two later gods in ii, 44 of the *Kozhiki*,³ seems a variant of this myth.

The *Kozhiki* calls this second palace : *ashi* (足) *hitotsu agari no miya* ; where *ashi* means foot ; but the *Nihongi* has *hashira* 柱 pillar, instead of *ashi*. The native commentators seem to agree that the single pillar supported the whole weight of this miya = temple or palace ; but I do not find that any one has seen that we have here a mere doublet of Izanagi's palace. The word used for Izanagi's too, *tono*, is (now) an inferior word to miya, for miya is properly the temple of a Shintô kami, or the imperial palace of the Mikado alone ; while *tono* means any seignorial mansion. Of course, if it were not for the Chinese character, *ashi* might just as well here mean reed 蘆 as foot.

Perhaps *ashi* means both reed and foot ; for the Suga-palace (that is miya) built by the god Take-haya-Susa (or Sosa), generally called Susanowo, in i, 19 of the *Kozhiki*,⁴ is also for me a manifest creation of the firmament, of the heavens-palace. Suga here seems to mean a rush, and is thus a parallel to *ashi*, a reed, as an Axis-symbol.

“When this great kami began to build the Suga-palace, clouds (*kumo*) rose up thence. Then he made a divine hymn. That hymn said : ‘Eight clouds rise up ; the 8-sided fence of the holy quarters. As a bourn-enclosure the 8-sided fence is made.’” This has already been dealt with at p. 169. “Then he called the kami Fâther Reed-stroker (*Ashi-nadzu Chi*) and said ‘I appoint thee Great Man (*Obito*, First Man ? an Adam) of my palace’” (*mi ya*, divine house).

The 8 holy quarters are the cardinal and half-cardinal points, as

¹ *Ya-hiro dono* 八尋殿, eight-breadth palace (*tono*). I here give *ya* and *hiro* the same meaning as at p. 168. The octagon thus gives me the 8 cardinal and half-cardinal points, and the palace becomes more clearly cosmic. Mr. Aston has kindly given me the following note: Arai Hakusiki, the well-known scholar of the early 17th century mentions (with disapproval) an ancient opinion that the *Ya-hiro dono* was an octagonal building, each side being one *hiro* of 8 feet : “*Kiu setsu ni, ‘hiro’ to wa has-shaku nari ; ippô ni has-shaku dzutsu hak-kaku ni tsukureru ‘tono nari.*” (The only way out of the puzzlement is the cosmic way of making these *hak-kaku*, that is ‘8 corners,’ the 8 points, as I propose. I.O’N.)

² Mr. Satow's *Pure Shintô*, 67 ; Mr. Chamberlain's *Kojiki*, 19.

³ Mr. Chamberlain's, p. 130.

⁴ Mr. Chamberlain's, p. 63.

shown at p. 166 ; the fence is the firmament ; and the octagon is innumerable times reproduced in towers, pillars, and mountains (see Index). Take-haya means High-swift, and susa is said to be "impetuous ;" titles not discordant with a rotating-heavens god.

The Chinese palace standing like a man *on tip-toe*, with 5,000 cubits of walls and lofty pillars, in the most archaic *Shi King*, may very well be a similar symbol or allegory.¹

This "palace raised on One Foot," island and all, also turns up in a sufficiently astonishing manner in Irish legend ; and I venture to think that the several marvellous coincidences between Japanese and Irish cosmic myths and symbols set out in this *Inquiry*, furnish the migrationists with nuts as hard to crack as could well be desired by any one arguing away from them. In Mailduin's Voyage he came to an island called Aenchoss, that is One-foot, so called because it was supported by a single pillar in the middle. At the foot of the pillar, deep down in the water, they saw a door securely closed and locked, and they judged that this was the way into the island.² (The reader is also requested to refer back to what is said about gods with one foot or leg, p. 215.)

A curious Russian form of the palace on one foot is given by Mr. Ralston.³ Four heroes who are wandering about the world come to a dense forest in which an izba or hut is twirling round on a fowl's leg. The youngest, prince Ivan (our Jack) makes it revolve with the magic word *Izbushka*. This supplies the idea of cosmic rotation which is absent in the Japanese myth. When this Russian prince Ivan is hunting the *Norka*, that mysterious otter-beast flies to a great white stone, tilts it up, and escapes into the other world.⁴ Ivan builds a palace over the stone. In another tale the *Norka* sleeps on a stone in the middle of the blue sea. In another dwelling, a hut on One Leg, a stone is suddenly lifted and a *Baba Yaga* or female demon issues forth to Ivan.

Another Russian heavens-palace is the shrine of princess Helena the Fair, built on 12 columns, and with 12 rows of beams. Therein she sits upon a high throne ;⁵ and up to her lips prince Ivan has to jump (on the back of the Enchanted Horse).

One Indian princess lives in a glass palace surrounded by a wide river ; another in a house circled by 7 hedges of spears and 7 great ditches ; yet

¹ Legge's *Shi King*, 1871, p. 305.

² Dr. Joyce's *Celtic Romances*, 151.

³ *Russ. Folk-Tales*, 144, 138.

⁴ Ralston, 74, 75, 144, 76.

⁵ *Ibid.* 256, 262.

another in a garden hedged round with 7 hedges of bayonets.¹ In all these cases also the hero has to *leap* to the princess's arms.

This leap is clearly another way of getting to heaven, besides the bridge, the pillar, the beanstalk, and so on.

In the Persian *Rauzat-us-Safa*² the gods of the people of A'ad were Samûd and Samad ; and they made pillars of stone as high as their own bodies, and built upon them tall buildings.

This pillar function of the Axis can also be explained from Chinese astrology, which contains a sort of emblematic freemasonry illustrative of this. The chief upright of a roof, the kingpost, is the 梁 *liang*, and is also 棟柱 *tung-chu*, the house-top prop ; and the top of the liang is called the 極 *Ki*, which was primitively a nomad's tentpole.³

The Latin term was *cardo masculus* ; its point was the *tenon*. The beam into which it was fixed was the *cardo femina*, in which the mortise was made.⁴ Now in Chinese philosophical cosmogony the 太極 *Tai-Ki*, the Great *Ki* (or *Summity*), is the origin of all things, having engendered the dual male and female co-principles *yin* and *yang*—in Japanese *In-yô*—whence in turn everything has arisen.⁴

Behind the *Tai-Ki* speculation does not venture ; that is the Chinese "first great cause, least understood," the foundation of all their cosmogony, which we shall constantly meet with also as both *Tai-Yi* and *Shang-Ti*. The great northern constellation 危 *Wei* rules the perpetual annual development of the *yin* and *yang* ; and *wei*, rooftop, is synonymous with *ki*, the kingpost-point,⁵ the Pole of heaven and earth, to which we shall presently return.

The Arabic name for the pole-star, *Al-rucaba*, is quite in this direction, for *al-rekab*, which is supposed to be the correct form, has also given in Spanish *arrocaba*, the kingpost of a roof. The Chinese call the pole-star (*α* of *Ursa Minor*) 天中宮, the central-palace of the heavens 天中宮, says the *T'ien-kwan shu*, as cited by Prof. G. Schlegel.⁶ This is confirmed by the 考要 (*K'ao Yao*).

But it must be noted here that one Chinese term for the dual principles—of which *Izanagi* and *Izanami* are clearly a Japanese embodiment—is 兩儀 *Liang-I*, where *liang*, as above, is the Axis (although it is also *Two*, as its Chinese character 兩 shows), and *I* the Law of Nature.

Freemasonry and its "Grand Lodge above" seem to come in here when

¹ Miss Frere's *Old Deccan Days*, 31, 73, 95, 135.

² *Orient.-Trans. Fund*, 1891, p. 99.

³ *Vitruvius*, ix, 6.

⁴ Prof. G. Schlegel's *Uranog. Chi.* 251, 246.

⁵ *Ibid.* 246, 252 (citing the *Hwân-T'ien wân ch'.*)

⁶ *Ibid.* 524.

the Chinese builder to this day attaches a design of the 8 *kwa* (see p. 99) to the ki of a new house ; for the dual principles first produced the 4 *liang*, which in turn evolved the 8 *kwa* or natural phenomena¹ with which we have already had to deal more than once. This little scrap of actual fact flashes light upon the widespread Western builder's custom of decorating the completed roof-frame of new buildings. In Korea money called *sung ji* is placed with ceremony on the roof-tree of every new house.² In housebuilding, the Japanese put the roof together first ; then, having marked the pieces, they take it asunder, and keep it so, until the walls are ready for it.³

With this too may be connected the allegorical meaning of the 69,384 rafters in the roof of the famous temple of Amida, the Immeasurable Buddha, at Zenkōji in Japan. This number is the same as the number of Chinese characters in the *Ho-Ke kiō* or *Saddharma-puṇḍarīka* sūtra ; saddharma puṇḍarīka, or the good-law lotus, being the mystic name for this cosmos, that is, as we might say, for "the present dispensation."⁴

The Palace-pillar indubitably appears in a very important form in the *Odyssey* (xxiii, 190 etc.) where Odusseus describes his own great handicraft. He boasts that *none but a god can move his Bed*,⁵ for a great marvel was wrought in its fashioning by himself alone. There was growing a bush of Olive, long of leaf and most goodly of growth, *within the inner court* ; and the stem as large as a *Pillar*. Roundabout this I built the chamber till I had finished it, with stones close set ; and I roofed it over well, and added thereto compacted doors fitting well. Next I sheared off all the light wood of the long-leaved Olive, and rough-hewed the Trunk upwards from the root, and smoothed it around with the adze well and skilfully, and made straight the line thereto, and so fashioned it into the bedpost ; and I bored it all with the auger. *Beginning from this headpost*, I wrought at the bedstead till I had finished it, and made it fair with inlaid work of gold and of silver and of ivory. Then I made fast therein a bright purple band of ox-hide.⁶ Here we have Pillar, Universetree-Trunk, the Heavens and their stars (with perhaps the rainbow ?) ; and we also get the thalamos of "The Arcana," *infra*.

The udumbara-post of the *Satapatha-brāhmana* stood in the *centre* of the sacrifice-shed (Sadas) ; it was touched in the ritual (which reminds us of the children's game Tig-touch-wood). "The Udumbara-tree is strength ; they sit touching the udumbara-post," "They form a circle round the udumbara-post, and touch it, muttering the mantra : 'Here is stability, here is joy.'⁷" When a child touches wood it is safe from catching.

Ennius called the vault of heaven the palace : "But while he

¹ *Uranog. Chi.* 246, 252 (citing the *Hwǎn-T'ien wǎn ché*).

² Allen's *Korean Tales*, 1889, p. 109. ³ Chamberlain's *Things Japanese*, 355.

⁴ *Handbook of Japan* (Satow and Hawes), 290. ⁵ As to divine beds, see p. 152 *supra*.

⁶ Butcher and Lang's words, p. 382, ⁷ Dr. Eggeling's *Sat.-brāh*, ii, 141, 454.

judges of what is best by his palate, he looks not above to the palace (as Ennius calls it) of the heavens: *cœli palatum*, ut ait Ennius"¹ (see p. 43 *supra*).

This Palace is the Akropolis (apex-city) the Akropolis; where both *πόλις* and *korinthos* would admit of considerable commentary. It is "the hall brighter than the sun, shingled with gold, standing on Gem-Lea" prophesied by the third and last sibyl of the Voluspá.² This is the Brugh, brug, or brud, the fairy Palace of the Boinne (Boyne) at the North of the Broad-Boinne Bridge. And Aengus, Aonghus, Oengus, Oingus or Oinguss, the Mac Óc, the great magician³ of this Palace, must be the Polar deity. Aengus is son of Great Dagda and Boann (the goddess of the Boinne, or heavens-river); he is also Oengus mac ind Óc, the son of the (two) Young-Ones, and In Mac Óc, the Young-Son. Prof. Rhys leans to making Aengus a Zeus, while Dagda becomes a Kronos. Dagda is "disinherited" by his Young-Son Aengus, as Kronos is by his youngest son Zeus. Aengus was also wily, crafty, and Prof. Rhys makes Myrdhin (Merlin) his counterpart. Aengus has a cloak of invisibility, and is also Aengus of the Poisoned Spear, which equates with the Welsh Yspydaden's poisoned javelin, and is a link with Kronos and his harpê, and with all the spear-gods of this *Inquiry*. Dun Aengus, the fort of Aengus, is clearly another name for the heavens-palace. The crystal bower of Aengus is like the Glass-House in the Ocean, into which Merlin disappears with his Nine Bards and his Thirteen treasures; it is the heavens-vault.

Bishamon Ten or Tamon Ten, one of the Seven Japanese gods of good fortune (whose personalities have been overlaid with Buddhism) grasps a long spear in one hand (although he is in no other sense warlike) and holds a miniature pagoda on the palm of the other. He can confer on his devotees the Seven precious treasures. He is equated with the Hindû Kuvera alias Vaishravana, whose garden is on Mount Mandara. He is the regent of the North, has the Three Legs o' Man, 8 teeth, and the 9 Nidhi or mysterious treasures of the Irish Niall. He also got from Brahmâ the great self-moving aerial car Pushpaka, which seems a parallel

¹ Cicero *De nat. Deor.* ii, 18. ² Rhys's *Hib. Lect.* 534, 613.

³ *Ibid.* 148, 251, 507, 144 to 146, 151, 667, 150, 155, 493. Dr. Joyce's *Celtic Romances*, 402.

to Argo and all the other heavens-boats, as well as to all the celestial chariots.

In what a new aspect, too, all this presents the incense-burning and libations to all the host of the heavens in the high-places and upon the flat Eastern house-tops in Jeremiah (xix, 13), Zephaniah (i, 5), and the second book of Kings (xxiii, 5); and also upon the altar on the roof of the upper chamber of Ahaz (ii Kings xxiii, 12). With these texts we might compare the Vedic: "Agni who has his abode on high places."¹ A high place *bâma*, and an altar *mizbeaḥ*, were at one time distinguished in the Old Testament; but ultimately *bâma* was the term applied to any idolatrous shrine or altar.²

The chief of all the *sâhib i tesârruf* (owners of possession) of the Moslem dervishes is called the *Ḳuṭb*, or *Kutub*; a word which, according to Lane and Devic, signifies primarily a pole or axis, and then a chief; it also means a centre; and is here = *sâhib*.

Devic instances the old astronomical *al-chitot*, the axis of the sphere, the pole of the world, as a corruption from *al-Kuṭb*, the axle, the pole, the polestar; so that *Ḳuṭb-ud-Dîn*, whose inscription is on the *Kutub-Minar* (p. 208 *supra*), would mean the Polestar (or chief) of the faith, the head of the church, in point of fact. This is very significant indeed.

The *Kutub's* ordinary station is on the roof of the *Kâ'bah* at Mecca, where he is always invisible—*je le crois bien*—though often audible.

He is unique of his kind. On his right and left are the 2 *Umenâ* (plural of *emîn*, faithful). When the one in the middle dies, the left succeeds him, and the right takes the left's place. The right place is then filled by one of the 4 *Evtâd* (plural of *veted*, tentpeg, cardinal points). There are also 5 *Envâr* (plural of *nûr*, light) who succeed the *Evtâd*. Again, there are 7 *Akhyâr* (plural of *khair*, good) who succeed the *Envâr*. There are also 8 *nukebâ*, or deputies (of the 4?) These with other 40 are the unseen, the *rijâl i ghaib*, who every morn attend at the *Kâ'ba* of Mecca, on the summit of which the *Three* stand, never quitting it. Besides these $1 + 2 + 4 + 5 (+7) + 8 + 40 = 60 + 7$ there are other 70 *Budela* (plural of *abdâl*, servant of Allah).³ Lane said as to Egypt⁴ that many of the muslims say that *Eijah* or *Elias* was the *Kutub* of his time, and that he invests the successive *Kutubs*, having never died, because he drank of the fountain of life. The *Mevlevî* sheikh of Nikosia says *Elias* is the *kutub* over the Sea, and *Husîn* the *kutub* over the Land.

A Turkish MS. mentions a *Kadirî* dervish, *Ali el Vâhidî* who was the Axis of the Lord, the Centre of the *Kâ'bah* of the

¹ Wilson's *RigVeda*, ii, 25.

² *Relig. of Semites*, 1889, p. 471.

³ Jno. P. Brown: *The Dervishes*, pp. 82, 163, as revised by the late Dr. Redhouse.

⁴ *Modern Egyptians*, chap. 3.

glorious Eternal. The sheikh Ismâil er Rûmî was also the Axis of the Lord.¹

Mr. Brown (p. 28) says Kâ'ba—which is transliterated in many differing ways—means simply *cube*; but it is also possible to refer it (in spite of the shape of the Meccan Kâ'bah, which has suggested *cube*) to the root *ku* which also gives us *caelum*. (See p. 148 *supra*, and Skeat's *Dict.*: *cube*, *cubit* and *cup*, and root *ku*, p. 732.)

The subjects chosen to be graven on the ceilings of Egyptian temples had a direct relation to celestial phenomena;² and let us remind ourselves here that the common word "ceiling" itself comes from French *ciel*, Latin *caelum*, the heavens, a vault.

On the 28th day of the moon the Thibetan Buddhist Lamas all ascend robed and in their yellow mitres to the flat roofs of their houses, where they sit and chant slow hymns by the light of red lanterns on poles. The service ends with a thrice repeated blare from trumpets, conch-shells, drums and bells; after which the Lamas (4,000 of them at Kûnbûm) scream and yell like wild beasts, and then come down to the ground.³

Capt. Conder saw on a house-top in Jerusalem the Jewish ceremony of sanctification of the moon, prescribed in cabalistic writings. It is, he considers, a survival of moon-worship; and may be compared with the Ma or Moon Yasht of the Vendidad.⁴ The prayers are said *standing on one leg*, an attitude also common to Moslem dervishes and Hindû hermits, and I have at p. 216 *supra* connected it with Ptah and the Universe-axis.

The Namnites (who named Nantes?) of the Loire worshipped in a roofed temple; but it was unroofed by the priestesses once a year, and had to be roofed (thatched?) again before sunset.⁵

It is at least curious that so many of the leading Northern emblems are lucky house- and roof-marks. The 7-branch candlestick, the tomoye, the suastika, and the wheel. It might be added that the Pamir plateau of Central Asia was not called the Bam-i-Dunia, Roof of the World, for nothing; and the Ridge of Heaven, *divah sânu*, occurs several times in the *Rig Veda* (i, 166, 5; v, 59, 7; 60, 3).

Under the heading of "The Labyrinth," I endeavour conclusively to prove that the Egyptian hieroglyphs (1) for a temple-


¹ J. P. Brown's *The Dervishes*, 89, 91. The Mevlevî sheikh says there is here 'probably' a connexion with the North celestial pole.

² Pierret: *Dict.* 540.

³ Huc's *Travels* (W. Hazlitt's translation) ii, 70.

⁴ *Heth and Moab*, p. 275.

⁵ Rhys's *Hib. Lects.* 197.

enclosure or hall of columns, use χ , (2) the h \square , and (3) the *mer* \square , have their origin in the heavens-palace or Universe-labyrinth; and that the Greek meander, the Indian nandyâ-varta, the heraldic fylfot, the Japanese manji, the Chinese character 卐 , and the universal suastika are all resemblant or similar exponents of the same supernal (and infernal) idea.

This *Inquiry* was finished, and the earlier portion of the MS. was with the printer, when I received to-day (12th March 1891) the able first part of Dr. M. Gaster's study of the Legend of the Grail.¹ He compares it with the *Iter ad Paradisum* in the Alexander Legends, of which he uses the Greek version by the pseudo Callisthenes (iii, 28), and the Latin of Julius Valerius. The Grail or Graal was one of the endless important subjects that had to be here left unattacked, and it was therefore with all the greater satisfaction I found that almost all of the "properties" of these legends had been already expounded, tant bien que mal, from other sources, in this *Inquiry*.

Here are tabulated those cosmic symbols, as hastily condensed from Dr. Gaster :

<i>Iter ad Paradisum.</i>	<i>Graal.</i>
a. Veiled deity. (See "Kronos.")	
b. throne, or couch. (See p. 192 and Index.)	
c. mountain, high. (See "The Mountain.")	
d. palace (or round temple) on top of mountain.	
e. towers (twelve)—Altar in centre.	
f. pillars (seven) and seven steps.	
g. chain, golden, hangs from middle of temple. (See Index.)	g. bridge, which draws up by enchantment. (See "The Bridge.")
h. wreath, transparent, or trophæum or stropæum of gold, hung by the chain. (See "The Wheel.")	h. rock, stone, or jewel.
i. sphere in the form of "vertiginis cœlitis" (the rotating heavens) hangs again from the trophæum. (See "The Sphere," and "The Arcana.")	
k. chariot (at top of altar).	
l. lamp.	l. branched candlestick (ten branches). (See "The Number Seven.")
m. tree (seven-branched golden wild vine).	
n. tree full of lights. (See "The Tree.")	

¹ *Folk-Lore*, ii, 5c.

- | | |
|---|--|
| <p>α. bird (human-voiced golden dove) on the sphere.
bird (Eagle with wings out-spread "over the whole sideboard").</p> | <p>α. bird (dove). (See "Divine Birds.")</p> <p>ο. sword (breakless, save in one mysterious peril) (Axis).
spear, dropping blood.</p> <p>ρ. three drops of blood. (See "The Heavens-River.")</p> |
|---|--|
- (See also what is said of the Graal and Graha under "The North.")

19.—The Colophon.

I THINK the printer's colophon must be traced back to a very important and lofty origin. Festus said "*colophon* dixerunt, quum aliquid *finitum* significaretur." And that is why colophon and finis fill analogous parts in the practice of the printer's art. Κολοφών is the roof, top, summit, pinnacle, extremity, end; in fact it can refer to both ends of the stick; κολοφώνα ἐπιθεῖναι and ἐπιτιθέναι and colophonem addere meant to make a finish, "to put-on the colophon," or rather "to put the colophon on-to" something else.¹ Kolophônia² was the daughter of ErechTheus and was thus sister of ChThônia (could we, in ErechTheus, see the same idea as we get in erectus, set-up?). Kolophomos the Giant was son of Tartarus and ChThônia: we want no fitter origin for the Universe-column that issues from tartarus and the earth to reach the heavens. ErechTheus was also earth-born, auto-chthonous (note that ChThônia would thus be his mother as well as his daughter), and is one of the many gods swallowed-up alive by the Earth, which is in this case pierced for the purpose by the trident of Poseidón.

¹ Passow, s. v.

² Hyginus, *Fab.* 238.

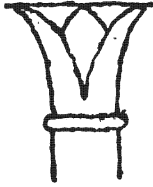
Here we clearly have a double image of the Universe-axis traversing this globe. ErechTheus had very suitably a temple in the Acropolis (see Index) of Athens; and, as if to clinch the argument for his position as a central Universe god, he divided his subjects into 4 classes, an obvious reference to the 4 cardinal parts of his universe. ErechTheus was also an adjectival title of Poseidôn, the god of the (erect?) trident. One of the daughters of ErechTheus was called ErechThis; another was Κρέουσα (see "Crete" p. 138 *supra*) consort of Apollôn. Their famous infant Ion is, like EriChThonios Creusa's ancestor, one of the plentiful Moses type (see "The Arcana"). Creusa is killed by Medea; and an enchanted garment, a golden chain, and a crown (all well-known old properties of the great stage of the Universe *theatre*) are mixed-up in the fables of her death—for all the mythological Creusas must be fused into one.

To return to Colophon. Herodotus (i, 14) makes Gygês (Γύγης), the hundred-armed owner of the Ring of invisibility, take the town of Kolophôn, which was in Lydia (see p. 146) where dwelt the divine Jack-of-all-trades PoluTechnos. Of course this heavens-ring is another allegory of the god-hiding Universe-veil, and Gugês and O-Gugês must be put together. Again Herodotus (ii, 16) makes Aluattês take the town of Smyrna, built by Kolophôn. (A Smyrna was also built by TanTalos.) Besides, Kolophôn was otherwise founded by Mopsos the great diviner and Argonaut, grandson of Teiresias (which see), and one of the Lapithai (which see); also captain of the Argives, that is of the heavens-gods. In this last quality he also leads a colony to the mountains of Kolophônia, where he founds the free three-gated town of Phasêlis—another phase of the self-same city. With which city too may be connected φάσηλος the bean and the boat—in fact they said this boat, of clay and reeds, was invented in this town. Here we get this most primitive coracle (as a type perhaps of the archaically conceived heavens-boat) closely connected with the tabooed bean, which is here perhaps *the* Beanstalk of the nursery-tale—tale now of our children's nurseries, then of the Nursery of the human race.

AmphiMakos (great Dual?) was king of Kolophôn, its inhabitants were famous horse-men, or rather central horse-gods, an ever-victorious cavalry that decided the fate of battles (Strabo xiv, 643—τὸ ἵππικὸν τῶν Κολοφωνίων).

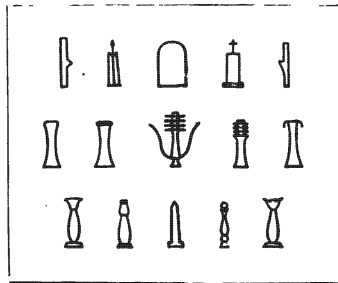
All this makes for Colophon being the central heavens-palace or city at the point of the Universe-axis. [See also "The Œdipus Myths."]

In continuation of what has been stated above, p. 62, as to the fleur-de-Lis at the point of the Axis, I here desire to signalise it as a colophon on the top of the Pillar. And not alone so, but I suggest that such was the simple original of the Corinthian capital. This example is given in Donaldson's *Archeologia Numismatica* (No. 27)¹ where others may be seen also, from temples at Emessus and Antioch. It is the fashion I know to say that the architecture on such coins was "conventional;" but I maintain, on the contrary, that it was most archaically simple and real and conservative.



Dom Rivet, in that great undertaking *L'Histoire littéraire de la France*, by the Benedictines of Saint-Maur (ix, 199), spoke of the compass as an invention of the 12th century, and due to France; as, said he, with *sanctam simplicitatem*, "all the nations of the universe attest by the fleur de lys which they put on the wheel (sur la rose) at the North point." This forms a sparkling little pendant to what is stated about the Nineveh antiquities at p. 62 *supra*. A Benedictine too!

¹ See also Saglio's *Dict.* i, 911—a great work which we all wish to see completed.



20.—The Dual Pillars.

ANOTHER development of the Cosmic Japanese Pillar is that to the divine Pillar of the heavens, ame no mi-Hashira,¹ is added the divine Pillar of Earth, kuni no mi-Hashira; that is the single pillar becomes a duality, which is also a pair of deities, male (heavens) and female (Earth). Though a pair they continue to be One, a duality in unity,² which is a conception long familiar to us in Hindû and other mythologies, and is besides quite in accord with the yin-yang Chinese philosophical and cosmic theory, so fully dealt-with here under "The Tomoye" and elsewhere.

Thus we have either a dual-pillar or two pillars, and it or they are combined with a sexual dual deity or pair of deities. Let us now try and pursue these conceptions through other mythologies; and we shall eventually find that there is even yet another conception of the two pillars: that they form a gateway, through which entrance is obtained "into heaven." (I fancy they can even be detected in another acceptation as being the N. and S. prolongations of the Earth-axis.)

I have already mentioned (p. 220) the pair of pillars in front of the rock-cut caves at Karli and Bedsa, which Fergusson³ called stambhas. I am not certain whether the stambha or monolithic lât does not properly stand alone (see p. 204 *supra*), but a pair of stambhas would be an apparent parallel to the dual-pillar we are here considering. There are another such pair at Dhumnar.

"On either side of the *detached porch* of the Kylas⁴ at Ellora are two square pillars called deepdans or lamp-posts, the ornament at the top of which possibly represents a flame. In the south of India among the Jains and in Canara such pillars are very common, standing either singly or in pairs in front of the gopuras" [gate-pyramids, practically torans loaded with an ornamented pyramid] "and always apparently intended to carry lamps for festivals." [This would make them a sort of fire-pillar or "pillar of fire"—Agni at the top of the Universe-axis?] "They generally consist of a single block of granite, square at base, changing to an octagon, and again to a figure of 16 sides (see p. 182 *supra*), with a capital of very elegant shape. Some however are circular, and indeed their variety is infinite." "It has been suggested that there may

¹ *Kozhiki*, i, 4. Mr. Chamberlain's version, p. 19.

² Mr. E. M. Satow in *Trans. As. Soc. Jap.* vii, 417, and *Pure Shintô*, 86.


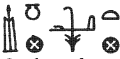
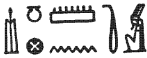

³ *Ind. Arch.* 113, 52, 117, 131, 336, 276.

⁴ Is not Kylas connected with *κοῖλος* and *caelum*?

be some connexion between these stambhas and the obelisks of the Egyptians . . . they were certainly erected for similar purposes, and occupied the same position relatively to the temples.¹

Vishnu in his fourth avâtara as Narasinha the man-lion-god (see also p. 203 *supra*), may be seen depicted as bursting forth from a splitting pillar, that is a pillar dividing itself into two, to avenge the blasphemy of Hiranya-kasipu who had pointed to a Pillar and derisively asked : " Is then the god here ?" This strikes one as a very important record of the reality of the archaic faith. It is also, it seems to me a doublet of the tree-myth of Osiris.

The Egyptian always put up a pair of obelisks before the portico of his temples (see p. 200 *supra*). Among all that are now known, whether at Rome, Constantinople, Velleri, Benevento, Florence, Catania, Arles, Paris, London, Luxor, Karnak, On or Ân (Heliopolis) or Alexandria, there is no instance of a single obelisk. This might be supposed to tell against the Universe-axis symbolism of the obelisk, had we not the Japanese dedoublement to enlighten us ; and the pair of obelisks therefore must also have a dual signification.

There was an Ân of the North (Heliopolis)  and there was also an Ân of the South (Hermonthis)  (which appear to imply the N. and S. prolongation of the Axis). Ân means column or mountain. Hermonthis was also called Anment  and . All these hieroglyphs clearly denote pillars, obelisks, pyramids, and the like (see p. 199 *supra*).

The dual world-pillar must also be discerned in the columns of HêraKlês, and "the end of the world" where they were situated must be taken to be the axial extremity. The function of HêraKlês relieving Atlas in supporting the heavens clearly belongs to the same dual conception. The legends also say that HêraKlês separated two mountains to form the columns ; and we shall see in Vol. II how the Pillar and the Mountain afford variants of one and the same cosmic image. Charax of Pergamos said the pillars of Kronos (see p. 191 *supra*) were afterwards called the columns *στῆλαι* of Briareos, and then truly of HêraKlês.² Then there are Homer's tall pillars which have about them Earth and heavens.

¹ *Ind. Arch.* 113, 52, 117, 131, 336, 276.

² Didot's *Frag. Hist. Græc.* iii, 640.

HéraKlès (in the *Argonautika*, i, 1305) kills, in sea-girt Ténos, the two sons of Thracian Boreas (Thréikios Boreés) as they return from the funeral-games of Pelias (Peliés); "and he piled the earth about them, and set up two pillars (στήλη) above them, whereof the one, an exceeding marvel for men to see, is stirred by the breath of the noisy north-wind¹" (κίνυται ἠχήμεντος ὑπὸ πνοιῆ Βορέαιο). The last phrase (i, 1308) is meaningless as rendered. Does it not refer to Boreas blowing round the sphere upon its axis? Below (p. 243) are given other instances of wind-gods filling such mythic functions. Elsewhere (iii, 160) Apollonios says that there is a path down from heaven at the heavenly gates of Olympus where "the world's two poles, the highest points on earth, uphold steep mountain-tops" (δοιῶ δὲ πόλοι ἀνέχουσι κάρηνα οὐρέων ηλιβατων, κορυφαὶ χθονός).

We have a dual pillar, I fancy, in Pausanias (ix, 8, 3; i, 34) where, on the road from Potniae to Thebes there was a small enclosure *with pillars met*, where the Earth opened for AmphiAraos, whose name indicates a Dual-Arés. "Men say, to this day, that neither do birds perch upon the pillars, nor do animals tame or wild feed on the grass."

Melqarth was worshipped at Tyre in the form of two pillars,² and Captain Conder describes a double-pillar of red granite which he calls a "twin-shaft and also a "magnificent monolith 27 feet long," of which "each half-column" is 42 inches in diameter, on the site of that god's temple there.³

F. Lenormant⁴ said that the two stelæ mentioned in the Sanchoniathon fragments as having been set up on distant shores by Ouso (Usôos or Usôüs) to Fire and Wind (see p. 244 *infra*) and which are shown so often on the coins of Tyre, were two submarine natural conical rocks called πέτραι ἀμβρόσιαι. This last is startling; and he quotes Nonnus (*Dionys* xl, 467 to 476).

"Two pillars also stood before the temples of Paphos (see p. 254 *infra*) and Hierapolis, and Solomon set up two brazen pillars before his temple at Jerusalem. He named the right one the Stablisher, and the left Strength.⁵ They were doubtless symbols of Jehovah."⁶ "Whether the two gharî at Hira and Faid belong to a pair of gods, or are a double image of one deity, cannot be decided."⁶ As already stated, we may perhaps incline to the dual-

¹ Mr. C. P. Coleridge's version, p. 48.

² *Herod.* ii, 44.

³ *Heth and Moab*, p. 90.

⁴ Saglio, *Dict. des Antiq.* i, 642. Didot's *Frag. Hist. Græc.* ii, 556.

⁵ i *Kings* vii, 21; ii *Chron.* iii, 17.

⁶ *Relig. of Semites*, 191, 193.

deity conception everywhere, thus coinciding too with another remark of Prof. Robertson Smith's: "A god and a goddess were often worshipped together, and then each would have a pillar."¹

It seems possible from what I am about to state, that in the case of these "symbols of Jehovah" one pillar may have indicated the Shekinah of the Talmud and the Rabbis, and the old interpretation of these pillars need not be wholly forgotten: the right was called Jachin or Jehovah's strength, the left Booz, that is Beauty.

(I shall just mention here the statement of Mr. Demetrius Mosconas² that these words Booz and Jachin read backwards have, oddly enough, a male and female meaning in the "Egypto-Chaldean" words zoob and nichaj.)

By kabbalistic combination, the ineffable name יהוה Jehovah expresses a duality in the godhead, a he and a she, Hû (that is *he*) and his Schechinah. "The divine husband and wife" is mentioned in the Jewish liturgy for Pentecost, and also in the daily formula: "In the name of the union of the holy and blessed Hû and his Schechinah, the hidden and concealed Hû, blessed be Jehovah for ever." The name Hû, and the familiar name Yah are of masculine and feminine gender respectively; and the union of the two forms the name of יהוה One Jehovah; one, but of a bisexual nature, according to kabbalists. Hû and Yah in separate form used to be invoked in the second Temple on the seventh day of the Feast of Tabernacles; an imitation of which, attended with all the ancient ceremonials now possible, may annually be witnessed in the orthodox synagogues to this day.³

Ashtoreth was the Meleket-has-shamayim, the queen of the heavens (in *Jeremiah* vii, 18; xlv, 17 to 19, 25) who must have been the dual goddess of Baal-shamayim, the Lord of the heavens.⁴ In the Sanchoniathon fragments, Shâma (Ouranos) weds his sister Adâmâth (Gê).⁵

Pious Jews on retiring to rest repeat three times in Hebrew: "In the name of Yeya יהי the god of Israel. On my right-hand is MichaËl, and on my left GabriËl; before me is AriËl and behind me RaphaËl; over my head is the Schechinah of god."⁶ An obvious predecessor of our "Matthew, Mark, Luke and John, Pray bless the bed that I lay on," and a support to what has been already argued above, p. 165.

Alexander Polyhistor said that an idol in the temple of Bêlos at Babilôn was bi-sexual and two-headed.⁶

In the Life of Laurence Oliphant,⁷ it is stated that "the Swedenborgian theory replaces the trinity by a father and mother god, a twofold instead of a threefold unity—the godhead made up of a father and mother, the masculine

¹ *Relig. of Semites*, 191, 193. ² *Obélisques d'Égypte*, Alexandria, 1877, p. 2.

³ *Rabbinical comment. on Genesis*, by P. J. Hershon, 1885, p. 138, 302.

⁴ Perrot and Chipiez, *L'Art dans l'ant.* iii, 68. ⁵ F. Lenormant, *Orig.* i, 542.

⁶ The reference for this is lost. At p. 212 of Didot's *Frag. Hist. Græc.* vol. ii, Alex. P. says Bêlos was vulgarly called Kronos.

⁷ By Mrs. M. O. W. Oliphant, ii, 4, 199.

and the feminine in one person." This would, of course, be a mere perpetuation of previous similar beliefs, but Mr. J. J. G. Wilkinson¹ by no means accords with this, for Swedenborg held "a trinity (not of persons, but) of person in the godhead." It is certainly further said that "the sexual distinction is founded upon the two radical attributes of God, his love and his wisdom, whereof the former is feminine, and the latter masculine." And then again we hear that Jacob Böhme's "doctrine of the bi-sexual Adam establishes between him and Swedenborg a gulf not to be overpassed." Small is the matter of it, and small the blame to them all for not being too crystal-clear about it.

The same idea that we have above in the two Jerusalem pillars was of course carried out also in Indian religion where (in the sculptures of the caves of Elephanta) the god Siva is to the right and his wife Pârvatî to the left. (In Japan the moon-god was born from the right eye of Izanagi, and the sun-goddess from his left eye.)

The Russian Abbot Daniel, who did his pilgrimage to the holy land in 1106, said that "a verst or half a verst from Sigor, towards the S. on an elevation, there is a stone column which is Lôt's wife. I have seen this with my own eyes."² (This ought to indicate that Lôt might = lâť?) Lôt, in the Persian Moslem legends, slept on a stone, in which he left the impression of his blessed body, and his name is brought from the "Arabic root *llât*."³ He is also given 12 daughters, which is a zodiacal token. His wife too is killed by a turning rock, striking her head. We have a Greek divine pair PanDareos and HermoThea both turned to stone as a punishment. But immense numbers of deities are stones or are seen turned to stones in the course of this *Inquiry*; nor have I, doubtless, attained mention of half of them.

François Lenormant, writing of Bacchus in Saglio's *Dictionnaire* (i, 616) said that the symbolism of all the peoples of antiquity established an intimate relation between the *humid* principle and the *female* principle in Nature; water being feminine, while fire is masculine. (This, again, of course accords with the Chinese yin-yang philosophy.) He adds that Bacchus, as representing warm-humidity, was for that reason essentially a god of undecided sex and physique; a half-man *ψευδάνωρ*; effeminate, at the same time masculine and feminine *ἀρσενόθηλυς, γύννις, θηλύφρων*, the male personification, as it were, of the female principle.⁴ Agdistis was of both sexes, that is was a dual nature-god, and seems to have divided, in the myths, into Attis and Cybelê (= Agdistis).⁵

¹ *Emanuel Swedenborg* (2nd ed.), 1886, pp. 135, 177, 230.

² Pal. Pilgrims' Text Soc. 1888, p. 47.

³ Mirkhond's *Rawsat-us-Safa*, 1891, pp. 156, 154.

⁴ Lucian, *Dialog. deor.* 23. Suidas, *ψευδάνωρ*. Orphic hymn xliv, 4. Arnobius vi, 12.

⁵ M. P. Decharme in Saglio's *Dict.* i, 1681.

It seems quite possible that AmphiŌn simply means the dual-being. See also what is said as to Kekrops under the heading "AgLauros." The Japanese gods of Metal, according to Hirata Atsutane, are a male and female pair viewed as a single deity.¹ The subject of the dual-sexed divinity would admit of endless development; and the same conception—so correct and familiar in vegetable nature—was also of course current about humanity.

Genesis v. 2 reads (in the "Elohistic" portion): "male and female Elohim created them, and blessed them, and named them of their name Ādām." Jewish traditional legends in the Targumim and the Talmud, as well as the learned philosopher Moses Maimonides, say that Adam was thus created bi-sexual, having two faces turned different ways; and what occurred during the deep sleep was the separation of 'Ḥavâh the feminine half. Eusebius of Cæsarea² accepted this, and thought Plato's account in the *Banquet* (where Aristophanes is made to relate the similar legend about early humanity) entirely agreeable to the Hebrew Scriptures. Other theologians have upheld and developed this; for example St. Augustin, de Gubbio (theologian to Pope Paul III at the council of Trent, and prefect of the Vatican library), and the minor friar Francesco Giorgi (1522).³ Berossus also in his Phœnician cosmogony speaks of two-headed bi-sexual human beings born in the bosom of Chaos at the origin.⁴ The first Zoroastrian couple was a two-faced androgyn, split-up later by Ahura Mazda. In the RigVeda, Yama is the first man, yama means twin, and yam to hold. The same physiological theory is in the *Satapatha-brâhmana*; and we find it also in a Vedic legend where⁵ Śaṣṭyasî's husband Taranta Rajah is called "the man her half (nemah)." In the *Smṛiti* it is said that a wife is the half of the body (arddham śarīrasya bhāryā), which still survives in the playful "your better half" of colloquial English; and the dual yin-yang idea breaks forth in modern colloquial Japanese, where the word 'sex' is expressed by the (Chinese) compound nan-niyo=man-woman. (See also the twin-duality under "The Dokana.")

As to the starting-point of the dual divine and human nature, which may have founded the dual number in languages, we need to seek no further than the two sexes in nature. The theory that refers this duality to the two halves of the brain—the two brains, as lately developed by Dr. C. E. Brown-Séguard⁶—seems to me completely off the spot. Were the initial idea of duality to be thus referred to our own internal consciousness, then the prototype would necessarily be the Wille and the Intellect, as represented by the spinal system and the brain.

In Haeckel's views of evolution, as now professed by M. Alfred Giard at the Sorbonne, "the point of departure is the Egg, which

¹ Mr. Satow's *Pure Shintō*, p. 86.

² *Præp. Evang.* xii, 535.


³ F. Lenormant: *Orig.* i, 55.

⁴ Didot's *Frag. Hist. Græc.* ii, 497.

⁵ *RigV.* iii, 345 (Wilson's).

⁶ *Forum*, August 1890.

is one simple cell. After fecundation, this cell-egg splits into two identically-like cells, then each of these divides again into two others, and so on; the phenomenon being known as 'segmentation.' This may implant the idea of duality in the very marrow of our existence, in the protoplasm of our thoughts.

It is worth bearing in mind that the Egyptian hieroglyph which indicated the plural was the number 3, III or \int . Its pronunciation was μ . Or the plural was formed by tripling the hieroglyph of the singular noun. Thus duality was not plurality; and this is a radical fact to remember in mythologies where single gods split into a duality; which again has its reaction earlier on speech and later on grammar, as just above theorised.

The pomegranates and lilies (fleur-de-lis or lotus?) on Solomon's pillars are of course generative emblems, and the decoration of the capitals was in 7 compartments. The phallic significance of the Axis has been already touched upon (p. 66), and the polar consecration of the number Seven will follow later.

The praying priests who yearly ascended to the top of the pillars or phalli, which Bacchus returning from India placed at Hierapolis, must have been a sort of steeple-jack-priests; for they made themselves crow's-nests, and pulled up their provisions by a rope; they also beat a brass instrument, when praying for the blessing of the gods upon Syria, and so stayed-up for 7 days and 7 nights (*De Dea Syra*). "Lucian" here goes on to say that everyone who puts up a phallus to Bacchus puts a wooden man on its summit, for a reason he would not tell ("for the best reason in the world," perhaps, in his own case); but it appeared to him that the men ascended the phalli at Hierapolis to represent this wooden man. It has occurred to me that the original imagery was not phallic at all, but indicated the supreme deity at the summit of the Universe-axis.

In the time of Vitruvius, round towers which had an egg-shaped point were called phalæ; and the defence-towers of camps and towns in the middle ages had the same name, says Ducange. But Festus gave *fala*, and said they were so called because of their height, from *falando*, which with the Etruscans meant the sky (a *falando*, quod apud Etruscos significat caelum). "*Falando*," somehow, does not look all right.

The device of the order of the Golden Fleece (which I always maintain to be the starry heavens) contains two pillars, with the motto *Plus ultra*; and we must see the same dual Universe-pillar on the famous pillar-dollars; which the Arabs however, viewing them horizontally, call "the father of big guns."

On *Lactare Sunday* (4th in Lent, our Simnel or Mothering Sunday), at Halberstadt, the canons of the cathedral used in the 13th century to fix in the ground before the church two posts six feet high with a wooden cone a foot high on the top of each—a strong reminder of the phalæ. They then played with sticks and stones at knocking off the cones—just the "three-sticks-a-penny" of our fairs and

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race-meetings. This was also done at Hildesheim on the following Saturday.¹ This was said to be a commemoration of the destruction of the Irminsul by Charlemagne, but the statement is obviously an antiquarian's shot, and is besides needless and unmeaning.

Lord Tennyson has been struck by the dual-pillar conception as it appeared in Mailduinn's Voyage.

And we came in an evil time to the Isle of the Double Towers ;
One was of smooth-cut stone, one carved all over with flowers .

(The subject of duality in gods, irrespective of sexuality, will be taken up under the headings of "The Dokana" and "The Two Kabeiroi," as to whose double column see p. 201 *supra*.)

It has been theorised (for example by F. G. Bergmann) that "the great perch or pole, or the two tree-trunks, or two oriented masts,"² were sacred to the Sun ; but I have never met with a confirmation or proof of this. I suppose the idea is that the two posts were erected to give the meridian by their shadows ; but this is my own gloss (so far as I know) ; and I have met with just one factlet to suggest further enquiry into this in the statement in Plato's *Republic* (565 DE) that the two columns surmounted by gilt eagles on the top of Mount Lukaios, were to the E. of the earthen-mound-altar of Zeus Lukaios. Chambers's *Handbook of Astronomy* (4th ed. ii, 195) shows how with one pole and its shadow, and concentric circles, the meridian may be nearly got at Midsummer ; and Ptolemy in the *Almagest* (iii, 2) described a single pole at Alexandria, for—with a knowledge of the exact N.—getting an approximation to noon.

"Then Adonai answered Job out of the whirlwind, and said"
—(*Job* xxxviii, 1.)

THE PILLAR WINDGODS. The superfoetation of the Pillar symbolism did not come to an end in Japan when the pillar and its god became dual ; for this dual deity was also worshipped there in archaic times as the male and female gods of Shina or Wind, as the valuable old rituals translated by Mr. E. M. Satow show.³

Why the winds should be thus identified with the pillars that support the heavens has long puzzled the commentators. The difficulty seems to lie in not analysing the secondary idea Wind, as here employed ; and we actually find (as Mr. Satow pointed out) that the alternative wind-name for the pillar-gods, Shina, can mean 'long-breathed.' Here we have the idea of the atmosphere, the

¹ Eckart, *De rebus Franciæ*, Wurzberg, 1729, p. 221. Meibom, *De Irminsula Saxonica*, p. 20, (in M. Goblet's book p. 142).

² *Gylfa Ginning*, 2nd ed. 223.

³ *Trans. As. Soc. Jap.* vii, 418 ; *Pure Shintô*, 82, 83, 86 ; *Handbook of Japan*, 396.

motion of which gives wind, and of course we currently talk of a broken-winded horse and of a runner getting his second wind and so on. Thus the notion of representing the heavens to be upheld, and the space between Earth and heavens to be filled, as a bladder is filled, by the resisting air seems neither strained nor far-fetched, although it is a conception of a quite different order from that of the heavens-pillars, and perhaps of a later date than the pillar-myth; and this theory finds support in Mr. Satow's surmise that "the worship of the Winds at Tatsuta seems to date from after the introduction of Buddhism."¹

The ancient norito or ritual is for the worship of the kami "to whom is consecrated the Palace built with stout Pillars at TatsuTa no TachiNu in YamaTo." Of course this is for me a symbol of the heavens-palace; and it is at least odd that tatsu (or tatu) to stand, is as like the *ṭaṭ* of Ptah (see p. 219 *supra*) as we could desire to have it. Then tachi (or tati) comes from tatsu, ta = field, and nu = jewel; yama is mountains, and *to* may be gate or place. Thus the name of the site of the palace or temple to these gods is "the upright (or upheld) jewel of the upheld-fields of the mountains-place or -gate." All which is celestial, as will be seen on reference to nu-hoku, p. 67 *supra*, and the Section on "The Heavens-Mountain" in Vol. II.

There is another point of contact between the pillar and the wind ideas in the belief that these Japanese wind-gods bear the prayers of men to the supernal powers, and therefore are, in this sense, a means of communication between Earth and heavens.

But what I have been arguing about the pillar-winds seems now almost superfluous, for, just as this Section is going to the Printers, I find (5th December 1891) that the very same idea of the winds as pillars is in the Ethiopic *Book of Enoch*:²

"I then surveyed the receptacles of all the Winds, perceiving that in them were the ornaments of the whole creation, and the foundation of the Earth. I surveyed the Stone, the Corners of the Earth. I also beheld the 4 Winds which bear-up the Earth and the firmament of the heavens. And I beheld the Winds occupying the Height of the heavens; arising in the middle of the heavens and of Earth, and constituting the Pillars of the heavens. I saw the Winds which turn the sky, which cause the orb (? sphere) of the sun and of all the stars to set; and over the Earth I saw the Winds which support the clouds."

This parallel is one of the very numerous happy coincidences that constantly keep turning up for me in the course of this *Inquiry*, and lead me to believe, as to its main theory, that "there may be something in it." The Book of Enoch too is here quite accordant with what the *Sûbbas* say of the four Winds (p. 160 *supra*).

¹ Murray's *Handbook of Japan*, p. 70. ² Laurence's translation, 1821, xviii, 1 to 6.

That this Book of Enoch was in great part a mystic cosmic rhapsody, of the same school with the grand *Apocalypse* which has found a restingplace in the Christian *New Testament*, must strike even the most casual and careless reader. Bishop Laurence (p. xli) also said the Book copied Daniel.

In the *RigVeda* the Maruts, the Wind-gods, and also, as I desire to make them, the Mill-gods (root *mar* grind, whence *mola mahlen* mill mortar) "brought-together heavens and Earth, both firmly established" (vi, 66, 6); "heavens and Earth were joined together" by the strength of the Maruts (viii, 20, 4). Not alone so, but they "hold heavens and Earth asunder" (viii, 94, 11), just as we shall see Indra doing in the Section on "The Wheel": "powerfully separating two wheels with the axle, as it were, Indra fasteneth heavens and Earth"; and Indra was the fellow of the Maruts. Here it seems to me indubitable that we also have the Winds as axis-gods.

See too the very remarkable Greek connexion of Boreas with the two pillars just given above (p. 237); nor should I here omit fresh mention of the famous Tower of the Winds at Athens. Among the most famous of ancient pillars are the two (already mentioned, p. 237) erected by Usös, brother of HypsOuranios (= over-heavens, or beyond-tail? see pp. 23, 46), to Fire and Wind, whose worship he instituted.¹ In New Zealand the wind-god of the hurricane dwells near his father Rangi, the heavens-god, in the free air.²

Hasan ben Sabbäh (afterwards better known to his allies the Templars as the Old Man of the Mountain), Omar AlKhayyämí the poet-astronomer, and Nizâm-ul-Mulk the vizier, were all three sworn schoolboy friends. Hasan, the Assassin, ultimately had Nizâm killed after his own fashion, and "when Nizâm-ul-Mulk was in the agony he said 'Oh Allah! I am passing away in the hand of the Wind!'" Omar seems to have used this:³

With them the seed of wisdom did I sow,
And with mine own hand wrought to make it grow;
And this was all the harvest that I reaped—
'I came like Water, and like Wind I go.'

[On the subject of the Universe-Axis as pillar, column, spine, umbrella-stick, churn-stick, treetrunk, lance, arrow, spear, pole-axe, tower, spindle, ladder; and even as cord and line, I would beg the reader to turn to Dr. Warren's *Paradise Found; the Cradle of the Human Race at the North Pole.*]

¹ Euseb. *Prep. Ev.* i, 10. Didot's *Frag. Hist. Græc.* iii, 566.

² Lang's *Custom and Myth.*

³ FitzGerald's *Omar Khayyám*, 4th ed. 1879, pp. vi, 8.

21.—The "Gate of Heaven," or *Dokana*.

"Have the Gates of Death been revealed unto thee? or hast thou seen the Gates of the shadow of the dead?"—(Job xxxviii, 17.)

[In order to complete the dual-pillar, I am here forced to anticipate some of the Sections on "The Number Seven" and also on "The Two Kabeiroi," in which latter the *DiosKouroi* will also be dealt with.]

A VERY strange point about the *DiosKouroi* is or are their *Δόκανα*, their most ancient presentment in Lakonia where Welcker put the origin of the symbol; Böttiger saying Asia, and especially Phœnicia.

Δόκανα from *δοκός*, a baulk of timber, a word which I suggest embraces the same senses in Greek that *axis* does in Latin, namely those of axle-tree and beam-of-wood or plank.

This or these mysterious symbol or symbols consisted of two upright and parallel timbers joined transversely by two others; and represented the *DiosKouroi* in their fraternal union; for at times the twins bore the duplex emblem complete; at others, when the divine brothers were separate, each carried one half of the *δόκανα*: an exact parallel to the halves of the Roman tablet called *tessera hospitalis*, or of the common tally, or of a true-lover's token, or of an ancient terra-cotta or other passport, all over the Eastern and modern worlds.

The *tessera hospitalis* of the Romans, the *σύμβολον* of the Greeks, and the *chirs aëlychoth*, the sherd of guest-friendship, of the Carthaginians, have all been connected by Ihering, Haberland, Leist, and Dr. O. Schrader.¹ King Hakon of Norway, in the 23rd chapter of his *Saga*, splits-up a war-arrow, which he sent off in all directions, and by that a number of men were collected in all haste.²

The word *dokana* is kept quite out of ken in the etymologies of our own word *token*, though the resemblance both of the things and of the words is striking. MiddleEnglish *token*, AngloSaxon *tácen tácn*, Dutch *teeken*, Icelandic *tákn teikn*, Danish *tegn*, Swedish *tecken*, German *zeichen*, Gothic *taikns*, are all cited by Prof. Skeat, who says *index* is also from the same root: which is *dik* to shew. But *dokana* is left out in the cold.

The *DiosKouroi* were also War-gods, which shows their supreme rank; and therefore their emblem the *δόκανα*, or one half of it,

¹ *Prehist. Aryan Antiq.* (1890) p. 351.

² *Heimskringla* (1889) ii, 31.

accompanied the Spartan kings to battle. The Semites took their gods into battle with them; the ark was brought into the camp of IsraEl (I Sam. iv, 7), and David looted the Philistine idols at Baal-Perazim (II Sam. v, 21). Lord Crawford points out in his (posthumous) *Creed of Japhet* (p. 132) that "the legend of the partition of the *dókana*, as reported by Herodotus, passed into the early Christian mythology, where we may recognise it in the partition of the two arms of the cross of our Lord, the capture of one of them in battle by the Persians, and the successful crusade of Heraclius for its recovery."¹

The Dokana was also, or became, the well-known sign of the constellation Gemini, ||| or ||| or) (;² and Plutarch in the first lines of his writing on Fraternal Friendship mentions (in accordance with what is above shown) that at Sparta the Lacedæmonians honoured Castor and Pollux, their tutelary gods, under the form of the wooden parallels.³

In Samoa the mythic female twins Ulu and Na were joined by the backs when born. When grown up, they were startled out of sleep by the throwing of wood on the fire, and in their fright ran with great force at different sides of a housepost, and so were parted.⁴ In Turner's *Samoa* (p. 56) is a variant which says that Taema and Titi were the names of two household gods in a Samoan family. They were, like these girls, "Siamese twins," united back to back. In swimming they were struck by a wave which separated them. Members of this family going on a journey were supposed to *have these gods with them* as their guardian angels. Members of the family could not sit back to back, for it would be a mockery and insult which would incur the displeasure of their gods. Every thing double, such as a double yam and so on, was taboo to them, and not to be used under penalty of death. Here is a supreme sanction of a dual myth as like that of the DiosKouroi plus their dokana as we are likely to get it: and it is humbly submitted to the attentive notice of the migrationists.

It seems to me that the Sanskrit yamá twin can be explained here from yam to hold; the twins being considered as held-together. The great typical Twins that belong to this yamá conception are of course Yamá the first man and his twin-sister Yamí. The "remarkable hymn in the form of a dialogue, in which the female urges their cohabitation for the purpose of perpetuating the species,"⁵ is a straightest parallel to the Japanese legend of the brother and younger sister *Izanagi* and *Izanami* (inviting-male and inviting-female) in the 4th chapter of the *Koshiki*.⁶ They go round The Pillar too, the palace-pillar, like as in the Samoan legend. In Japanese and Sanskrit we thus have

¹ Gibbon, ch. xlvi.

² Guignaut's *Creuzer*, ii, 311, 321, 1085, 1101, 1100. *Bailly Astron. Anc.* ix, 41 p. 514).

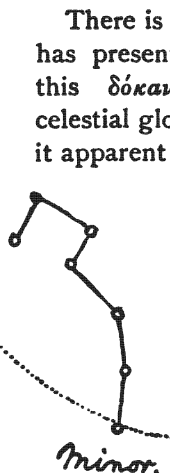
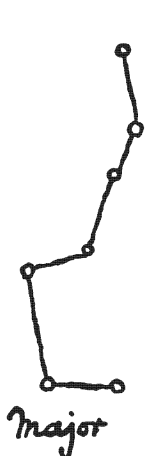
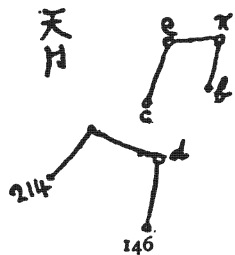
³ Plutarch, *De frat. amor.*, p. 949 Wyttenberg. ⁴ Rev. G. Pratt, *Folk-Lore*, ii, 457.

⁵ Dowson's *Dict.* (2nd ed.) 373.

⁶ See Mr. Chamberlain's version, p. 20.

not only the twin duality (as in Samoa, and in Castor and Pollux) but the sexual duality also. This typical myth thus seems to me critical, and of the very first rate. We shall have to discuss the gyrations of Izanagi and Izanami in the Section on "Circular Worship" in Vol. II. It now appears that such anomalies as the Siamese twins, the "two-headed nightingale combination," Milly-Christine, Rosa-Josepha (1891) and so on, are to be explained in embryology by the occasional penetration of two spermatozooids into the egg. (M. Henri Coupin in *Rev. Encycl.* 1892, 285; 1891, 949.)

But perhaps the oddest thing about this symbol as a sign in the celestial sphere is its presence in the Chinese charts (in our Taurus and Orion) where it is named T'ien-tsieh, or Heavently; each portion of it closely resembling one half of the *dokana*, and also the Chinese radical 天, tsieh, a stamp.¹ This character and its signification must come from the ancient practice of stamping a knot of bamboo, and then splitting bamboo and stamp down the middle, in order to give one half to an envoy or traveller, as a token, which verified itself on subsequent comparison with the other half, which had been retained. Thus were passports given at the Chinese frontier-barriers.



There is yet another idea which has presented itself to me about this *dokana*. Reference to a celestial globe or star-map makes it apparent that the figures made by the Seven Stars of the Great, and also of the Little, Bear are almost parallel in reversed directions. Further, if lines be drawn from star to star, as shown in the diagram, similar figures are obtained, not so very unlike


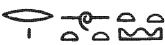

[The circle-segment shows part of the Pole-path.]

¹ Prof. G. Schlegel's *Uranog. Chinoise* p. 374. — *b, c, d, π, ρ*, and Piazzì's 146, are in Taurus; Piazzì's 214 and the other are in Orion.

one half of the *δόκανα*, if we imagine it divided like this: $\perp \perp$. It may be said at first blush that this is merely ingenious; and indeed the fancy might stop there, were it not that the double constellation of the two Bears was also known as *Geminæ* to Ovid (*Met.* iii, 45), Propertius (ii, 22, 25), Hyginus (*Astron.* ii, 1), and Cicero, who employs the Greek form.¹

Virgil also has, twice over, "geminosque Triones,"² twin Triones, a very puzzling word, which Varro (vii, 74) and Aulus Gellius said meant labour-oxen; but it may very well come from *τρία* and *ών*, and thus mean the Three Entities, the Triad. It occurs again in *SeptemTriones* or *SeptenTriones*, which is always used for the Bears, and thence for the North. This may but half conceal from us the Seven plus the Three supreme central Beings. I return to this under "The Arcana" and "The Number Seven."

(Besides being twins, the Bears were of course also male and female, Arkas and Kallisto, see "The Number Seven.")



A little more must now be said about the *δόκανα* from another slightly differing point of view. It is singular that, according to Suidas, the tombs of the Tyndarides (that is, of Kastor and PolyDeukēs) in the archaic Spartan town of Therapnē, were also called *δόκανα*. The *Etymologicum Magnum* goes on to explain that the *δόκανα* presented the appearance of an open tomb. This would be comparable to the Egyptian tomb-door which gradually developed into the funereal *stela*.³  Thus we should have the *δόκανα* as the entrance-doorway from this world to the next, the Restau  (see also p. 250); and in view of the high northern celestial position of the twin Bears, we might perhaps even view it as *The Gate of Heaven*, the celestial doors from which in the papyrus of Amen-em-sâuf⁴ the defunct prays not to be repulsed. May I not press into the service here an Egyptian word which has not yet been phonetically read  but is explained by Brugsch (*Monuments*, 70) as "he who opens the doors of heaven;" presumably the same as the heaven's door

¹ *De nat. Deor.* ii, 41.

² *Æn.* i, 744; iii, 516.

³ Petrie's *Season in Egypt*, pp. 6, 21, 22.

⁴ Th. Devéria, *Catal. MSS.* (1881) p. 9.

porter¹ (un)  . It is remarkable and important that the  are so similar to the Chinese character for mun 門 gate, which we shall have directly.

Now, Professor Max Müller, in the first of the *Sacred Books of the East*, for which books we never can be sufficiently grateful, has shown that in all ancient cosmologies the Gate of Heaven is at the North Pole.² The wide spread custom of burial to the North lends this a supreme import (see "The North" *infra*). Asgard, the enclosure or garden of the Ases, is in the Northern centre of the world, at the summit of YggDrasill. There is the hlidskialf, the gate-house, Odinn's observatory³, which was "perhaps," wrote Bergmann, "a constellation in the zenith of the boreal sky."⁴ The guess was not a bad one. In the Chinese sphere is found a Northern enclosure made by the Eastern and Western hedges 東藩 tungfan and 西藩 sifan, formed of 15 stars chiefly in Draco and Ursa-Major, bearing the names of the ministers and officers who surround the sovereign; and an opening in the hedges is called Chang-Hô Mun 閩 閩 門 the Gate of the heavenly home⁵; a very close approach to the Norse train of ideas. Heimdall (Home-stone? *hearth-stone*?) is stationed at the entrance of heaven where Asbrú, the bridge of the Ases, abuts on Asgard, and the porter's dwelling, so placed, is called Himinbiörg, heaven-rocks. Here we have cropping-up the ihaya, rock-dwelling of the gods in the Japanese Ame, the heavens; and also the rock-throne which Ninigi left when he descended through the 8-fold clouds to rule Japan, see pp. 37, 169, *supra*.⁶

At Amoy, records De Groot in his excellent *Fêtes d'Émoui*, they have a feast on the 6th of the 6th month to celebrate the "opening of the gates of heaven, T'ien-boún k'ai 天門開." The Chinese character 門 mün or mèn a gateway or door (boún at Amoy) has a perceptibly similar form to the dokana symbol. The Shin-gaku (Heart-study) sect of Japanese eclectic Buddhists take also the additional title of the Seki-Mon⁷ or Stone-Gate 石門 which must have a symbolic connexion with the celestial gateways or portals we are considering.

¹ Pierret, *Vocab.* 753, 91.

² *Upanishads*, p. 36.

³ Grimm, *Myth.* 778; Mallet, *Northern Antiq.* 406.




⁴ *Gylfa Ginning*, 240, 246.

⁵ *Uranographie Chinoise*, 508, 510, 534.

⁶ Chamberlain's *Kojiki*, p. 111.

⁷ *Shingaku-Michi no Hanashi*, Vedo, 1842.

(See, again, what is cited (p. 237 *supra*) from Apollonios of Rhodes as to the "path down from heaven, at the heavenly gates of Olympus, where are the world's two poles, the highest points on earth.") It is passing strange that on *Ascension Thursday* the oaken doors of Lincoln's-inn, by an ancient custom, are carefully kept shut. In the Temple the same custom obtains, and in fact it may be said to be general. It is not a full explanation to state that this is done merely to preserve the 'right of way,' the parish bounds being beaten on that Bounds Thursday; for why should all this be done on the day of a deity's ascent through the gates of heaven? The colossal Pandarus (that is Pandaros), the companion of Æneas, shuts the gates of the Trojan camp against the Rutuli,¹ but unfortunately not before he has allowed Turnus their rex-god to pass through; and Turnus kills him (see also the slaying in the gates p. 253 *infra*). Here we have a colonial (?) continuance on Italian soil of the original Dardanian myth of Troia the celestial Trinidad, the heavens-seat of the Triad. Turnus is, as I so often point out, the Turner of the heavens, here passing through their Northpolar gates. It is also one of the Samson-myths.






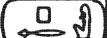
The sepulchral gate to the other world, too, would on that side of the theory furnish us with an apt and ample explanation of our own *Lych-gates*, which have always been such antiquarian's puzzles. I suppose we are to see the dokana as lych-gate in the Egyptian "gate of the funeral passages," restau  (see also p. 248 *supra*) which was a name for the tomb-entrance, as well as the name of a mysterious locus often mentioned in the *Peremkru*. There were priests devoted to the worship of the gods of Rosta, who remind one of the Roman gods of the porch Limen-tinus and Limentina. Diana was called Limenatis. Ro  and roi  were names for the vestibule of heaven.² And perhaps this explains "the great mystic pylôns in the Under-world, sebχetu shetet āā āmu ũaut."³
























As the entrance to the next world this would also be the first threshold or the porch, the limen primum of the Æneid (vi, 427)


¹ *Æn.* ix, 652, etc.; Portam vi multa converso cardine torquet.

² Pierret, *Dict.* 486; *Vocab.* 297, 312. ³ Dr. Wallis Budge's *Papyrus of Nesi Amsu*, in *Archæologia*, lii, 396, 433, 500.

where the souls of infants wailed: *Infantumque animæ flentes in limine primo.*

(Of course it must be borne in mind—and if I ever seem oblivious of it, the Reader is requested kindly to put the most favourable construction upon the passage—that the Egyptian (later?) belief was that as all celestial bodies rise, are born, in the East, and set, die down, in the West, so therefore the resurgent soul rose from the Southern Underworld in the E., having previously (after death) entered that underworld in the Western (mountain and gate). But all this of E. and W. must by the necessity of the case be cosmically viewed as secondary to the grander fact that the underworld was S., and to the grandest, the primest, fact of all: that the Cosmos worked on the great N. and S. bearings, of which the N. was the most sacred. (We shall have all this, I much fear ad nauseam, in the Sections on "The North" and "The South.") This gate-of-heaven interpretation is that which I also would apply to the explanation of the title "pharaoh" of the Egyptian monarchs which now "is but a noise," and was written per-ââ  and  gate or house of the great. The Pharaoh was also called Ruti    which is also a word for pylôn.¹ The MiKado of Japan is mi, divine, and kado, door or gate. The Sublime Porte follows easily, and so do all the mythic janitors of heaven, down to St. Peter and the pope who now hold the keys. (P-âa = mighty one, king, lord  seems to be a different title.)

The most splendid examples of this gate of heaven are perhaps those of the Egyptian "pylons" or Mahet    and   and   . This is both the gate of the pylôn and of the tomb, it would appear.² But we have also hat   as a gate or pylôn and hait     which from the determinant  must it is suggested be the gate of heaven. The similar word hata     has the same meaning. Hauti (?)     seems to be a plural of the same word. This being the hat, I suggest that the Ma-hat or Mahet is the True-gate.

The Mahat is always crowned by the winged Sphere, as in the fine example at Karnak, that is Thebes (Apiu or Art or Apt?) which forms the frontispiece of this volume. An alley of seshepu (sphinxes) generally connected the outer pylôn with the temple. The temple-gate itself was "a double pylôn"³ . Mariette thus writes of my frontispiece: There (were 4, and still) are 3 of these

¹ Pierret, *Vocab.* 152, 301.

² *Ibid.* 183, 320.

³ Du Barry de Merval, *Etudes*, 227.

portals at the cardinal points N. S. and E. They were the entrances to the principal precinct of Karnak. The total height of the S. gate is 21 mètres. The S. gate, says M. Mariette, is wholly of Ptolemaic construction, showing the cartouches of Ptolemy Euergetês I and his queen Berenicê.¹

The Pylôn at Edfu (S. end of the temple), which forms the frontispiece to Vol. II, is 35 mètres (115 feet) high, describes Mariette,¹ being 10 less than the column on the Place Vendôme in Paris. The monument of London Fire lifts its tall head 202 feet, and I believe the Duke of York's column to measure 124 feet, just 9 more than this pylôn. The temple was founded by Ptolemy IV, Philopater, and finished 95 years later under Ptolemy IX (Euergêtes II). The decoration is of Ptolemy XIII, Dionysos. The 8 rectangular apertures, and the 4 long basal slots were for fixing what we call Venetian masts ending in banderolles. Consider what an immense length, or height, these masts would have. Some were as long as 45 mètres (147 feet) says M. Pierret.² Their name was *bā* or *bait*, and *ba* means 'tree.'

Referring to what is said above (p. 147) as to Ahura Mazda, Mr. Herbert D. Darbishire draws my attention to the fact that *mazdos* is supposed to be the original form of Latin *mālus*, mast.³ Prof. Skeat, independently of this, alleged *mālus* and *μάχλος* a pole, and concluded that the sense had reference to the might or strength of the pole thus employed (root *magh* to have power, as above on p. 147). This comes very near to making Ahura Mazda an axis-god, and I claim it all as going to prove that these Egyptian masts may well have been originally axis-symbols.

The puzzling phrase "the *Ādityas*" (that is the Eight unbounded gods) "grew high like *akrah*," in RigVeda x, 77, 2, here finds its place and its explanation. Grassman makes *akrah* = banner; Ludwig says 'column.' Prof. F. Max Müller says "the meaning is utterly unknown."⁴ I point to *agra* 'tree-top,' *ἄκρα* summit, and support both Grassman and Ludwig. And I shall add a reference to the Japanese (now partly Buddhist) war-god Hachiman, a doublet of his other name Yahata, and both meaning 8-standards. The Japanese legend makes the god Hirohata-yahata-Marō.

These words *hiro* and *ya* are the same as we had *supra* at p. 168, and the connexion of this god and his 8 wide hata or standards with the 8 points is thus indubitable I think. As for *maro* (now *marui*) it means spherical or

¹ *Voyage dans la haute Égypte*, ii, 13, 89, 90.

² *Dict. Archæol. Egypt.*

³ F. Kluge in Kuhn's *Zeitschrift für vergleichende Sprachforschung* xxvi, 313.

⁴ *Vedic Hymns*, 1891, p. 414.

round 卍 or 卐, which is a further confirmation of the cosmic sense. The legend further says that these 4 white and 4 red banners (hata, a word which can also mean 'side') fell from heaven. "No satisfactory explanation seems ever to have been given of the name Ya-hata, eight-banners," so that my explanation is novel.

The pylôn of the temple of Khonsu, S. of Karnak, is 105 feet long, 33 wide, and 60 high. It has narrow stairs leading to the top of the gate, and thence to the towers. Four long grooves in the façade, reaching up to one-third of the height, correspond to four square openings cut through masonry. Herein were fixed four great wooden masts from which floated long streamers of various colours.² These flapping banners were hoisted through these small square windows.

Let me now pick up again what was said on pp. 179, 180 as to πύλη, a gate, being the same as pila pillar and pilum shaft, not forgetting the word ThermoPulai also there mentioned. Of course pulai, gates, mountain-passes, straits; pulis, small door; pulos, same as pulé; and pulôn, hall, porch, gate, door, are all closely-related words; and it may be added that the name Πυλαία for the AmphiKtionic council of the Πύλαι of ThermoPulai must have taken their name religiously from the Gate, just as the Buddhist sect does on p. 249 *supra*. This opens up a long vista of other gods of the gates, such as Puladês whose duality with Orestês makes the pair another version of the DiosKouroi, while the name Puladês is a connexion with the dokana. This is why Athênê was called πυλότης and Dêmêtêr πυλαία and πυλαγόρα; it explains Πύλος the son of Arês, and the Pulos founded by Nêleus³ and destroyed by HêraKlês, notwithstanding the defence of the protean PeriKlumenos, there killed with all the other sons of Nêleus save Nestôr, who was called Pυλιος. It must also explain the name Pυλαδôn or PulaiMenês of the brother of Nestôr. These brothers were *Twelve*, and therefore probably zodiacal; and looking to the connexion of *pulai* with the AmphiKtions, this may well be the original dozen of that famous jury (see p. 181, *supra*).

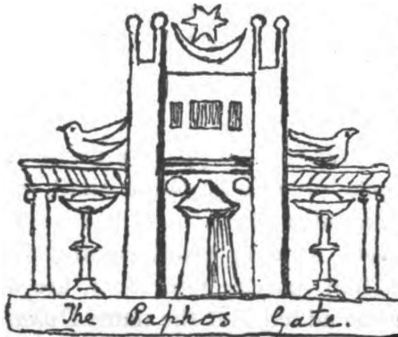
We have another gate-god in Pulas, whose daughter Pulia PanDiôn espoused, and who, by another account,⁴ was the founder of the town, polis, of Pulos. Note that PalLas, by one genealogy, was son of PanDiôn and Pulia. Quite a little list of other names invite us: the Trojans Pulachantos and

¹ Satow and Hawes, *Handbook of Japan*, 2nd ed. 379.

² Maspero's *Egypt, Arch.* (Edwards) 69. ³ *Apoll. Bibl.* i, 9, 9. ⁴ *Ibid.* iii, 15, 5.

Puléos killed by Achillés, Pularés killed by Aias (Ajax), and Pulon killed by PoluPoitês ; PulaiMenês the Paphlagonian killed by MeneLaos at Troy (see also Turnus and Pandaros, p. 250 *supra*); the town Pulênê of which the citizens went to the siege of Troy; Pulargê (argê = white) the spouse of Idmôn and daughter of Danaos and Pieria (see p. 142); and Pulô daughter of ThesPios and mother by HéraKlês of HippoTas.

The pylôn or gateway was evidently prominent at the Phœnician temple of Ashtoreth at Paphos, as may be seen from



the local coins belonging even to the Roman period. It was most archaic in its clumsy rudeness. A coin of Julia Domna, mother of Caracalla, gives this Paphian temple-gate (with the birds of the Japanese tori-i *infra*?). Another Cypriot coin of Vespasian also gives the gate without the birds.¹ (Compare the holy monument under the gateway with the maşşêbhâh at p. 195.)

Ka-Dingirra-ki, one of the native names of Babylon, is Gate-of-God-place.² The "god" here is Dingiri or Nana or Anatu, the consort of Anu, who was born of Tiamat.

This gate-of-heaven theory explains the strange custom which still survives of crawling through dolmens, which might be called the rudest of torans (see p. 255), consisting of two great upright flattish stones and a cross-piece, thus π . Dolmens are crept through at Kerlescant in Bretagne, at Rollrich in Oxfordshire, at Ardmore in Waterford and, by newly-wedded couples at Craig Mady in Stirlingshire. The dolmen in most of these cases is the holy gate leading to paradise, and to pass through it is to attain new life or immortality. At Michaelmas the Irish pilgrims still go to Skellig-Michael, where, said Keating, the druidic pilgrim ascended to a stone called *leac an docra*, stone of grief, at the summit of the rocky mountain-island, and at the height of about 150 feet crept through a narrow opening like a chimney which was

¹ Given from the Cabinet du roi in Münter's *Die himmlische Göttin zu Paphos*, tab. iv, 1. See La Chau, *Dissert. sur Venus*, 25. Donaldson's *Architectura Numismatica*, and Perrot and Chipiez, *L'Art*, iii, 120, 266, 270.

² Dr. Wallis Budge: *Babyl. Life and Hist.* 14.

called "the eye of the needle." The stone was long ago replaced by a stone cross.¹

In Syrian Moab one ancient and many more modern examples of this gate are to be found.² In the Aksa Mosque at Jerusalem too, pilgrims have squeezed through two pairs of pillars until they have been worn away by the practice, in order to secure an entry into paradise, which reminded Capt. Conder³ of "threading the needle" in Ripon Cathedral. I think that Baal Peor (see p. 196) the Lord of the mountain-pass, slit, or opening, falls into my present category, as a heavens-mountain-gate god.

A jaunty friend who takes an intermittent interest in these speculations writes me: "As to your dual-pillar arguments, have you considered and accounted for the famous old sign of *The Blue Posts*?" It should be remembered, by the way, that this is not an inn Sign in the ordinary sense of that term, but a pair of actual Posts, between which posts entrance is effected.

The connexion of the *dókana* with the Hindû *toran* or gateway to a tope seems inevitable. Although of stone, the toran is obviously an intentional and slavish copy of a wooden forerunner, as Fergusson pointed out in his *Tree and Serpent Worship* and his *Indian Architecture* (p. 87). These original wooden constructions must have been of simple upright beams and crossbeams, much resembling the *pailô* (honour-arch) of China and the *tori-i* of Japan. Indeed toran, if viewed as a Buddhist importation, may give us the origin of the puzzling word *tori-i*, which in Japanese means literally and merely bird-perch. The tablet upon the *tori-i* is called in Japan a *sotoba*, which is derived by the Buddhists from the Sanskrit *stûpa*.⁴ A *stûpa* however is a tope, and the source of *sotoba* may be rather the word *stambha*, as we shall have occasion to see a little farther on.

The toran or gateway of the Indian tope is, says Fergusson again,⁴ "as the Chinese would call it, a *pailoo*." "In China and Japan their descendants are counted by thousands. The *pailoos* in the former country and the *toris* [*tori-i* I. O'N.] in the latter are copies more or less correct of these Sanchi gateways, and like their Indian prototypes" [the terms "descendants," "copies," and "prototypes" remain unproved. I. O'N.] "are sometimes in stone, sometimes in wood, and frequently compounded of both materials. What is still more curious, a toran with five bars was erected in front of the Temple at Jerusalem, to bear the sacred golden vine, some forty

¹ *Poésies des Bardes* by D. O'Sullivan, Paris, 1853, p. 95.

² Conder's *Heth and Moab*, p. 233, 293. ³ Murray's *Handbook of Japan*, p. [78].

⁴ *Ind. Arch.* p. 87.

years before these Sanchi examples. It was partly in wood, partly in stone, and was erected to replace one that adorned Solomon's Temple, which was wholly in bronze, and supported by the celebrated pillars Jachin and Boaz" (p. 99). See p. 237 *supra*, as to these two pillars. Solomon's temple, as we now know,¹ was probably built by the Tyrian artizans as a purely Phœnician temple; and the gate thus connects itself at once with the just mentioned Paphos gate.

Here is a rude and little sketch of a toran leading to the great tope at Sanchi. The pailô in China is generally a monument to the specially-honoured dead. It is frequently of wood, and when in stone retains closely, as the toran does in India, all the details of a wooden construction. It consists of two posts and a rail making

one gateway, or more elaborately of four posts and a greater number of crossbeams. Of the latter kind I give a rough outline.²

Farther on (p. 451) Fergusson mentions "those torans or triumphal archways, which succeeded the gateways of the Buddhist topes." Again (p. 700) he describes the Chinese "pailoos or triumphal gateways, as they are most improperly called." One knows not why Fergusson (except that they are also ancestral in China) made this last denial. He calls them triumphal himself elsewhere, and they seem to have an identical origin with what we have been accustomed always to call triumphal arches from at least Roman times. Triumph itself is one of those provoking words which are labelled "root unknown;" but it is very possible that, like almost all the other words in tri-, it has its origin in a triad, and that in the case of triumph that triad is the supreme one of the three central great gods, and that it was originally, as in the Arvalian hymn (see "The Arvalian Brothers" in Vol. II), a shout of praise in worship, like hallelu-Jah. I see that General Cheng-ki-Tong in his French novel *L'Homme Jaune*³ renders pailô by arc de triomphe. But he had a French collaborateur.

¹ Rawlinson's *Hist. of Phœnicia*.

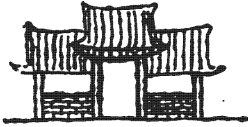
² *Eastern Arch.* pp. 701, 63.

³ *Le Temps*, 30 July 1890.

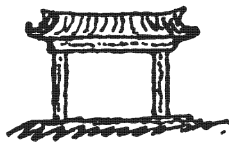


δι-θύραμβος hymn to Dionusos, and *θρίαμβος* hymn, are now considered both to be foreign words. From the first, we conclude a form *θύραμβος* for the second; and this is borne out by *θριάζω* I rage (like a prophet) when compared with *θυρσομανής* the Bacchanalian frenzy; and this again must be linked on to *θύσσω* I shake, and *θύω* I rush rave rage. Hence, as Willamowitz-Moellendorf has suggested, *θρίαμβος* contains the meaning *divine*, and also indicates a combined hymn and dance of praise and worship. Although the *δι-* might seem to indicate a "one-two" measure, this line of argument seems to exclude the idea of *three* (*τρεῖς*) steps or times in the dance and music of the *thriambos*, which word may then further be pursued into the Latin triumphus and triumphus through hypothetical forms such as *θρίομβος*, *τρίομβος*.¹

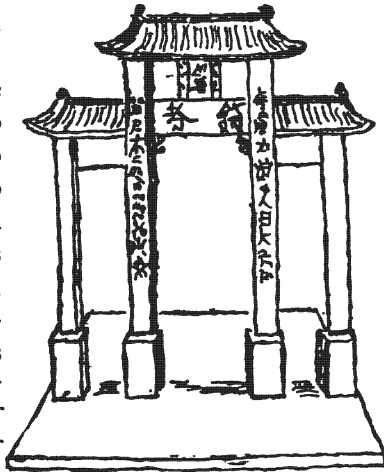
The *pailô* becomes a *paifang* in Western Yunnan. (See what is stated as to the *weikan* of this country at p. 193 *supra*.) *Paifangs* are there common near almost every hamlet, and are built with wooden posts and beams, and a tiled roof,² the sides being partly filled in with brickwork. Sometimes the roofs are of thatch (which may have been the most archaic roofing of these gates). The likeness here to our lychgates (see p. 250 *supra*) is very striking.



Mr. Colquhoun gives (i, 348) an excellent large engraving of a *paifang* at Kwangnan in E. Yunnan, and I venture to outline the smaller sketch of another also there given. It had been put up as a memorial of a widow who died at the age of 80. A sketch of the simplest form of *paifang* is added (from ii, 30). Mr. Colquhoun says "the *paifang*



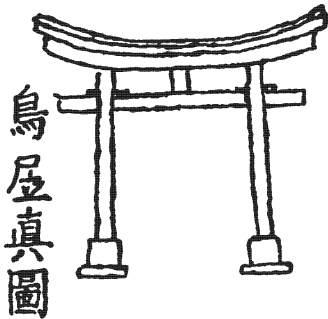
(or *toran* of India) is erected in honour of widowhood, office-holding, and longevity"; but I must not stop now to argue these points. "A widow who will kill herself for grief at the loss of her husband is sure of an obituary notice in the *Peking Gazette*, and a commemorative arch or *pailou* will be erected to her."³



¹ E. R. Wharton's *Etyma Latina*.

² Colquhoun's *Across Chryse*, ii, 156, 162. ³ Allen's *Book of Chi. Poetry*, 1891, p. 165.

The Japanese 鳥居 tori-i or "bird-perch," as it superficially can mean, is said to have been for sacred birds (in which there is nothing celestially inconsistent, as readers who persevere with this *Inquiry* will see in Vol. II). It consists, like the dokana, of two great posts and cross-beams. Here is one from a working drawing



in the little *Shoshoku gwakutsura*,¹ which also exhibits the central tablet or sotoba. Many others had arrived at Fergusson's theory, independently of Fergusson, in so far as the pailō and tori-i are concerned; and I, for one, would fully agree with him as to *an identical origin for all three*—toran pailō and tori-i—were it not that so leading an authority upon Japanese subjects as Mr. E. M. Satow² throws

doubt upon it, admitting at the same time that the explanation bird-perch unfortunately throws no light upon the question of the origin or use of the tori-i. There are endless numbers of these tori-i; some of stone and some of bronze, but generally of wood. The "birds" may be intended for the souls of men passing through and perching in their way on the gate to the next world. We may see perching birds sculptured on the torans which are called kirti stambhas at Worangul in Fergusson.³ These kirti stambhas are as like tori-i as they well can be. The birds are also found on the Paphos gate (see p. 254 *supra*) which must seem to anyone to be a very strange coincidence.

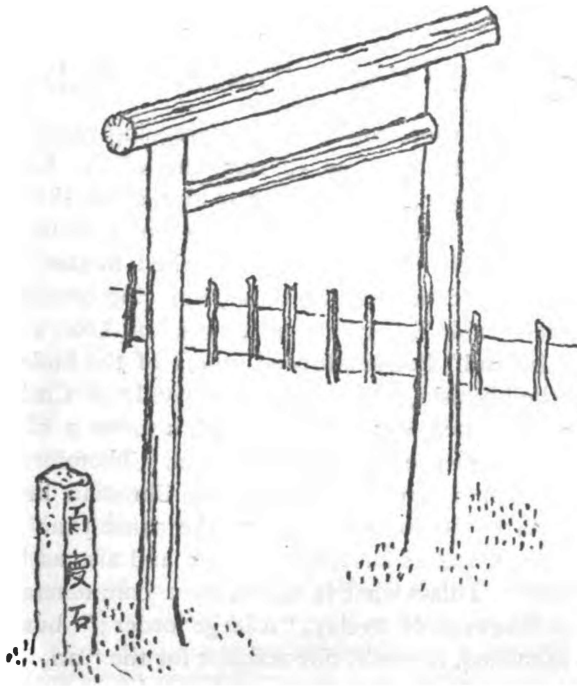
As the forms of the wooden tori-i are of importance for my suggestions as to the wooden *dōkava*, another example from a Japanese (Buddhist?) picture is added. The legend on the little pillar is Hiyakudo ishi, the 100-times stone, between which and a small adjacent altar, pilgrims walk to and fro as a devout exercise. Here we get the gate, the pillar, and the pilgrimage together. Some other good specimens of tori-i will be found in Humbert's *Le Japon Illustré*.

¹ A series of sketches for all trades, p. 15. An example very like this may be seen in Miss Bird's interesting and valuable *Unbeaten Tracks in Japan*, i, 289. Note the wedges or tenons fixing the lower beam in the sketch above.

² Murray's *Handbook of Japan*, p. [65] 2nd ed.

³ *Ind. Arch.* p. 392.

I thus seek to connect the Dokana symbol with the Northern celestial gate, of which I also theorise that the Japanese tori-i, the Chinese pailô and paifang, the Indian toran, the Egyptian mahat or pylôn, the Phœnician Paphos gate, the Roman triumphal arch, the Celtic dolmen, and the English lychgate, were each and all symbolic.



The *Pillar-Axis* as *Tower*.

22. The Round Towers of Ireland.

23. Some other Towers.

22.—The Round Towers of Ireland.

THE considerations urged in the foregoing pages in regard to the ubiquitous Pillar as an outcome of the Universe-Axis myths will probably have struck the reader as admitting of wider application. Let us consider from this point of view the Irish Round Towers, which have already furnished matter for interminable discussions without leading to any sufficing conclusion.

In his memorable Essay on the "Origin and Uses of the Round Towers of Ireland," Petrie adduced proofs of the building of such towers as *bell-houses*, *cloictheach*, by early Irish Christian kings and saints. The peasantry still call such a tower a *cloictheach* or a *clogas* (belfry), or use some cognate term. Therefore—so one of Petrie's arguments ran—the towers are Christian belfries; constructed nevertheless so as to serve at the same time as keeps or places of refuge, and as church-treasuries, and also as beacons and watch-towers.¹ This is what is called, by a commercial metaphor, in the easy language of to-day, "a large order;" but even if all this were admitted, it would not account for the "origin" or source of the pillar-like form of the towers themselves, nor for others of their singularities.

Another leading argument of Petrie's was that these towers are found only near old churches or their sites. If reversed and put this way: old churches are found near round towers, the true weight of the statement is felt.

There is no church near the round tower of Antrim; and the uncorrupted name of the place, Aentreibh or Oentreb = One-house, may carry some significance in this matter.²

¹ *Eccles. Archit. of Ireland* (Dublin, 1845).

² Lord Dunraven's *Notes*, ii, 2.

And it would really be a firmer argument—though not one leading to the same conclusion—to say that the round towers are only found near ancient burying-places.

For there is no *a priori* reason why a church should have a burial-ground attached to it ; while it is, on the other hand, almost natural that a burial-ground should come to have a sacred place for the performance of the rites of ancestor-worship.

Petrie too stated this particular conclusion of his much more dogmatically when he made the bigger assertion¹ that the towers “only held the places of accessories to the principal churches in Ireland.” I, on the contrary, suggest that it was all “the other way up.” Christians may have built, did build, such towers ; but who began building them? It is quite possible that the early “converted” Christian-pagan Irish may—nay by all analogy must—have continued prior pagan forms in their religious edifices ; and not alone so, but the early Christian Irish must have appropriated the buildings of previous cults. When one faith is succeeding and supplanting another, the change is not made by an instantaneous right-about-face ; the alteration must be gradual to be successful ; the evolution proceeds slowly ; there remains a great deal of superstition, much is left standing. The mantle of Elias always descends to some Eliseus, the new gods take up the myths and trappings of the old. The later creed impropriates the rites sites and sacred buildings of the older one ; but at the same time proceeds to dish up everything anew, in its own way. The practical change is, taking a broad view, in great part *rifacimento* and development. It is humanly impossible to be off with the old god before you're on with the new.

I shall here quote a weighty remark of Prof. Rhys's, cognate to this subject.²

The Goidel's faith in Druidism was never suddenly undermined ; for in the saints he only saw more powerful Druids than those he had previously known, and Christ took the position in his eyes of the Druid *καρ'έξοχήν*. Irish Druidism absorbed a certain amount of Christianity ; and it would be a problem of considerable difficulty to fix on the point where it ceased to be Druidism, and from which onwards it could be said to be Christianity in any restricted sense of that term. “The gods or heroes,” writes M. J. Loth, “who were not too much compromised in the pagan Olympus, or whom it would have been hopeless or dangerous to blacken in the minds of the Christianized Breton populations, were generally converted ; and in Wales passed over to the ranks of the Saints.

¹ *Ut supra*, p. 353.

² *Hibbert Lectures*, 1886, p. 224.

The list of them is thus, too, interminable."¹ "The legend of St. Collen, who gave his name to Llan-gollen in Denbighshire, and to Lan-golen near Quimper in Brittany shows that it was not without labour that the Christian priests succeeded in blackening the ancient god Gwynn son of Nudd in the minds of the Welsh." But his name became at length equivalent to "the devil."²

St. Patrick "raised the Christian Altar by the side of the Pillar," writes Lady Wilde,³ "his mode of action was full of tact. He did not overthrow the pagan rites, but converted them to Christian usages."

Sven Nilsson's view is also straightly to the point :

"Every religious change amongst a people is properly speaking only an amalgam of diverse religions. The new one, whether introduced by force of persuasion or by fire and sword, cannot at one go tear-up out of the mind of the people all the tenuous and multiple rootlets that the preceding religion had sent forth. It requires generations without number, perchance thousands of years, before that can be completely effected. And that is why the study of popular legends and superstitions is of such importance."⁴

Pope Gregory the Great, writing to the Abbot Mellitus, approved of St. Augustine's (circa 600 A.D.) not interfering needlessly with the leanings of his English pagan converts. He was to destroy no old temples, but, if solidly constructed—that is, if they were worth the trouble—to consecrate them as Christian churches; to permit worship on the old lines, but under new names; or, if he removed the idols from the heathen altars, he was not to destroy the altars themselves, because the people would be allured to frequent the Christian ceremonies when they found them celebrated in places they had been accustomed to revere. As the pagans practised sacrifices, and afterwards partook, with their priests, of the sacrificial flesh and offerings, Augustine was merely to prevail on them to immolate their victims near the churches, and was there to allow them to hold their festive meals for the love of the good God, and to drink in honour of him who creates and gives all things, in the huts they were accustomed to make round the temple with tree-branches.⁵

The other St. Augustine (the Father) had also written earlier that temples are not to be destroyed, nor idols smashed, nor sacred groves cut down, but better was to be done by converting them, like their worshippers, from sacrilege and impiety to the uses of the true faith.⁶

In A.D. 529 the last temple of Apollo remaining in Rome was

¹ *Les Mabinog.* 1889, i, 12.

² *Ibid.* 253.

³ *Ancient Cures, Charms, and Usages of Ireland*, 1890, pp. 86, 88.

⁴ *Age de la Pierre*, 3rd ed. Paris, 1868, p. 249. ⁵ Bede, i, 30; Greg. *Epist.* ix, 71.

⁶ Cum templa, idola, luci . . . in honorem Dei convertuntur; hoc de illis sic

turned into a cloister.¹ In 389 the Serapeum of Alexandria had been razed, and all the metal statues melted in Egypt for the uses of Christian worship. A portion of the buildings of the East were converted into churches. This policy did not prevent the ancient recourse to augury by Christian Consuls in the 5th century.²

Witness too the conversion of Christian churches and cathedrals into mosques by the Moslem, almost solely by the mere addition of a minaret (see p. 276 *infra*)—the chief quarrel thus being merely as to the *form* of the tower, and both faiths considering a tower indispensable ; which is an important consideration in favour of my cosmic theory.

To claim all the strange and almost unique ancient Irish church ornamentation as a pure and sudden early Irish Christian eclosion would be counter to all other religious or architectural evolutions. And besides, all the elaborate and sometimes marvellous decorative stone-carving of the Towers and the churches, when peculiar, has no Christianity in it, as an examination of Petrie's own fine drawings makes obvious. His theory left no room in time for the growth of a so advanced and remarkable type and style ; according to his conclusions, the Round Tower must have issued *totus teres atque rotundus*³ from the brain of some early Christian builder.

Isidore, writing in the early 7th century, said *Turres vocatae quod teretes sint et longae ; teres enim est aliquid rotundum cum proceritate, ut columnae* ;⁴ and, one might add, the limbs of Phyllis.⁵ And Festus, some 500 years before, said *teres* meant that which is in longitudine rotundatum, as Nature furnishes us asseres, which must here be understood as timber, straight tree-trunks, fir-poles. The meaning given by Festus is most classic ; and the connexion of the tower, the pillar, and the tree is not to be missed here. But *teres* is always referred to *tero* (rub, here plane?), and *turris* (*τύρρις*) is put with AngloSaxon *torr* = rock. *Tor*, says Skeat, is in Devonshire a Celtic word for a conical hill, and it is so used in Limerick for Tory-Hill (see Tory-Island p. 267). This seems to supply a name-connexion between the axis-tower and the heavens-mountain.

See too the very curious fact about the earlier pagan and the later *quod de hominibus, cum ex sacrilegio et impiis in veram religionem convertuntur etc. Ep. ad Public, 47.*

¹ Lassaulx, *Untergang des Hellenismus*, 144, 148.

² Salvian, *De Gubern. Dei*, vi, 2.

³ *Horatius* : Quisnam igitur liber ? *Davus* : Sapiens, sibi que imperiosus ;
quem neque pauperies neque mors neque vincula terrent ;
responsare cupidinibus contemnere honores
fortis ; et in seipso totus teres atque rotundus ;
externi ne quid valeat per leve morari,
in quem manca ruit semper Fortuna. (Hor. *Sat.* vii, 2. The imagery is cosmic.)

⁴ *Origines* xv, 2.

⁵ Hor. *Odes*, ii, 4.

Christian sacred vessel, the capsa, cista or turris, being in the form of a tower ("The Arcana").

Petrie admittedly¹ chose his conclusions from among those which had already been separately advanced by Molyneux, Ledwich, Pinkerton, Sir W. Scott, Montmorenci, Brewer, and Otway. Among the theories rejected by Petrie are the following: that the Irish round towers were astronomical observatories, that they were of Phœnician origin, and that they were used by the Druids to proclaim festivals. If a pre-Druidical origin be supposed for the form of these towers, it is not unlikely that the sun- and tree-worshipping Druids may have annexed them; or that the towers may have descended to the Druids in the ordinary course of that evolution in which sun-worship at length outshone and extinguished heavens- and Polestar-worship. The stone-worshipping Phœnicians may or may not have been connected with the pillar-towers—see for instance what is said about their temple-columns, pp. 237, 244 *supra*—and it would not be far wrong perhaps to call the towers star-worshippers' "observatories," in a religio-astrological rather than in the scientific-astronomical acceptation. But these points are of course of the very most speculative character, although they fit themselves easily into the argument. Then again, as to the "beacon" and "observatory" uses, it seems conceded that the four top windows just under the conical roof of the Round Tower look N. S. E. and W. "There are almost always four placed at opposite sides in the top story," stated Lord Dunraven,² "and generally so as to face the four cardinal points of the compass. There are only two in the top of Temple Finghin, and there are five in the upper story of Kells [four, p. 20], and six in that of Kilkenny." [There are six also at Kilmacduagh, p. 17.] Lingard³ said lights were kept burning during the night in the New Tower at Winchester, which, as we learn from Wolstan, consisted of five stories, in each of which were four windows illuminated every night, looking towards the four cardinal points. I fail however to see the connexion between the illumination of the windows and their cardinal pointing; the two facts seem to be perfectly independent in effect and in intention.

As to Petrie's watch-tower hypothesis, it may be noted that Zephath, the

¹ *Ut supra*, pp. 3, 118.

² *Notes on Irish Arch.* ii, 151, 2, 17.

³ *Anglo-Saxon Churches*, ii, 379, and see Petrie *ut supra*, 374.

name of the Canaanite city in *Judges*, means a watch-tower; so does Zepho the son of Eliphaz (strong Êl) in Genesis xxxvi; and the god Baal-Zephon or Tsephon is simply Lord of the North; just as Baal-Shemain is Lord of Heavens, Baal-Hamon Lord of Hosts, and Baal-Tamar Lord of the (date-palm?) Tree.¹ We must clear our minds of the degraded vulgar idea that Baal is the Sun. Baal-Risheph was the Sun-god.

There is another well-known occult theory of the round-towers—the phallic (Petrie, p. 4) which could be shown to be compatible with the main theory which is now here diffidently but advisedly advanced. The accessory significance of the ever active fashioning generative energy was anciently attendant upon and concordant with the world-axis conception; at times the two run parallel, and again and again they converge and coalesce. And both are embodied in the rank, attributes, and symbols of the supreme Egyptian Ptah (see p. 66 *supra*), to whom I lay claim as a Polar deity. Petrie (p. 106) said that this phallic theory “is happily so absurd and so utterly unsupported . . . that I gladly pass it by without further notice.” But this obiter dictum did not dispose of the question. (See also pp. 199 and 240 *supra*.)

Since Petrie's time, the third Lord Dunraven has, following up a sort of theory of Viollet-le-Duc's about the Northmen in France, posited that as the Round Towers “are first mentioned in the annals of Ireland in the 10th century, it would seem that they were erected for protection of the churches in consequence of the first attacks made upon the churches in the 9th century.” The consideration of this subject is pursued in the “Concluding Essay”² of Lord Dunraven's superb *Notes on Irish Architecture*, for which every Irishman, antiquarian or not, may well be grateful. The value of the photographs of these departing monuments which the *Notes* contain cannot be over-rated: and it is to be hoped that they will continue to exhibit promise of permanence. The arguments for this theory need not detain us; but the tables of dates, in the 10th and previous centuries, are noteworthy. The *defensive* value, quâ the adjacent little churches, of these tapering isolated towers, which have an internal diameter at the base of only from 7 ft. 10 in. to 10 ft. 2 in. must be viewed as extremely dubious.

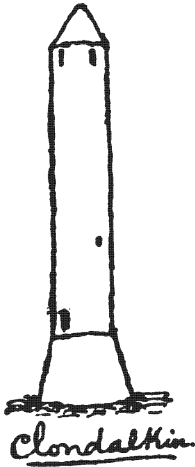
By the way there *is* a low “military round tower” at Aghadoe near a true round tower. It is like “a circular Norman keep of the 13th century,” is 21 ft. in diameter inside, and its walls are 6 ft. thick, while those of the true round towers are 3 or 4 ft. There are three more “military” towers known-of in Kilkenny, one in Waterford, and one in Wexford.³

Lord Dunraven, although using the terms belfry and “cloicthech” throughout his work, seems to have abandoned the belfry theory, thus: “Viewed as simple belfries and no more, they would appear as poor conceptions and failures in design;” and he quotes with approval Dr. Lynch's *Cambrensis Eversus* (ii, 191)

¹ Rev. W. Wright's *Empire of the Hittites*, 76.

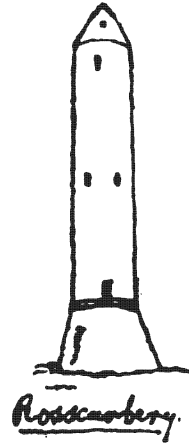
² pp. 181, 182, the map, and *passim*.

³ *Notes*, ii, 35, 36.



of the time of queen Elizabeth :
 "In course of time the custom
 was introduced of hanging bells
 in the top of them, and using
 them as belfries."¹

Here are tracings from
 Petrie (p. 363) of his typi-
 cal outlines of the Round
 Tower, for which purpose
 he chose the examples at
 Clondalkin and Rosscar-
 berry.



THE theory which I venture to advance is that the Irish Round Towers, as well in their *form* as in some other points connected with them, are a survival of an extremely ancient heavens-worship, and a symbol of the mighty axis round which the heavens, the universe, seemed perpetually and stably to revolve; and at the Northern end, the summit, of which the Most High, the Motionless, the Swayer, the Polar deity of the universe had his awful abode.

And I further hazard the opinion that the Irish pillar-stones were minor analogous sacred emblems.

Let me then first endeavour to show that it is not difficult to demonstrate the leading importance of a mythic Cosmic Tower in Irish legends of the most archaic class.

Under the heading of "The Wheel" will be given an Irish

¹ *Notes*, ii, 163, 170, 171.

Ship and Axis myth. Another form of it is in the *Historia Brittaniam* of Nennius. Nimeth, sailing with his 30 keels, sees a glass Tower in the centre of the Ocean with men in it who never answer when spoken to. All the boats attack the Tower, and all are wrecked.¹ This was otherwise called Tor Conaing or Conaing's Tower, in Tor-y island or TorInis = Tower-island, which was at last demolished by the 30,000 children of Nemed. Tower-island is of course a figure for the Earth on the Tor-axis; which gives a most respectable lineage to the high old tories.

Considering that my proposed identification of Crete with the Earth, p. 138, was written after the above suggestion that Tor-inis also = the Earth, I confess I find it somewhat strange to come across the following in D'Arbois de Jubainville: "this island, Tor-inis in the Irish narrative" [of the Tower of Conann] "is Crete in Athenian fable."² And I shall now add further that I think we must trace a Cretan tower-goddess in Turô (see also pp. 136 and 285) who is consort both of Poseidôn and of Krêtheus; that is the axis extends from Earth to Cosmic ocean (see p. 137).

M. d'Arbois also views the tower of Bregon as a second edition of the tower of Conann; but as he places it in the land of the dead³ (read the inferior hemisphere?) we must I think see in this doublet a dual tower, like the dual pillars here already treated of. The tower of Conann is also reproduced, he considers, in the above tower of glass told of by Nennius, and M. d'Arbois identifies that again with the tower, *τύρρις*, of Kronos,⁴ which I have here (p. 191) claimed as the Earth-axis.

The wicked sorceress Cluas Haistig lives in an enchanted tower in mid-sea, which keeps ever turning.⁵ Here we even have the cosmic rotation. Up this tower the thief-climber swarms—a clear variant of Jack and the Beanstalk.

One of the earliest leading events in Irish Myth is the mythic defeat of the divine Fearbolgs by the equally divine Tuatha De Dananns, on the plain of the Fomorian tower, Muigh-tuireth (or Magh-tuireadh = Moytura) na bh Fomorach. The Fomorians were the ocean-giants of the North, of Lochlann. Now here is a mythic plain of a mythic tower, which I theorise to be but another

¹ Rhŷs's *Hib. Lects.* 263, 262, 584.

² *Cycle Myth. Irl.* 103.

³ *Cycle Myth. Irl.* 230.

⁴ Pindar *Olymp.* ii, 70.

⁵ *Folk and Hero Tales of Argyllshire*, 1890, 451.

of the endless cosmic symbolisings of the plain of the heavens and its tower-axis of the universe. This great battle of the war-in-heaven has, like its parallel of the Seven against Thebes, a doublet in the second battle of Moytura between the same powers, Seven years afterwards. Nuadha Silverhand (*airgeat-laimh*) and Lugh Longarms (*lamh-fada*) and Balar Evileye or Mightyblows are of course divine powers; and the battle takes place on the eve of Samain (*Baal-shemain*=Lord of heavens) our All-Hallow'een. The Irish divided the year by Beltane, 1st of May, and Samain (also Samhuin, *pron.* Savin or Sowan) 1st November; which last the Christian church has succeeded in sinking in the feast of All-Saints. Thus the hosts of heaven fought in their war-in-heaven on their festival, which again commemorated the event. Balar of the Eye (of heaven) is also commemorated to this day by the high tower-like rock or *Tor môr* (=Great Tower) in Tory Island, which is called Balor's Castle.

A very fine and important Irish legend, which is in brief in the Book of Lecan, and has been translated by O'Curry in the *Atlantis* and by Dr. Joyce,¹ is that of the three sons of Tuireann whose name obviously indicates a Tower, that is as I theorise an Axis, power. The three sons of Tuireann kill Cian, a De Danann the father of Lugh, the Lochlanns invade Erin and are defeated, and a fabulous series of Eric-fines are laid on the triad. They have to fetch the Three Apples of the garden of Hisberna; the magic Pig's skin of Tuis of Greece; the Spear with the blazing point; a chariot and horses that travel as easily over sea as over land; the Seven pigs of Asal (*Norse?*) the king of the golden Pillars; a hound-whelp called Failinis (*Erin* is called *Inisfail*) belonging to the Northern king of Ioruaidhe (which seems a *wheel* name); the roasting-spit of the thrice fifty women of Fianchaire (*white-rock?*); and finally the triad have to shout thrice on the hill of Miodhchaoin (*miodh*=mid, centre) in the North of Lochlann. During their quest they sail in an enchanted Canoe which is clearly a variant of the good ship *Argo*.

Now all these are "properties" in celestial Cosmic Myths, and the whole of the exploits of this Tower, this Axis, triad are of a similar character. The Eric-fines are laid on them, too, in Miodh-Chuarta, Mid-court, the central heavens-palace of Tara (also a hill

¹ *Old Celtic Romances*, 1879, p. 37.

or tower name). Brigit, the mother of this triad is made a goddess by d'Arbois de Jubainville; and she was daughter of Dagde (= good god) whom he holds to have been a supreme deity.¹

In a Gaelic story,² a king promises his daughter and two-thirds of his kingdom to anyone who can get her out of a turret which was aloft, on the top of four carraghan towers.

I just note here in addition the following passage from the Book of Lismore, apparently about the Saint Bridget, who succeeded the same-named goddess:

She was one night there after nocturns praying, when appeared to her the churches of all Ireland, and a tower of fire from each church of them unto heaven. The fire that rose from Inis-Cathaig was that which was greatest of them, and was brightest, and was straightest unto heaven.³

Here, it is submitted, I have given quite sufficient *prima facie* evidence of the leading position of the Tower among the radicals of the oldest Irish myths, and an ample suggestion of the symbolic importance of the Tower in pre-historic legendary Ireland.

Cæsar, in a much-used passage,⁴ identified the chief god of the Gauls with Mercurius. That this was done generally may be deduced from Gallo-Roman inscriptions, and one of these is a dedication *Mercurio Touren [o]*.⁵ Bearing in mind my (proposed) identifications of Mercury (p. 53) as an axis-god, and of the tower with the axis, I suggest that we have the name of this Celtic god in the Irish Tuireann just mentioned (see also p. 286).

Having thus dealt with the Irish mythic Cosmic Tower, let us return to the minor though doubtless older symbol of the upright stone, whether in myth, legend or chronicle.

And first let me refer to Petrie for descriptions of the "obeliscal pillar-stones so numerous in this country."⁶ The word *gall* was explained in Cormac's tenth-century Glossary as primarily the name of these standing stones, coirthe cloice, or pillar-stones; and all over Munster, where they are very common, the word *dallàn*, said to be a corruption of *gallàn*, a diminutive of *gall*, is still used for them.

¹ *Cycle Mythol. Irl.* 372.

² Campbell's *West-Highland Tales*, iii, 265.

³ Mr. B. MacCarthy's translation in *Academy*, 31 Jan. 1891, p. 114.

⁴ *De bello Gall.* vi, 17.

⁵ Brambach, *Corp. inscr. Rhenarum*, No. 1830.

⁶ *Ut supra*, p. 8.

See pp. 147, 134, where an effort is made to connect dallàn with the French dalle and the place-name Μάγδαλα, as well as with DaiDalos. No Celtic scholar seems to connect dall with the first syllable of *dotmen*. May it not be doubted that dall is only a "corruption" of gall? However, I find no place-names in Ireland containing dall or dallàn, unless it be the ancient Northern Dalriada or Dalaradia.¹ The names Dalgan, Dalgin, and Dalligan are brought from dealg a thorn, which word may however be cognate with dall.

The name Dallan Forgaill is found connected with Finn's name in Irish myth, in the Leber na h'Uidhre. It is said to be the name of a 6th-century disciple of Columba's.² Heimdall in Norse mythology may mean straightly Home-stone? (Icelandic, heima home, heimr abode village. Danish hiem, Swedish hem, Gothic haims village.) Of course the home-stone is the central hearth-stone, (see p. 280 *infra*). Compare Svegder seeking Godheim in a stone p. 117 *supra*. The dwelling of the god Heimdallr (home-stone-er?) is actually called HiminBiörg (heavens-rocks) which seems to clench the proof of my case as to heim-dall (see "The Rock of Ages").

The word coirthe (pronounce, corha) is also still well understood, but is applied to a larger standing-stone, such as that on Cnoc a Coirthe, the hill of the pillar-stone, in Roscommon.³

These words have given names to a great number of places in Ireland, such as Glencar, Drumnacarra; Gallane, Drumgallan, Aghagallon, Kilgullane; Cangullia, Gallagh. There is another word for a standing-stone, liagàn (pron. leegawn, a diminutive of liag a flagstone) and it has also given such place-names as Leefane, Liggins, Ballyegan, Tooralegan, and so on.⁴

All tradition of the early significance of the dallàn has, like that of the round towers, long since departed, and the enquiries of the *enfant terrible* now often elicit no more from his Irish nurse than that such stones were put up in the fields for the cows to rub themselves to. Even so long as nine centuries ago, Archbishop Cormac (McCullenan) explained their name *gall*, which is a rock or stone, as having arisen because the Galli first fixed them in Ireland. I propose to consider them as cognate emblems with the round towers; relics of the adoration of an axis or Polar deity, and of the stone-worship from which that cult cannot be disjoined.

¹ Dr. P. W. Joyce the able translator of the delightful *Old Celtic Romances* has kindly furnished me with the following note: "Dr. Graves in his *Essay on Ogham* throws out the suggestion that *dallan* is the original and *gallan* a corruption—on this ground, that pillar-stones were often set up to mark boundaries, and that they are called *aallan* from *dal* a division" (Letter of 12th December 1891). Of course I say on this that the word *dal* as a division followed from the sense of *dal* the holy stone, set up to taboo the boundary.

² *Folk and Hero Tales from Argyllshire*, 1890, 428.

³ Petrie, *ut sup.* 19.

⁴ Joyce's *Names*, i, 342 (4th ed).

A passage from the "Leabhar na h-Uidhre" clearly proves that stone-worship was, when that very ancient book was composed, still considered to have prevailed in Ireland in the third century.

A great king of great judgements assumed the sovereignty of Erin—Cormac, son of Art, son of Conn the Hundred-fighter. Erin was prosperous in his time, because just judgements were distributed throughout it by him; so that no one durst attempt to wound a man in Erin during the short jubilee of *seven* years; for Cormac had the faith of the one true God according to the Law; for he said that he would not *adore stones* or trees, but that he would adore him who had made them (Petrie, p. 98).

Conn the Hundred-fighter is said to have been hard at work making his "century" circa A.D. 160; his death is put in 190. And Cédcahach means hundred-fighter, antagonist of a hundred, and not "of the hundred fights," as it is generally rendered.¹ The British Cadwallader (*cead-balladoir*, hundred-beater) is a synonymous title.²

In Irish myth, *Ecca* (*Eochaidh*=horseman), who appears to be a parallel to the centaurs, departs from *Mumha* with his brother *Rib* and ten hundred of his people towards the North, until by the advice of their druids they separate at the Pass of the Two Pillar-stones (see p. 255 *supra*), whence he goes onwards to the heavens-palace, *Brugh-na-Boinne*, the home of *Angus MacIndoc* (see p. 228 *supra*). One of the three venomous hounds overtakes *Diarmait* and *Grania* at *Duban's* pillar-stone.³ In his Pursuit of the *Giolla Deacair*⁴ (*lazy gillie*), a clear horse-god, *Diarmait* comes to a vast rocky cliff smooth as glass, and towering into the clouds. Having climbed it with the aid of his two long deadly spears, he sees on a vast flowery plain a great tree laden with fruit and surrounded by a circle of pillar-stones, while one tallest stone stands in the centre near the tree; and by this great stone is a large round spring-well from the centre of which the water bubbles up and flows away over the plain in a slender stream.⁵ Here is the *Axis-pillar* close by the *Axis-tree*, and the *heavens-river* flowing, as in all mythologies, from the same central supreme spot. We have some of the same properties in the Welsh *Owein* legends.⁶

D. O'Sullivan very properly remarked that the Irish holiest

¹ Dr. Joyce's *Celtic Romances*, 409, 418.

² D. O'Sullivan's *Poésies des Bardes*, Paris, 1853. p. 46.

³ Dr. Joyce's *Celtic Romances*, 1879, pp. 98, 310.

⁴ First translated by Dr. Joyce *ut sup.* pp. 223, xv.

⁵ *Ibid.* p. 247; *Rhŷs's Hib. Lects.* 188.

⁶ *Loth's Mabinogion.* ii, 10, etc.

wells have near them an old oak, or an upright unhewn stone, round which (here he quotes Charles O'Connor's third letter signed "Columbanus") the devotees go on their knees three, six, or nine times.¹ Petrie (p. 115), endorsing Dr. O'Connor's view, stated that "to this day the word used for a pilgrimage by the common Irish is *aillthre* . . . a word composed of *ail* a great upright rock or stone, and *itriallam*, correctly *triallam*, to go round." But surely, on the analogy of the Latin, *-ithre* is cognate to *iter* (from *ire*) a journey?

Dr. Joyce² says that *ail* = stone, and Mr. E. R. Wharton³ puts *ail* and Lithuanian *âla* rock with *lâas* stone. There is also *ail* (= *fail*) rock cliff precipice. From *ail* came *aileach* a round stone fortress, the name of the stronghold of the Northern HyNeill on a hill four miles from Derry (see Ordnance memoir of Templemore parish). It is still called Greenan-Ely (= *grianan-aigh*, stone-palace), and has three concentric ramparts encircling a round cashel of cyclopean masonry.

Merlin, according to Geoffrey of Monmouth,⁴ transported by magic the pillar-stones of the choir (*coirthe*?) of Giants—*chorea gigantum*—which stood on the "Killaraus Mons" in Ireland, and set them up in the same order at Stanheng, Stonehenge. Now Giraldus Cambrensis⁵ says of Meath, the fifth the central province of Ireland, that the *Castrum Nasense* (of Naas), a mass of prodigious stones, was called the *chorea gigantum*, and that the stones had been brought by the giants from the ends of Africa; and that the *Castrum of Kilair*⁶ was called the stone and umbilicus of Hibernia, as if placed in the midst and middle of the land, *medio et meditullio*. (To this I return under the head of "The Navel.")

The *gorsedh* or court under the authority of which an *Eistedhvod* is still held takes place in the open air, a circle of stones being formed, with a bigger stone in the middle; and a druid still presides.

The Kilair stone above mentioned was very big, and was cursed by St. Patrick.⁷ At Mag Slecht was the chief idol of Ireland, called *Cenn Cruaich* (Moundchief), covered with gold and silver, and twelve other idols about it covered with brass. St.

¹ *Poésies des Bardes*, Paris, 1853, pp. 91, 92.

² *Irish Names*, 1st series, 4th ed. pp. 292, 409; 2nd series, p. 2. ³ *Etyma Græca*.

⁴ *Hist.* viii, 9 to 12; iv, 4.

⁵ *Topog. Hibern.* ii, 18; iii, 4.

⁶ San-Marte's Nennius, p. 361, and Camden. Loth's *Mabinog.* ii, 297.

⁷ Rhŷ's *Hib. Lects.* 192, 200, 208.

Patrick shook his crozier (see *Lituus*) at them, and the main idol "bowed westwards to turn on its right side, for its face was *from* the South" [that is, *to* the North?] "to wit, to Tara." The other twelve were swallowed-up by the earth to their heads. These must also have been stones, and perhaps the most important of such stones generally were so ornamented and enriched; as were the *Baitulia*, which were dressed-up, like many human idols of the gods, with clothes and ornaments which varied with the feasts,¹ as altar-vestments do to this day. *Damascius*² mentioned the *baitulos* enveloped in its veils. A coin of *Uranus Antoninus* shows the *Emessa* stone of *Elagabalus* covered with an enriched envelope, of metal apparently, and topped by a pointed crown with a sort of curtain or mantle of stuff round about. Coins which give the *manapsa* or stone of *Artemis* at *Perga* in *Pamphylia* evidently figure a metal bell-like cover. We see similar metal coverings, showing only the face and hands, on Russian and Greek church-pictures to this day.

The rock or pillar-stone of *Cnámchoill* (*Cleghile*) near *Tipperary* was a fragment of the 'Wheel by means of which *Simon Drui* sailed in the air. *Mog Ruith* and his daughter, a great Druid and Druidess of *Valencia*, were pupils of *Simon Drui*, and the daughter brought this fragment to Ireland. This strange and striking junction of the Pillar and the Wheel is of first-rate significance in this *Inquiry*. It is fully dealt-with under the heading of "The Wheel" in Vol. II. There also the Welsh goddess *Arianrhod*, Bright-wheel, is treated of.

In a legend in the *Book of Leinster* (*Méscá Ulad*) *Trisgatal* the strong man of *Ulster*, that is the extreme North, pulls out of the ground the pillar-stone which all the *clanna Degad* cannot move.³ Here we obviously have a doublet of *Arthur's* magic sword, and both are symbols of the axis.

Petrie admitted indeed,⁴ in the case of the pillar-stone of *Kilmalkedar*, that it

may have been originally a pagan monument, consecrated to the service of Christianity by inscribing on it . . . the name of the Lord. . . . It was not unusual for the Irish apostle thus to dedicate pagan monuments to the honour of the true god.

This admission however scarcely contains a concession of the argument I am here seeking to develop.

¹ *Rev. numismat.* 1843, p. 270, etc. (Ch. Lenormant).

² Bekker's ed. p. 348.

³ *Folk and Hero Tales of Argyllshire*, 1890, 446.

⁴ *Us supra*, p. 132.

The Royal Society of Antiquaries of Ireland visited in 1890 Glencolumbkille in Donegal, where they found "some forty stones scattered up and down the valley, which are penitential 'stations' to this day. Some of the pillar-stones are finely carved with figures and the usual interlaced Irish patterns. On the slope of Glen Head, which rises perpendicularly from the sea to a height of 800 feet, is a holy well with a cairn of stones left by devotees, and some ruins with a large stone called St. Columb's Bed. This is kissed as a cure for all kinds of diseases, and is the last spot visited in the penance."¹ The words penance and penitential are somewhat inaccurate here, I fancy.

I must insert here the Pelvan or Pierre levée, which Littré described as une "pierre longue dressée perpendiculairement en forme de pilier (Basbreton peulvan—*peul* pilier, *man* figure). I find the term "Pierres fites ou levées" in the *Hist. Litt. de la France* commenced by the Benedictines (xx, 623). Fites = fites fixtes?

Upon the general subject of stone-worship, the Reader must be requested to refer back to the Section which deals with Bêth-Éls and to the Index. Here can be set down only a few facts which seem to connect themselves more closely, from the historical point of view, with stone-worship in Ireland.

There still remain certain Irish pillar-stones with circular artificial holes, through which (whether originally so or not) faith was in later times plighted between persons who grasped hands through the opening. This "hand-fasting" through a pillar was known in Orkney as a "promise to Odinn," so late as 1781.²

In the 7th century St. Eloi forbade Christians to pray at pagan shrines (*fana*) or stones or wells or trees.³

In the 8th century Charlemagne and the Councils had to fulminate against the worship of stones wells and trees, and the Saxons still worshipped wells and trees in the 13th century. The Council of Leptine (743) forbade oblations to be made on stones called fanes of Jupiter and Mercurius; and the Councils of Arles, Tours, and many synods, and the capitulary of Aix-la-Chapelle in 789, renewed these prohibitions.⁴ Up to this present century there were stones on the banks of the Lot which the French peasants oiled and decked with flowers, believing that if they could do so undetected they would be cured of or preserved from the fever.⁵ The bishop of Cahors had one of the stones destroyed (see also p. 126 *supra*).

¹ *Athenæum*, 20th Sept. 1890, p. 393.

² W. G. Wood-Martin's *Rude Stone Monuments of Ireland*, 1888.

³ De Baecker *Relig. Nord France*, 301, 316, 317.

⁴ *Capitular Caroli Mag.* i, 150, and Du Cange.

⁵ C. Cature: *Hist. du Quercy*, i, 5.

Selden's *De Dts Syris*¹ (which Prof. W. Robertson Smith² says is by no means superseded by the *Phœnicier* of Movers) cites Rabbi Nathan as mentioning the fani Merkolis or fanes of Mercurius which were simply three stones placed, unus hinc, alter illinc, tertius super utrumque—dolmens in fact (see p. 254), as we now catalogue them. Another rabbi, cited by Drusius, called them simply Mercurii. Prof. W. Robertson Smith³ has also pointed out how, before the time of Mohammed, the greater gods of the Arabs had to a large extent become anthropomorphic, or were represented at their sanctuaries (if not worshipped as images of human form) by a simple pillar, or by an altar, of stone; sometimes by a sacred tree. My suggestion would be that these Arabian pillar-stones were originally erected to the supreme heavens-deity alone; but all the leading gods were central, and they all subdivide in time, to meet the subdivision of their worshippers. There is a sufficiently remarkable connexion between this Arabian record and that which has already been adduced (p. 271) as to Cormac the grandson of Conn forswearing the worship of stones and trees; and it even renders the theory of a Phœnician connexion with the Irish pillar-stones some what less unlikely.

So far as to the Irish pillar-stones; but the attentive Reader will have already detected in the Section dealing with "The Pillar" (pp. 204 to 207) that it is almost impossible to draw a hard and fast line of demarcation between the sacred pillar and the sacred tower. The solid pillar becomes hollow, the hollow pillar becomes a chambered pillar; and that again differentiates into the tower. I shall even submit that the Irish Round Tower, as so fully and minutely described and depicted by Petrie's master hand, would in any attempt at a rigidly scientific classification naturally fall nearer to a category of chambered pillars than to one of towers, as we now employ the latter word. This is amply clear from their high-up door, which was to hinder rather than to afford access; their interior exiguity; and the doubt, in most if not in all cases, as to how their stories, floors, and stairs were adjusted.

The height of the doors above the ground outside is generally 13 ft., though the door at Scatterry is on the ground. At Lusk the doorway is 4 ft.; and in others 8, 11, and 13 ft. above the exterior level.⁴

Attention must again be drawn to the minar at Gaur (p. 207 *supra*) of which Fergusson said it looked "more like an Irish round-tower than any other example known"; and that also has the elevated doorway. One other close parallel can be added from Petrie himself (p. 29), which does more than suggest a connexion between the pillar-tower, the pillar-stone, and the worship. Lord

¹ C. Cature: *Hist. du Quercy*, ii, cap. 15. ² *Relig. of Semites* (1889), pp. ix, 437.

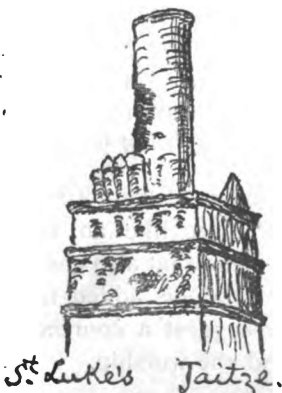
³ *Kinship and Marriage*, 207.

⁴ Lord Dunraven's *Notes*, ii, 23, 150.

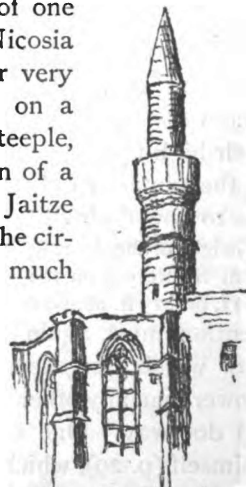
Valentia, in his "Travels in the East Indies," described the two round towers one mile North-west of Bhaugulpoor. He was much pleased at sighting them, as they resembled the towers of Ireland; but they are a little more ornamented, *the door about the same height from the ground.* There was no tradition concerning them, but the Rajah of Jyenegar considered them holy, and had built a small shelter for the great number of his subjects who annually came to worship there. The early Christians can scarcely have had aught to do with these particular Indian pillar-towers, which are those near Bhagalpur that the Jains still frequent for pilgrimage and worship. Indeed Petrie wrote¹: "I am far from wishing to deny that a remarkable conformity is to be found between many of the Round Towers, whether Christian or Mahomedan, noticed by travellers, and our Irish towers."

On the lower or square part of the stambhas or solitary pillars of the Jains of southern India, says Fergusson,² as well as on the pillars inside the temples at Moodbidri and elsewhere in Canara, we find "that curious interlaced basket-pattern which is so familiar to us from Irish manuscripts or the ornaments of Irish crosses. It is equally common in Armenia, and can be traced up the valley of the Danube into central Europe." Of course this last bit is only one of Fergusson's "views," and need not be conceded more than its due modicum of weight.

To show (see p. 263) how the Moslems sometimes add the round minaret, here is a rough sketch of one at the Haidar Pasha mosque in Nicosia (St. Katherine's church); and another very strange example of a ruined minaret on a ruined church-steeple, a fine specimen of a campanile, at Jaitze in Bosnia³ "The circular plan was much



St. Lukes Jaitze.



Aya (Ayca) Katerina Jami

¹ *Ut supra*, p. 30.

² *Indian Arch.* p. 277.

³ I. de Asbóth's *Bosnia and Herzegovina*, 1890, p. 421.

used by Moslem races for their minarets," says the *Encyclopædia Britannica*.

"Round towers *wider* and *lower* than the Irish appear to have been built by many prehistoric races in different parts of Europe. Many examples exist in Scotland, and in the islands of Corsica and Sardinia. They are called brochs in Scotland, and seem to be the work of a pre-Christian Celtic race."¹

The church of Bramfield in Suffolk has a detached round-tower which stands some distance away from the church.² There are many round-towered churches in this quarter of England, as for example at Mettingham, Haddiscoe, Watton, Fritton, and near Cromer (Norfolk), and Bungay (Suffolk). The country-people have a tale that these round-towers were the casings of wells before the deluge, which succeeded in washing the land away, leaving the circular stone-work standing.³ But this is too obviously not a legend but a rough "sell," of the "thing to make a fool ask" description. The *Encyclopædia Britannica*⁴ briefly asserts that these round towers, which are at the West end of churches in Norfolk Suffolk and Essex, are "Norman"; which does not help us too much. All the Irish round-towers stand a little to the N. or N. W. (points not accurately stated or ascertained) of the churches near them.⁵

The round Towers covered with a dome, which exist in the island of Sardinia (see p. 284) are also attributed to an unknown archaic race, says Colonel Hermant of the French Artillery, who seems to have encountered a somewhat similar tower in Algeria (dans le Sud Oranais), terminating in a rounded and massive capping (coiffée d'une calotte arrondie et massive).⁶

Lord Dunraven⁷ gives authentic particulars and sketches of a great number—some two-and-twenty—continental round towers,

¹ *Enycl. Brit.*, citing Anderson's *Scotland in Pagan Times* (1883) and *Scotland in Early Times* (1881).

² J. J. Hissey's *Tour in a Phaeton*, 1889, p. 152.

³ *Ibid.* 153, 175, 177, 185, 189, 225, 271.

⁴ xxi, 22 (9th ed.)

⁵ Lord Dunraven's *Notes*, ii, 23, 152, 154.

⁶ Académie des Sciences, 8th Dec. 1889.

⁷ *Notes*, ii, 148, 156, 162.

none of which however has any exact typical resemblance to the Irish towers, except in a common roundness, and in the conical tops of some; and both those facts are of leading symbolic importance.

The divine companions of the great Mexican deity Quetzalcoatl raised mounds or pyramids of stones and bricks, and they gave their pillars the form of serpents, not an infrequent Irish middle-age ornamentation. Quetzalcoatl himself invented (that is, of course, created) the tower absolutely round and without angles, which, says M. Eugène Beauvois, "has such a curious parallel in gaelic lands."¹

Round towers some 33 feet high, and half that diameter, have just been discovered by Mr. J. Theodore Bent at Zimbabwe in Mashona-land. This is where he found the soapstone poles or pillars, with the birds on top. (See "Divine Birds" in Vol. II, and Proceedings of the Geographical and Anthropological Societies, May 1892.)

Petrie says² that the Irish round towers "are finished at the top with a conical roof of stone which frequently, as there is *every* reason to believe, terminated with a cross formed of a single stone." It does not appear that he adduced one single reason for this belief. If he has, the passage has escaped my very careful reading. One might with equal apparent probability suggest that the roof was terminated with "a round ball stuck on a spike" like those "buildings of the Pollygars of the Circars of India" mentioned in Pennant's *View of Hindoostan* (ii, 123), which buildings are "of a cylindrical or round-tower shape, with their tops pointed at the summit. One is inclined to claim as Cosmic this ball on a spike, that is the sphere transpierced by its axis; and much will be said later on (see Index) as to the important symbolism of this conical roof-cap. (See also what is said of the Egyptian benben at p. 199 *supra*, and of the phalæ at p. 240.)

With reference to this "ball on a spike," the wooden "rattles" used by "sorcerers," that is I presume priests, in British Guiana, are still of such a

¹ *L'Elyse des Mexicains* in Rev. de l'Hist. des Relig. x, 289, 295.

² *Ut supra*, p. 356.

form, as may be seen from the specimens in the Museum of St. Augustine's College at Canterbury (8th July 1890). The whole sacred symbol is two feet high, and stands on a round base. The hollow ball is of thin wood, and about eight inches in diameter, with two slits in it like those on the front of a fiddle. Is not this a sort of bull-roarer? See also what is said as to the Japanese nu-hoko on p. 67.



Lord Dunraven¹ gave some particulars of the capstones of the Round-tower roofs. At Antrim "a portion of the original stone which crowned the conical top is still preserved. There is a square hole in the centre, into which a small wedge-shaped stone fitted" ("probably a cross" is added, but why?). At Ardmore: "Last year (? date) the capstone fell down, and only half of it is now preserved. It is about 2 ft. high and is semi-circular, 1 ft. 8 in. in diameter; the other half must have been split off." [This is somewhat vague.] Elsewhere it is stated that Professor Willis² "alludes to a floral ornament in the plan [on parchment, of the towers of St. Gall near Lake Constance] which is also often seen in MSS. of the 9th century, and which Lord Dunraven suggests may indicate the ornamental finial of the conical roof." I can only presume that the fleur-de-lis is here meant.

That pre-Christian sacred, as well as domestic and other, buildings might have been round as well as of any other shape is so self-evident, in the nature of things, as almost to go without telling; but here are some leading instances of the fact.

"The houses of the ancient Irish were circular, and generally made of wood."³

The late Laurence Oliphant,⁴ writing from Taganrog in 1852, describes the round houses of the Don Cossacks as being "like the haystacks with which they were always surrounded, and from which you could scarcely distinguish them."

The most usual, if not the most ancient form of the European hut, says Dr. O. Schrader, was circular. If this is correct we shall not go far wrong in regarding it as an imitation of the felt-covered circular tent of the nomad. The Teutonic huts on the triumphal column of Marcus Aurelius are round. So too did Strabo describe the dwelling of the Belgæ as a *θολοειδής*. Helbig has shown the primitive form of the Italian hut to have been round. The ash-urns from the necropolis of Alba Longa were obviously intended

¹ *Notes on Irish Arch.* ii, 1, 39, 157.

² *Archæolog. Journal*, v, 85.

³ Dr. Joyce's *Celtic Romances*, 191.

⁴ Mrs. M. O. W. Oliphant's *Life of him*, i, 96.

to represent the then round huts of the living. [See an illustration in Canon Isaac Taylor's *Origin of the Aryans*, p. 176; but such huts were square too, see the drawing of one found near Chiusi in Daremberg and Saglio's *Dictionnaire*, i, 984. I. O'N.] The pre-historic dome-shaped graves of Mycenæ, Menidi, and Orchomenus were but reproductions of human dwellings. [The Chinese idea of the roundness of heaven, and the Greek and Roman round temples are here out of sight. I. O'N.] Dr. Schrader then compares the Latin *fala*, a wooden tower or structure, with the Greek *θόλος*, meaning both circular structure and dome-shaped roof or round temple.¹ Lisch says the circular was the original form of the German urns also; and F. S. Hartmann says the funnel-pit dwellings of Southern Bavaria as a rule exhibit a circular form.²

To this I shall add that the primitive circular Greek houses had, according to Winckler,³ the hearth at the centre, the smoke going out at the top of the conical roof. Every Greek city had its prytaneum, in rotunda or *θόλος* form, sacred to Hestia. The holy hearth or fire-focus of the city was immediately under the summit of the vault, just as the hearth at Delphi, the central fire common to all the Hellenes, was (soi-disant) right beneath the summit of the celestial vault. This Delphin sanctuary, the navel of the earth, the *ὀμφαλὸς γῆς*, had the omphalos-stone close beside this hearth-altar and sacred fire of Hestia, the goddess who personified the stability of the Earth.⁴ The Roman Vesta, who paralleled the Grecian Hestia, likewise had rotunda-temples with hemispherical roofs.

Numa Pompilius, said Festus (*s. v.* Rotunda), seems to have consecrated to Vesta a round temple (rotundam or rutundam ædem), because she was the same as the Earth, and so he gave her a temple in the form of a pila. But we must not forget that Stata Mater was another name for Vesta; who in that case may be VeSta, and another deity to add to the rest in Ve-. As to these I state elsewhere a suspected connexion with the root of *veho* to drive, and with the town of Veji or of the Veji, for it is hard to accept Ovid's VeJovis (*Fast.* iii, 447) for "little Jupiter."

It is such facts as these that throw the proper light upon the confused supposition of Anaxagoras (elsewhere mentioned) that

¹ Guhl and Koner, p. 48.

² Jevons's Schrader's *Prehist. Aryan Antiq.* (1890) 342, 345, 364 to 366.

³ *Wohnhäuser der Hellenen* (1868) pp. 123 to 132.

⁴ Th. H. Martin : *Mythe de Hestia* (Mém. Acad. Inscr. xxviii.)

primitively the pole coincided with the zenith. A supposition which was agreed in by others of the Ionian school—Archélaus, Diogenes of Apollonia, Empedoclês and Democritus.¹ One of the two most archaic temples discovered by Conze, Deville, and Coquart at Samothrace, the sanctuary of Kabeirian worship, was round in form, and covered-in like an odeum (*φῦδεῖον*, Odéon).²

¹ Stobæus *Ecl. Ph.* i, 16 (pp. 356 to 358, Huren).

² F. Lenormant in *Saglio's Dict.* i, 765.

23.—Some other Towers.

HERE are now recorded some notes and observations upon a variety of Towers which are not round, but which seem to belong to the same symbolism. The square form accords with the Chinese conception of the earth-symbol as square (the heavens-symbol being round); and it also figures forth the sacred number Four of the cardinal points, fully treated of above, p. 157.

At Kuku-Hote, or Blue Town in Manchuria Huc¹ mentioned a large Lamasery called, in common with a more celebrated one in the province of Shan-si, the Lamasery of the Five Towers, from its handsome square tower with five turrets; one very lofty in the centre, and four smaller at the angles.

At Tali and Tali-fu in Yunnan, Mr. A. R. Colquhoun² mentions and depicts some "Mahomedan pagodas or minarets." That numbered 4 reminds one somewhat of the Egyptian *ṭaṭ* (see *supra*). That they are pillar-like tower structures, with an archaic religious and mystic signification now lost, seems to be the conclusion. The mythological nightmarist might perhaps see in them some parcel of gigantic glorified glow-worms.

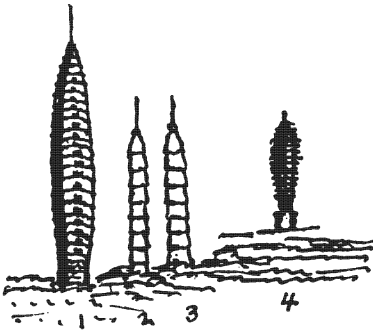
The existence of the Chinese Wei-Kan in the same country (see p. 193 *supra*) seems to exhibit to us the same original idea descending through two different channels, and so evolving side by side (whether due to migration or not) very different forms of the same central pillar-symbol, which are both still produced to this day. It was in this country too that the Mahomedan rebels were put down and massacred. The aboriginal (?) Heh Miao tribe of this part of S. W. China "stick-in a bamboo-pole at the graves, with silk threads of the five colours."³

The staged towers (zikkurat) of Chaldea and Assyria seem to

¹ *Travels*, i, 110.

² *Across Chryse*, ii, 246, 253.

³ *Ibid.* ii, 372.



have given the model for the atesh-gahs or fire-towers of the Persians. That at Jur near Firuzabad is 91 feet high and has been "restored" by M. Dieulafoy.¹ The minaret of the mosque of Ibn Tûlûn, one of the oldest Mussulman edifices, is said to resemble it.

Dr. E. G. King, D.D.,² says "the topmost stage in the Babylonian zig-gurats or temples denoted the pillar round which the highest heaven or sphere of the fixed stars revolved."³ If so, it clearly represented the North polar celestial region. (Refer again to the Tower at Jaitze in Bosnia p. 276.)



In the Persian *Rauzat-us-Safa* (p. 141) Nimrud, obstinate in his purpose of ascending to heaven, spent many years in erecting a Tower which was so high that the bird of imagination could not reach its summit. (Remember that it is the exaggeration here that falls short of the mythic reality.) Fara'ûn (Pharaoh) also wanted to go up to heaven and learn about the God of Mûsa, and to fight him; and he commanded Hâmân to erect him a lofty castle, so lofty that its building took all the time of the 9 signs, and anyone wishing to reach its summit had to climb for a whole year. (*Ibid.* p. 333.)

One is inclined to suggest that the marvellous Tower in the *Shi King*,⁴ built with a rapidity as if it had been the work of spirits (as Chu Hi said), and proper for astrological observations and for the searching-out of divination omens, should find its proper place among the mythic cosmic towers.

In France, the "Pile de Saint-Marc" or Cinq Mars, where the Cher joins the Loire, is built of bricks and is in plan a square of $12\frac{1}{2}$ feet to the side, its height being $86\frac{1}{2}$ feet, as described long ago by La Sauvagère (*Antiquités*).

That we have here the god Mars (or his Gaulish double) seems probable enough; and his mantle descended to his namesake St. Martin (Mars, Martis), as may be seen especially from the legend in the 12th-century chronicle of Jean de Marmoutier (near neighbouring Tours) which says that Cæsar built a tower upon the rock of neighbouring Amboise, with a great statue of Mars on its

¹ *L'Art Antique de la Perse*, iv, 79.

² *Akkadian Genesis* (1888) p. 24.

³ See also *The Story of the Nations (Chaldea)* pp. 153, 276. ⁴ Legge's, 1871, p. 456.

summit, which statue fell in a miraculous storm raised by the iconoclast St. Martin to abolish the emblems of paganism. Les dieux se suivent et se ressemblent. The *Mar* in Marmoutier (moutier = monasterium) is said to be Maius, but is nearer Mars. The village was once known as Saint-Maars (which confirms what I have just stated), and also Saint-Médard-la-Pile, which gives us a central divine name, like unto all others in Me-, see pp. 143 *seq.*

Near Sablonceaux is a similar construction called la Pile-Longue or Pirelonge, built of rubble stone in a hard cement, 18 feet square and 74 feet high. There is said to have been another near the confluence of the Creuze and Vienne rivers, at a place called Port-de-Pile.

A curious name belongs to the 291 feet high tower of the church at Boston in Lincolnshire, built in 1309. It is called "Boston Stump," and is visible 40 miles off. (We all know too that another Boston is the hub of the Universe!)

As to the *núraghs* or round-towers of Sardinia (see p. 277), Perrot and Chipiez say in *L'Histoire de l'Art* that they still exist in very great numbers—more than 3000—all over the island. Their commonest form is a circular chamber, on the ground, covered with a conical vault, corbelled not arched, like the beehive tombs of Mycenae and Orchomenos. Some are more complicated, fusing 3 or more single towers into one colossal mass. The conclusion now favoured is that they were strongholds against invaders and pirates. Their dates and builders are unknown, but the vaulting may be Phœnician. (Does *núragh* belong to *nár*, fire? see p. 208 *supra.*)

The celebrated Octagonal Tower of the Eight Winds at Athens has already been often mentioned (pp. 167, 193 and 244). It was crowned by a trident-god or Triton who acted as a weather-cock. Spion identified this famous tower with the horologium or dial described by Vitruvius (i, 6, 4). There was a water-clock within it, and it also served as a dial, for horary lines are still traceable below the figure of a wind on each face. When Stuart visited the tower in the last century, and still at the time of Gell's tour, it was used as a chapel for dancing (that is rotating, spinning) dervishes.¹ To those who follow the theories here broached, it will not seem strange, but accordant, that the connexion of this tower with the rotating Universe should thus have been perpetuated. It was dedicated, as the architrave-inscription still testifies, to Athenê

¹ Harrison and Verrall's *Ancient Athens*, p. 203.

Archêgetis. Now ἀρχ-ηγέτης, ἀρχ-αγέτης, ἀρχ-ηγέτις combine the two central divine terms ἀρχ and ἀγ (ἄγω go, lead ; Sanskrit aj drive) ; and Ἀρχαγέτης thus meant the Supreme goer, leader or impeller of the Universe. The same adjectival title was also given to the great central gods Apollo and Asklēpios.

The turreted head of Cybelê may owe its symbolism to the cosmic tower and heavens-palace, or "city of the new Jerusalem." Compare the Egyptian present-



ments of Neith, Isis, and Nephthys. The tower in which Danaë was shut-up, the golden shower as which Zeus (= Zan = Dan) descended, the resultant heavens-god Perseus, and the chest in which *he* was shut-up (see "The Arcana") are all central and celestial. Remember too that if Zan = Dan was Zeus, Zanô (= Danô) was the Doric (and Cretan ?) Hêrê. And I here insert an important addition to the Section on "The god Picus" *supra*, which is taken from John of Antioch, who not alone said repeatedly that Picus was the same as Zeus—Πίκος ὁ και Ζεὺς ; but that some said he was the father of Perseus : καὶ ἕτερος υἱὸς τοῦ Πίκου Διὸς ἀπὸ Δανάης γενόμενος ὀνόματι Περσεύς.¹

In Dr. Schliemann's Report on excavations at "Troy" in 1890,² is mentioned a whorl with an inscription found in the sixth "Trojan" settlement. Prof. Sayce gives the inscription which is in the Cypriot syllabary, as Πα-το-ρι Τυ-ρι which, on the supposition that it is Phrygian, would be "to Father Turis."

The fragments of Philo's version of Sanchoniathon, as presented by Eusebius,³ have preserved to us a perhaps stupendously old instance of the cosmic Tower-myth. The passage is that Hyps-Ouranios (that is the god of the highest heavens) was said to have set up his home at Tuross, that is at Tyre. *Εἶτα φησι τὸν Ὑψουράνιον οἰκῆσαι Τύρον*, which was put into Latin by K. O. Müller as Jam vero HypsUranium in *insula* Tyro domicilium suum collocasse, which would give us a very ancient view indeed of Tory-island (see p. 267 *supra*). (Of course there was a Tyre on the island, now Sour (= tsur ?) but the old Tyre, *πάλαι Τύρος*, seems to have been on the mainland.) If this be the true etymology of Tyre, it disposes of all the words in tyr- or τυρ- as having a tower sense. The Hebrew name of Tyre was **צִדֹן**. The bull that bore Europa

¹ Didot's *Frag. Hist. Græc.* iv, 542, 544.

² Published posthumously by Brockhaus, Leipzig.

³ *Prep. Ev.* i, cap. 10. Didot's *Frag. Hist. Græc.* iii, 566.

was called Tyrian. The Thebans were poetically, that is archaically, called Tyrians, and I shall endeavour later to show that Thebes was the heavens-city of the gods, the theoi.

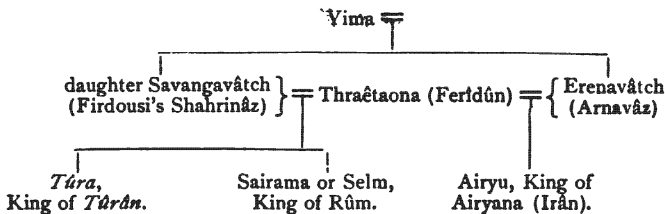
Again we may have the tower-axis god in Turrenus or Turrhenus who was the dux (drawer or leader) of the Lydians (see also pp. 143, 146). So said Festus under the word Turrani, which he cited from Verrius as an ordinary appellation for the Etruscans. Note, by the way, that we are here working out a very supreme divine right indeed for the tyrant, tyrannus, or *τύραννος*.

An Etruscan mirror¹ shows a scene which is called "Castor and Pollux with Minerva and Venus;" but the names over the heads are Laran, Aplu, Menfra and Turan. In this last name of the Etruscan Venus (according to F. Lenormant²) are we not to see a Tower goddess? Another mirror shows Casutru, Pulutuke, Chaluchasu (Menfra), and Turan. Another gives Turms or Turmus (Mercurius?) Laran, Menfra, and Turan. Another, Menfra and Turan.³ (See also Turó, p. 136 *supra*.)

A curious and pretty, though very ordinary, religious toy may be had in certain devotional bookshops. It consists of an ornamented double hollow turret or cylinder of ivory which, when turned round axially, opens and discloses a little statuette of the Virgin in (or as) the turris eburnea or turris Davidica of the *Song of Solomon* and the Litanies.⁴

Under the heading of the Number Twelve I have already mentioned the Frangrasyan of the *Avesta*, the Afrásyâb of Firdusi. He was King of Tûrân for 200 years, which (for me) at once gives a tower-axis clue, and a probable etymology for Tûr-ân as the kingdom of the Tower.

Justi (*Handb. der Zendspr.*) derives tûra from taurv, tarv = Sanskrit turv, tûrvatî. I believe turris *rópous* has not been previously carried beyond the Greek. Now Airyu, Tûra, and Sairima were grandsons of Yima the first man-god, thus:



The 2 mothers of the triad had been ravished by the demon-serpent Azhi Dahâka, but were rescued by Thraëtaona when he slew the monster. Again

¹ Inghirami, *Monumenti Etruski*.

² In Saglio's *Dict.* i, 771.

³ M. Maurice Albert, *Castor et Pollux*, 1883, p. 134.

⁴ *Hieroglexicon* (Roma, 1677), p. 644.

Îrân Vêj is the more archaic Airyana Vaêjô or Vaija, the first region created, near by the heavens-river Dâitya.¹ Airyaman was an old Indo-Irânian god, who is an âditya in the RigVeda, and called *Aryaman*. The meaning of both the resemblant words is in each speech the same: brightness, light.¹ Airyaman's mansion (nmânem) is the mansion of the sky, the bright dwelling in which, according to the Vedas, Mitra Aryaman and Varuna abide. In later Parsîism Airyaman is the *ised* of the heavens. Here is one of my reasons (see p. 24) for making the original Aryans the bright star-gods of the heavens. In another, a parallel direction, it is not at all impossible (I venture to submit) that we have here too our own English word air (ἀήρ, aer). Mt. Kaoirisa or Kôirâs in Îrân-Vêj,² then becomes the hollow (κοῖλος, root *ku*) mountain of the heavens, in space.

But I want to deal with Tûra, the King of Tûrân. The mythic source of the even prehistoric enmity of Îrân and Tûrân would be a war-in-heaven (of which so many are seen in the course of this *Inquiry*) between the (tower) axis-gods and the heavens-gods at large. And it is very notable that although the Turanians, the sons of Tûra, are to be smitten in myriads of myriads in the *Avesta*,³ certain of them are to be worshipped, such as Arejangand and Frârázi and their holy men and women.⁴ Thus they (or their fravashis, their spirits) were gods. The *Dîndê Matnbêgê Khiradhê* preserves the legend that this enmity was caused through the killing of Airyu (Airîch) by his two brothers. This is supposed to have been also related in a lost Nask of the *Avesta*. Afrâsyâb the tower-god (as I say) was, after 12 years' dominion, beaten, and took refuge in a cave on the top of a mountain (in the *Shâh Nâmeh*); but in a more archaic form of the legend the cave was an underground palace, the height of 1000 men, with walls of iron and 100 columns. This is clearly one of the many variants of the Southern infernal Labyrinth (see that heading), and Afrâsyâb was simply damned to hell as a fallen god.

Since the above was worked-out, I find that M. Jean Fleury, reader at the St. Petersburg University, considers the Russian popular god Tur to be "no other than Perun, under a name brought probably by the Turanians."⁵ But of course the word perun has no etymological resemblance whatever with tur. If these theories of mine turn out worth the trouble of publishing, Tur will be a tower-god, and Perun (see pp. 194, 198 *supra*) a pillar-stone (pierre) god.

¹ Darmesteter's *Z. A.* i, 2, 5, 229.

² *Z. A.* ii, 289.

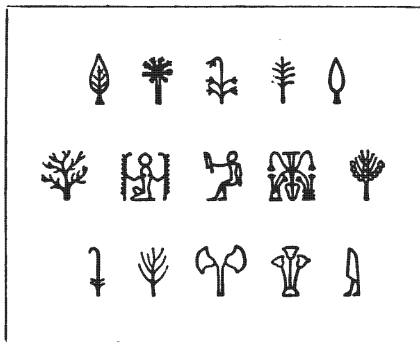
³ *Ibid.* ii, 67, 71, 189.

⁴ *Ibid.* ii, 212, 217, 226.

⁵ West's *Pahl. Texts*, iii, 52.

⁶ *Congrès des trad. pop.* : Paris, 1891, pp. 91, 96, 97 (received by me 7th Feb. 1892).

[The exigencies of Space and Time—in which all things have their becomings or their non-becomings—have forced me to hold over, for the present, the Section on “The Tomoye.”]



The *Axis* and the *Universe-Tree*.

-
- 24. The Tree-trunk.
 - 25. The Christmas-tree.
 - 26. The myths of Daphnê and AgLauros.
 - 27. The Gods of the Druids.
-

24.—The Tree-trunk.

Two stedfast Poles
twixt which this All doth on the Ax-tree move.
(Drayton, *Barons' Warres*, vi, 5.)

WE must now turn to the *Axis* as the trunk of the *Universe-Tree*; the *Axe-tree* as we might call it, reviving an old English alias for *axle-tree*.

The Vedic habitable Earth is *Jambu-dwîpa*, the island of the tree *Jambu*. *Siva* is the lord of the *Jambu* tree which is in the centre of the delightful plateau which in the *purânas* crowns the height of *Mount Meru*—the world-Tree which yielded the gods their *soma*, the drink of immortality. Its roots are in the under-world of *Yama*; it is so high that it casts the shadow on the moon. Its tips are in the heaven of the gods, its trunk the sustaining *Axis* of the Universe.

In another character it becomes the Avestan *Harvisptokhm*,¹ the Tree of all seed; and it is also the Hindû *Pârijâta*,² yielding all the objects of desire, which we have already seen (under the heading of "The Spear") churned-up out of mid-Ocean. It is also the Tree of desires or of ages, the *kalpa-druma*, *kalpa-taru*, or *kalpa-vrikshas* of Hindû myth, of which there are four planted on the four buttresses of *Mount Meru*. *Vriksha* = tree in the *RigVeda*.

¹ Darmesteter's *Zend Av.* i, lxi, 72, 54, 59.

² *Rel. Life and Thought in India*, i, 108, 332.

Soma himself is Vishnu, says the *Satapatha-brâhmana*,¹ Soma was Vritra. In the *RigVeda* and its commentaries Gâyatrî, in the shape of a hawk, forcibly carries off the Soma from Swarga, the paradise, the lordship, of Indra, and also the supreme station of Vishnu on the summit of Mount Meru.² But here soma must be a branch or portion of the heavenly tree ; and the hawk and soma are thus a clear parallel to the dove and olive-leaf of Genesis viii, 11.

The *Satapatha-brâhmana*³ prescribed the brown-flowering phâlguna plant as being akin to the soma-plant ; in the absence of this the Syena-hrtra (falcon-rapt) plant, or the âdâra, or the brown dûb⁴ (dûrvâ), or any kind of yellow kusa plants. But Dr. O. Schrader⁵ pronounces that all the investigations of the original terrestrial soma-plant have failed to produce any tangible result.

This soma is the Avestan haoma which, like the universe-mountain, becomes duplicated ; for there is an earthly as well as a heavenly haoma ; the celestial one growing-up in the actual middle of the sublime spring Ardvîsûra in the sea of air Vurukasha, or the Airanya-vaēja, the atmosphere, the ether (see p. 287).

Haug⁶ says that there is an invocation in the Haoma yasht of the Avesta to the holy haoma-tree as the "imperishable Pillar of life, amareza gayêhê stûna." The passage is not traced in Darmesteter's version.

Μῶλυ the plant unknown to men, black at the root but with a milk-like flower, which Hermês plucks up for Odusseus (x, 305) is clearly a type of the world-tree ; μῶλος being a pile raised in the sea.

Prof. Sayce⁷ has translated a bilingual hymn of Eridu about a dense tree growing in a holy place :

Its fruits (or roots) of brilliant crystal extend to the liquid abyss, its place is the central spot of the earth, its foliage is a couch for the goddess Zikum. In the heart of this holy dwelling, which casts a shade like a forest into which no man has entered, resides the powerful Mother who passes athwart the heavens ; in the midst is Tammuz.

And Tammuz = Attis, as to whom see the Pine legends, p. 298 *infra* (see also Attius Navius under "The Navel").

On the Blacas vase we clearly have the Universe tree in the midst of the Cabiric gods. Its roots, said F. Lenormant,⁸ grow down into the region of the hells, and its branches spread out in the upper region, where are the deities of the Cabiric mysteries.

Not to turn aside just at this moment for other parallels to the

¹ Eggeling's, ii, 100, 126, 371.

² Wilson's *RigVeda*, i, 23, 54, 241.

³ Eggeling's, ii, 422.

⁴ Dub means both tree and oaktree in Russian, see Ralston's able *Russ. Folk-tales*.

⁵ Jevons's Schrader's *Prehist. Aryan Antiq.* (1890) 326.

⁶ *Essays*, 177.

⁷ *Rel. of Auct. Babyl.* 1887, p. 238. F. Lenormant, *Orig. de l'hist.* ii, 104. I overset from the French.

⁸ In Saglio's *Dict.* i, 766.

Norse *mima-meither* or to the Tree of the golden apples of immortality guarded by the goddess Idunn, or to the similar apple-tree of the garden of the Hesperides—there is the world-ash Ygg-drasil, the greatest and best of all trees, whose branches spread all over heaven, while its roots plunge down to hell. It was the Tree of Life, and the judgement-seat of the gods,¹ whose chief abode and sanctuary, is at the Ash Ygg's stead (or *standing* place) where they hold their court every day. Three of its roots stretch across the heavens, and hold them up.² It is white, like the Avestan *haoma*—although the whiteness must rather mean brightness—and as Grimm pointed out³ it is a near relation of the *Irmensaüle*, that highest universe-column sustaining all things: *universalis columna quasi sustinens omnia*, which is so deeply-rooted an idea in German antiquity.

The name of the Yggdrasil Ash (Norse: *askr ygg-drasils*) must I think mean powerful-whirler; as thus: Ygg seems to be the root *ug* *vigour*, as in Latin *vigeo* thrive, *vegeo* arouse, *augeo* increase;⁴ OldIrish *ög* entire⁵ Lithuanian *áugu* grow, Greek *ύγιής* whole sound healthy, Sanskrit *ugra* very-strong, *ójas* strength. I suppose the name Ugrian must be thus connected with Yggdrasil. It is odd that this etymology brings *ygg* and *vegetable* together.

Drasill, *drasils*, seems to be Gothic *thracils*, Scythian *tracilus*, Greek *τρόχιλος*; next to which I set down *τρόχος* race racecourse, and *τροχός* wheel hoop sphere, *τροχῶν* wheel-rut, and *τροχάλος* fleet, round, with *τροχάλια* water-wheel roller windlass. It is customary to refer all these to *τρέχω* run, and to the root *targh* *tragh* to tug; and Prof. Skeat suggested a Teutonic type *thragila*, to take in both English thrall and OHG *drigil* a slave. But I venture to think that the root *thark* *tark*, to twist turn-round, must also be indicated. It would thus be possible, disregarding *τρέπω*, to include in the group not alone the *wheel*-meanings of the Greek words but the Latin *torqueo* turn, and the Sanskrit *tarkus* a spindle.

If these etymologies will stand the strain, then Yggdrasil = force + circular-motion; that is, the energy of Nature, the almighty *power* that seemed to *turn* the Universe and its typical Tree. This at once makes it a doublet of the Winged Oak of Zeus (p. 308 *infra*); and we also thus see why "Yggdrasil" is incomplete without the word "ash." We should say "the Yggdrasil Ash."

I know the nine cycles of the world, says the Vala or priestess in the *Volu-Spa*, and the gigantic tree which is in the middle of the

¹ Bergmann's *Gylfa Ginning*, 90, 212, 223.

² Vigfusson and Powell's reconstructed *Voluspá* (in *Corpus Poet. Bor.* ii, 634).

³ *Deutsche Myth.* 759.

⁴ Mr. H. D. Darbishire points out that *ύγιής* can be connected with *vegeo* or with *augeo*, but not with both.

⁵ E. R. Wharton, *Etyma Latina*.

earth, the ash called Yggdrasill raising its head to the highest heavens.

Adam of Bremen said in the 11th century that the Saxons venerated in their Irminsul (as above) the image of "the universal column which sustains all things":¹ *Truncum quoque ligni non parvae magnitudinis in altum erectum sub dio locabant, patriâ eum linguâ Irminsul appellant, quod Latinè dicitur universalis columna sustinens omnia.* It was thus a big wooden post set up in the open air. "As a cosmogonic column related to the Scandinavian Yggdrasill," writes M. Goblet d'Alviella,² "the Irminsul connects itself just as well with the tradition of the universal pillar as with that of the Tree of the world." But the axis idea seems never to have crossed M. Goblet's vision. He however approaches very near to the theory advocated in this *Inquiry* (without however coming into touch with it) when he says "the Chaldeans must be included among the peoples who saw in the universe a tree having the heavens (le ciel) for top and the earth for base or trunk."³ The trunk of course is the beam or shaft of the axis. And he adds that Mr. W. Mansell⁴ has found *gis*, tree, as a name for the heavens, on a tablet. Again M. Goblet says⁵ "the idea of referring to the form of a tree the apparent structure of the universe is one of the most natural reasonings that can present themselves to the mind of savages." But here it is also manifest that the vegetating idea is alone present to the savant's view.

The god Irmin or Hirmin of the Westphalian Saxons seems to have had a grand temple on the Eresberg, afterwards the Stadtberg. It was also called the Mersberg or Mons Martis, which indicates the usual confusion of the spear-gods of two races. The Irmin-sul or suul alias Hirmin-suul, Hermen-sul or Ermen-sul was his pillar at that spot, and the reading Hermen would seem to convey another confusion with another speargod, Hermès. Charlemagne in 772 destroyed the "idol" on the Mons Martis, which he christianised. This idol seems to have been both a pillar and a statue placed on a pillar; and the statue held in one hand a rod or standard tipped with a rose (wheel?), and in the other a balance, which would indicate a god of Truth. On the breast was the figure of a bear. He was worshipped on horseback by the nobles, who rode several times round the statue (*Noël*). Adam of Bremen (i, 6) said (as above) that the statue was of wood (which would give it a tree-trunk and post origin) holding a flag-standard

¹ *Gesta Hammenburgensis Ecclesiae pontificum*, Hamburg 1706, I, vi.

² *Mig. des Symboles*, 1891, p. 144.

³ *Ibid.* p. 187.

⁴ *Gaz. Archéol.* 1878, 134.

⁵ *Mig. des Symboles*, p. 208.

in the right hand and a lance in the left.¹ There is a confused German legend which makes the dead *Arminius* become the *Irminsul*. Now one of the Argonauts (which see) was Armenios or Armenos, and he was a native of the Rose(wheel)-Land. See also the Roland-Säulen at p. 332 *infra*.

The parish of Preston, Gloucestershire, is bounded on the west by "the Irmin-street," a Roman way which passes through Cirencester. In the parish stands an ancient rude stone about four feet high called "the Hangman's stone." Rudder² suggested that this was a corruption of "Hereman-stone." I take this from Mr. E. S. Hartland's truly valuable *County Folk-lore*.³ I also find in Canon Isaac Taylor's "Words and Places" the form "Ermin Street." In the French department of the Oise is Ermenonville; in the Puy-de-Dôme is Herment; in the ancient litus Saxonicum near Caen is Hermanville; in Bohemia are Hermanstadt (or Hermanmiestetz or Hermanmiestec), Hermansdorf (or Hermsdorf), and Hermanstift (or Hermanseifen); and in Transylvania is another Hermannstadt. Perhaps our Norfolk parish of Irmingland should also be catalogued.

[Here, as I have just had to mention stone monuments, I must be forgiven for inserting out of its place some further similar facts, which ought to have gone with the Perrons, p. 194 *supra*. In the highway some 200 yards W. of the church of St. George's, Gloucestershire "stood Don John's cross, which was a round freestone column supported by an octangular base." The "Dane John" at Canterbury consists of a similar monument on a high mound. Near by is a public-house which still calls itself "Don Jon House." It seems obvious that the real name of both the Kentish and the Gloucester survivals is Don (or Dan) Ion. Dan, Don, Dom, Tâv (see p. 135 *supra*) Zan and Zeus (see p. 285) are of course all identical, and the lugging-in of "the Danes" used to be a too frequent relaxation for our local antiquarians in the past. I shall add as to the Perron (see p. 194 *supra*), which the Canterbury Dan Ion monument closely enough resembles, that Perry Wood, near by where I write, still a place for frequent pleasure-pilgrimage, may have been first so-called from a monument to the god Perun. There are other places in England which contain the name Perry, but the list of such places in the American gazetteers is something quite astonishing in its length.]

It is under the Willow that the Tâoist saints obtain the elixir of immortality. In S. China where it is rare the fig takes its place. The pine (*matsu*) is a symbol of long-life in Japan. There is as much difference of opinion among

¹ See Krantz *Orig. Sax.* ii, 9; Fabricius *Orig. Sax.* 6; J. Grimm, *Deutsche Myth.* pp. 81, 209.

² *Hist. Gloucestersh.* 1779, p. 606.

³ *Folk-lore Society* 1892, i, 51.

“sinologues” as to what is the Chinese divining-plant Shi as there is among our Western pundits about the sarcostemma-soma. Both are probably cases of the gold-silver shield over again; the fabulous soma and shi being materially represented by differing substitutes in different places according to the exigencies of vegetation.¹ Look at the (now Christian) “palms” on Palm-Sunday.

We can scarcely separate the whiteness of the haoma from the whiteness of the birch (German birke, Lithuanian berzas, Russian bereza, Old-Saxon bréza, Sanskrit bhūrja, Ossetic barse bārs, Pamir dialects furz, bruj) to which Dr. O. Schrader² assigns the probable source of the Sanskrit bhrāj, to shine. So that the shining white birch would be meant, which thrives only in N. latitudes. The Latin name betula has a common origin with the Irish beithe and Welsh bedew.

The Canoe (white) Birch, betula papyracea, is commonest in America above 43° N. lat. The bark is almost indestructible, and, being therefore turned into the Red Indian's canoes, gives the tree its name; the wood of the yellow birch, betula lutea, is well-fitted for the under-water hulls of ships. The bark is used as an impenetrable roof, under shingles which keep it down. The European white birch, betula alba, has its S. forest-limit at 45° N. lat. Its bark slowly burnt in a furnace supplies the empyreumatic oil which gives the perfume to Russian leather and the stench to Russian ships. Its rich sugary plentiful spring sap makes a beer, a wine, and a vinegar. The leaves of the black birch, betula lenta, when dried make an agreeable tea.

It may have been primitively thought a supernatural fact that the common birch reappears as if by magic in forests of other trees, European and American, after their destruction by fire.

To the soma (and beanstalk) varieties of the Universe-tree must be assigned the vine of gold fashioned by Hephaistos and presented to the Trojans by Zeus.³ The golden vine of the Jerusalem temple caused it to be said that the Jews worshipped Dionusos.⁴ Both worships took the symbol from a cosmic source.

THE BEANSTALK. In a New Guinea legend, the Man who kills the Mountain-devil is so strong that he drives a spear through the earth and rock into the heart of the cave where he and his mother live. Not far from this cave was a tree so huge that it was twice the size of any other tree in the forest. Even the head of the giant devil Tauni-kapi-kapi (= Man-eating man) would not reach to the top of it. The Man and his mother ascend to the treetop, and from there he eventually kills the giant.⁵ In another legend the king of the Eagles lives with his human wife

¹ Plath, *Relig. and Cultus Alt. Chin.* i, 96; Edkin's *Relig. in Chi.* 15; Legge's *Shu-King*, 144.

² Jevons's Schrader's *Prehist. Aryan Antiq.* 271. ³ *Myth Rit. and Rel.* ii, 180.

⁴ Josephus *Ant. Jud.* xv, 11, 3. ⁵ H. H. Romilly's *My Verandah*, p. 120.

and son in the top of a tall tree, and the king of the Snakes attacks them, coils himself tightly round the tree, and bit by bit begins to break it down. The tree begins to shake and crack, but the Eagle king says "he cannot pull down my tree," spits at the snake, and the tree is immediately renewed.¹

(The legends in the book from which these two are quoted are obviously very much edited ; and the last suggests some missionary tale told from Genesis to the Papuan.)

Jack going up a ladder to the abode of the Giant who killed his father is an analogous incident to this New Guinea myth. In a Wyandot tale a child's father is killed and eaten by a Bear, and he in turn kills the destroyer. He then climbs up into a tree, and blows upon it, whereupon the tree grows and stretches up and up till it raises him to the heavens. In it he builds huts, and finally breaks off the lower end [separation of heavens and earth see pp. 38, 87 *supra*] so that no one now can get to the heavens that way. The sun too gets caught in this tree, which is just the leading mythical fact of the sun *on* or *in* the Universe-tree which we have at p. 325 *infra*.² The Dog-Rib Indians say that Chapewee stuck up in the ground a piece of wood which became a fir-tree and grew with amazing rapidity until its top reached the heavens. Chapewee pursued a squirrel up the tree until he reached the stars, and found there a fine plain and a beaten Way. The sun here too gets caught in a snare set for the squirrel.³

One of Jack's pretty-coloured Beans (therefore a phaseolus), got from the butcher in exchange for the cow, grows and grows until next morning it has grown right up into the heavens. When Jack goes up, he steals the hen that lays the golden Eggs, and being pursued down the Beanstalk by the Giant that killed his father, he is just in time to cut the *ladder* through, [again the separation of heavens and earth] and the Giant tumbles down head first into the well.

De Gubernatis has pointed out⁴ that "the kidney-bean is evidently intended by the fruit of fruits which, according to the *Mahâ-bhârata* (iii, 13, 423), the merciful man receives in exchange for the little black cow, *krishṇadhenukâ*, given to the priest, *phalânâm phalam açnoti tadâ dattvâ*.

¹ H. H. Romilly's *My Verandah*, p. 118.

² Le Jeune (1637) in *Relations des Jésuites* (Quebec 1858) on Tylor's *E. H. M.*

³ Richardson, *Franklin's Expedition* (1828) in Tylor.

⁴ *Zool. Myth.* 1872, i, 244.

In the sixth of Porchat's *Contes Merveilleux* a youngster climbs for a nest in an elmtree, and the never-ending ascent takes him up near heaven. Out of the nest appears a beautiful fair-haired maiden, either the sun (as before) or the moon. Among the American Mandans the tribe climb up a vine from the underworld to the Earth, but when half have ascended the vine breaks with the weight.¹ In the Malay island of Celebes Kasimbaha clammers up the rattans into the heavens and dwells among the gods.² The Mbocobis of Paraguay send their dead up to the heavens by the tree Llagdigua which joins heavens and Earth.³ The arrowroot and another plant—here we have a duality, the dual pillar—pushed-up the Samoan heavens; and the “heavens-pushing-place” is still shown.⁴ There are other ways up to the skies in various parts of the world, “the rank Spear-grass, a rope or thong, a spider's web, a ladder of iron or gold, a column of smoke, or the rainbow.” So wrote Mr. E. B. Tylor in the pages I am using;⁵ but the rainbow is a separate conception altogether.

M. A. Réville⁶ says the New Zealand separator (see pp. 38, 87 *supra*) was a divine tree the Father of forests. This idea of separation by pushing asunder would of course in such a case also include a holding together; just as in the *Rig Veda* the axle is said “powerfully to separate heavens and earth”; whereas it not alone separates but connects the wheels which are understood in the metaphor. (See “The Wheel.”)

The Russian “Beanstalk” stories do not mention Ivan (or Jack) but only the Old Couple (who are in other tales Ivan's parents). The old man goes up a cabbage-stalk in one version, and takes up the old woman in a sack, but lets her fall when near the top, and she is dashed to pieces. In another, she is killed by a bundle which falls from the hands of the old man who is up a peastalk. In yet another, she falls off the old man's back, as he is carrying her up a beanstalk. In another, the peastalk disappears as soon as the old man is up above, where he encounters a seven-eyed goat (= seven-starred Bear!), and to get down again he makes a cord of the cobwebs “that float in the summer air,” and secures it “to the edge of heaven.”

¹ Lewis and Clarke, *Expedition* (Philadelphia, 1814), p. 139 (in Tylor).

² Schirren, *Wandersagen* (Riga, 1856) p. 126 (in Tylor).

³ Humboldt and Bonpland, ii, 276 (in Tylor).

⁴ Turner's *Samoa*, 198.

⁵ *Early Hist. Mankind*, 2nd ed. p. 356.

⁶ *Rel. des non-civilisés*, ii, 28.

In some other Russian variants, the Old Couple both climb up with their young granddaughter, the bine breaks and down they fall. "Since that time," says the story, "no one has set foot in that heavenly izbushka (cottage); so no one knows anything more about it."¹ Here we clearly have again that most archaic and widespread idea of the separation of a once-joined heavens and Earth.²

The sacredness of the Bean, that is the celestial connexion of the plant, is to be detected in a very early stage of civilisation in the worship of Cardea, p. 160 *supra*. In the legend of Dêmêtêr's visit to Trisaulês and Damithalês,³ the mother of the gods, who was also the Earth-mother, tabooed the bean. (Pomegranates, which were undoubtedly phallic, were also taboo in the worship of Dêmêtêr.⁴)

The mystic tree appears unexpectedly in the Ainu legends recently published by Mr. Batchelor.⁵ There we have a metal pine-tree which grew at the head of the Island, that is the World, against which the swords of the gods broke and bent when they attacked it. It recurs in another Ainu legend of a visit to the under-world, where it has a bear-goddess, and is worshipped, and divine symbols are set up to it. We have also a mountain-top, an immense serpent, and a long tunnel-like cavern in this legend.⁶

In the *KalevaLa* the far outspreading branches of the universe-Oak shut out the light from the Northland, and Pikku Mies the pigmy-god, in answer to the intercession of Waino, quickly grows, like the Indian Vishnu-Vamana, to a gigantic size and fells the tree with three strokes of his copper hatchet. The oak is in this "Epic" called pun YamaLa = tree of thunder-land.⁷

Skade, the daughter of the giant Thjasse, bore many sons to Odinn. She was also called the iron pine-tree's daughter, and she sprang from the rocks that rib the sea.⁸

The Babylonian (or Akkadian) tree was a dark pine which grew in Eridu. Its crown was crystal white and spread towards the vault above; its station was the centre of the Earth; its

¹ Ralston's *Russ. Folk-tales*, 298.

² I trust I may be pardoned for referring the reader to an article of my own in the *National Observer* of 3 Oct. 1891, on "Jack and the Beanstalk."

³ Pausanias viii, 15, 1.

⁴ F. Lenormant in Saglio's *Dict. Antiq.* i, 1028.

⁵ *Trans. As. Soc. Jap.* xvi, 134.

⁶ Mr. B. H. Chamberlain in *Memoirs of Tôkyô University* 1887, pp. 23, 24.

⁷ J. M. Crawford's *Kalevala* (1889) xix, xxxi.

⁸ *Inglinga Saga*, ch. ix.

shrine was the couch or throne of the mighty mother Zikun.¹ The sūbbas too have a tree of life called Setarvan, the shader, and a milk-tree of Paradise, the mahziun, which is prayed-to. Its human breasts suckle the babes that die young.²

The pine under which he mutilated himself was sacred to Attis, and it was at the Vernal equinox that the tree was cut [to obtain the turpentine, perhaps by "bleeding,"³ which was thus a sacred simulacrum]. An image or idol of Attis hung on the sacred pine; and the tree must also have been cut-down, unless indeed it was a pot-plant, for it was carried with great pomp into the sanctuary of the Mother of the gods, and adorned with woollen ribbons and spring violets. This was the feast called "Arbor intrat" on 22nd March.⁴

The weighty Spear, δόρυ, of Iêsôn (Jason), son of Aisôn, when hardened by the magic drug of MeDea, presents another parallel to the Ainu tree. "Idas the son of Aphareus in furious anger hacks the butt end thereof with his mighty sword, but the edge leaps from it like a hammer from an anvil, beaten back." And his comrades cannot bend that spear ever so little.⁵ The serpent Ladôn who, in the place of AtLas, guarded the apples of the triad of the Hesperides, is, when slain by Hêraklês, found by the Argonauts fallen against the trunk of the apple-tree;⁶ and the three become, Hesperê a poplar, Eruthêis an elm, and Aiglê a willow with sacred trunk. All this is Universe-tree myth. And we get the same *motif* in the legend told by Phineus in the *Argonautika* (ii, 476) of the father of Paraibios who drew down a curse by his disregard of the "Woodman, spare that tree" of a Hamadryad. He "cut the trunk of an oak that had *grown up with her*"—so is πρέμνον δρυὸς ἥλικος rendered (479); but I cannot refrain from a reminder that ἐλίκη is the Arcadian willow as well as the Great Bear. There is an alternative reading for δρυὸς too, which is Διδὸς (Wellauer *in loc.*). We should thus, if one slight emendation were permissible here, have the northern Arcadian willow of Zeus as the tree-trunk on which the Universe turns. Compare the Winged Oak, p. 308. Of course it is always here maintained that mythic Arcadia is the highest heavens (see "The Arcana").

¹ *Records of Fast*, ix, 146.

² *Relig. des Soubbas*, pp. 6, 41, 27; Norberg, *Codex Nasaraeus*, iii, 68.

³ F. Lenormant in Saglio's *Dict. Antiq.* i, 1689.

⁴ *Ibid.* 1682, 1685; Arnobius *Adv. gent.* v, 5 to 7; Clem. Alex. *Protrept.* ii, 15, 16.

⁵ *Argonautika*, iii, 1246.

⁶ *Ibid.* iv, 1401, 1427.

The eight-cornered sacrificial post or stake (see also pp. 193, 171) belongs to Vishnu in the *Satapatha-brâhmana*.¹ It is raised up solemnly (for fixing in the ground) with the text: "With thy crest thou hast touched the Sky, with thy middle thou hast filled the Air, with thy foot thou hast steadied the Earth." *It seems impossible to deny that this has reference to the Universe-axis*, of which the post is thus manifestly the symbol.

When the priest had to cut down a tree for the sacrificial post, he was ordered by the *Satapatha-brâhmana*² to place a blade of darbha-grass between the axe and the tree, saying: "Oh grass, shield it!" He then struck, saying: "Oh axe, hurt not!" where we have again the "Oh Woodman, spare that tree!" of the drawingroom ditty. It was an ostrich's-head-in-the-sand kind of conscience-salve; and so, when the priest was pounding and pestling the soma-twigs for their juice, he was³ to think in his mind of his enemy, and say: "With this stone I strike not thee, but" so-and-so. "But if he hate no one," goes on the guileless guide, "he may even think of a straw, and so no guilt is incurred."

ErusiChthon, son of Kekrops and AgLauros (or son of Triops or Triopas) profaned with the hatchet a "forest primeval" sacred to Démêtêr, each tree of which was the home of a Dryad (see "The Gods of the Druids" *infra*). Démêtêr (= Ceres) plagued him therefore with the ravenous hunger of famine, and he devoured his own limbs (but see also "The Arcana" *infra*).⁴ The Hindû priest doubtless feared some similar vengeance.

As to "Woodman, spare that tree," there was a pious old-woman's wish as far back as Cicero's time:⁵ that the pinewood post cut in the forest of Pêlion had not fallen to the earth. Cicero took his quotation from Ennius: *Utinam ne in nemore Pelio securibus | caesa cecidisset abiegna ad terram trabes*; and that again seems to have been lifted from the *Medea* of Euripides: *Μήδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε τμηθεῖσα πεύκη*.

I think too that this Yûpa or sacrificial post which is hymned in the RigVeda as typical of the tree or lord of the wood (Vanaspati),⁶ and is well-clad and hung with wreaths,⁷ must clearly be

¹ Eggeling's, ii, 162, 167, 171, 143.

² *Ibid.* ii, 164.

³ *Ibid.* ii, 243.

⁴ F. Lenormant in Saglio's *Dict.* i, 1039.

⁵ *De nat. Deor.* iii, 30.

⁶ It is no harm here to draw attention to the pretty old fable about the trees electing a king, which is put into Jotham's mouth in *Judges* ix. See also the New Zealand Father of Forests, p. 296.

⁷ Wilson's *RigVeda.* iii, 4.

placed in the same category as the Ashêrah, which I have already mentioned at p. 195, and which must says Prof. Robertson Smith, have been either a living tree or a tree-like post, planted in the ground like an English Maypole [or a French *arbre de Liberté*]. An Assyrian monument from Khorsâbâd, figured by Botta, Layard, and Rawlinson¹ shows an ornamental pole planted beside a portable altar. Priests stand by it engaged in worship and touch the pole with their hands, or perhaps anoint it with some liquid substance.² If this were blood it would give our barber's pole; and if oil, would be the "greasy pole" to which I have already referred (p. 191 *supra*). Prof. Smith also suggests that in early times tree-worship had such a vogue in Canaan that the sacred tree, or the pole its surrogate, had come to be viewed as a general symbol of deity which might fittingly stand beside the altar of any god.³ The Universe-tree and Universe-axis theories here urged go farther than this on the same lines.

The Ashêrah, a post or pole more or less enriched with ornaments, formed, said F. Lenormant, the consecrated simulacrum of the Chthonian goddess of fecundity and life in the Canaanite worship of Palestine.⁴ But he added that the artificial Assyrian Ashêrah (which like Sheruyah his female seems named from Ashur) was a figment of the Cosmic tree, which was also the tree of life.

On the Babylonian "black stone of Lord Aberdeen," of the time of king Asarhaddon, the Universe-tree or Tree-of-Life appears, like any other idol, in a naos surmounted by a cidaris or upright tiara, while the god Asshur hovers above.⁵

M. Goblet d'Alviella remarks that the Hebrews in spite of the objurgations of the prophets of Yahveh never gave over the making and planting of ashêrim from their establishment in Canaan⁶ down to king Josias who burnt the ashêrah which Manasseh, the worshipper of the hosts of the heavens, made and set up in the very temple of Jerusalem.⁷ He adds that the ashêrah, being made as well as planted, must have been artificial and conventional like our May.⁸ (See "The Christmas Tree" *infra*.)

The Tibetans, says Prof. Rhys Davids, are fond of putting up

¹ *Monarchies*, ii, 37.

² *Relig. of Semites*, 171, 175.

³ *Ibid.* 172.

⁴ *Orig. de l'hist.* i, 89, 570.

⁵ Fergusson: *Ninev. and Persep.* 298. F. Lenormant, *Orig.* i, 88.

⁶ *Judges*, iii, 7 (Ashêroth; but Ashêrim in *Exod.* xxxiv, 13).

⁷ *ii Kings*, xxiii, 6; xxi, 3, 7.

⁸ *Mig. des Symboles*, 1891, 142.

what they call Trees of the Law, that is lofty flagstaffs with silk flags upon them emblazoned with that mystic charm of wonder-working power: Om mani padme hum.¹ As my theory here is that the Dharma, or Law, of Buddhism is the revolution of the Universe, these Trees of the Law must be symbols of the Axis. I would especially press upon the reader's attention that here we have a Buddhist Tree of the Law as well as a Wheel of the Law; compare also the Egyptian flagstaffs of p. 252.

Among the Aboriginal (?) tribes of S. W. China, the Kau-erh Lung-kia "after the springtime stick a small tree in a field, which they call the demon(?)-stick. There is a gathering round this stick and a dance," and men make their engagements with women. The Yao-Miao tribe bind their dead to a tree with withies, and the Heh Miao "stick in a bamboo-pole at the graves, with silk threads of the five colours."²

THE BARBER'S POLE. The mention of the sacrificial post at p. 300 leads me on here to speak further of the Barber's pole. Brand³ said that

It was grasped by the patient "to accelerate the discharge of the blood" (which is insufficient on the face of it), and that "as the pole was thus liable to be stained, it was painted red, and when not in use was suspended (?) outside the door with the white linen swathing-bands twisted around it. In later times, when surgery was dissociated from the tonsorial art" [the pomposity is as ungrateful as the rest] "the pole was painted red and white, or black and white, or even with red white and blue lines winding about it, emblematic of its former use."

Now anyone is at liberty unhesitatingly to declare that Brand was here plainly and roundly inventing, or retailing invention.

The theory that this pole had its true and only archaic origin in the sacrificial, in the human-sacrificial post is the over-mastering one. If the barber's patient grasped the pole, then he had been originally a victim. The painting of a red colour is to be seen all over India, where, since the Brahminical (and perhaps the Buddhistic) abolition of blood-sacrifice, everything is ritualistically smeared with a red paint, instead of being sprinkled with blood.⁴ It is a pious fraud, the outcome of a religious evolution. Remember, too, that there is a never-ending mass of evidence

¹ *Buddhism* (1880), p. 210.

² A. R. Colquhoun's *Across Chryst*, ii, 369 to 373.

³ *Pop. Antiq.* 112.

⁴ See also p. 332 *infra* as to the red tree.

about the sacrifice of the victim's hair (where the barber comes in again) and of his or of her blood, as a palliation of the sacrifice of the victim's life. All this was piacular pious fraud; self-deception and cheating the god, both. And the barber's trade of haircutting and of bleeding, and his combination of the two, therefore prove him to have been originally a butcher-priest at the sacrificial post. The medically insane and murderous practice of bleeding the sick (and the whole too) never had any other than this expiatory and—well, barberous origin.

Brand further reported that in the House of Lords, on 17th July 1797, Lord Thurlow cited a statute which then required both barbers and surgeons to use poles (of course as a public security and convenience), the former painting them with blue and black stripes. Naturally, when they once got to fancy-painting, colour was likely to become a matter of taste.

In China the greater number of the barbers fix a vertical red bar over their stove.¹

THE MAY-POLE. Somewhat must here be said of the May-pole, which should be carefully distinguished from the May or artificial tree (see p. 336). Reference is also requested to the Egyptian poles mentioned under the head of "The Dokana," p. 252 *supra*.

The great *shaft* or principal May *pole* of London used to be set up in Cornhill, before the parish church of St. Andrew, thence called Undershaft.² Philip Stubbs, in his *Anatomie of Abuses*, 1595, said men women and children then went to the woods and groves, and spent all the night in pleasant pastimes [which we may perhaps admit depended somewhat on the weather], returning in the morning with birch boughs and branches of trees.

But their chiefest jewel they bring from thence is the Maie-pole, which they bring home with great veneration, as thus—they have twentie or fourtie yoake of oxen, every ox having a sweete nosegaie of flowers tied to the tip of his hornes, and these oxen drawe home the May-poale, their stinking idol rather [wrote this rabid puritan], which they covered all over with flowers and hearbes, bound round with strings from the top to the bottome, and sometimes it was painted with variable colours, having two or three hundred men women and children following it with great devotion."³

Perhaps the most remarkable thing here is the use of the words, "veneration," "devotion," and "idol." [See also the post on p. 194, and the greasy pole, pp. 191, 300.]

¹ De Groot, *Fêtes d'Émoui*, i, 171.

² Stow's *Survey*, p. 80; Strutt, p. 352.

³ Strutt, p. 352.

It is for me noteworthy that the Universe-tree and the Spear-axis gods seem to be brought together in the Welsh myth of Peredur *Paladyr Hir* (see p. 198 *supra*), the Spearsman of the long Pal. "Gwalchmei (=falcon of the May-tree) approached Peredur, threw his arms round his neck, and they went away joyous and united towards Arthur . . . Peredur took the same garments as Gwalchmei, and then they repaired, hand in hand, to Arthur and saluted him."¹

THE REED. There is an ever recurrent necessity throughout this *Inquiry* to make mention from varying points of view of the symbolism of The Reed, which I consider as cosmic and axial. I therefore insert here, next the Pole, some ritualistic particulars about it.

Μεγάλη, the Grand, was a title of Dêmêtêr as the Great Mother; and the Megalesia, Roman games and feasts in honour of Cybelê (4th to 10th April), owed their name to this adjectival title. At this period was commemorated the bringing to Rome of the Stone (idol) of Dêmêtêr from Pessinunte (*Πεσσινοῦς* on the frontiers of Phrygia), and on previous days, from the 22nd to the 27th of March, was held at Rome the Phrygian feast of Cybelê and Attis. Before that again, on 15th March, was the feast of Anna Perenna and the cannophori or Reed-carrying procession, composed of confraternities of men, and of women. F. Lenormant made some excellent remarks on these Reeds.² He with much insight picks-up out of Herodian³ the statement that the Phrygians celebrated the similar feast on the banks of the river Gallos, and that the reeds were an allusion to the Moses-myth of the infant Attis, exposed on those banks, and rescued by Cybelê. Nothing could be, for me, more direct and genuine and archaic in Cosmic mythology, if he had only added on the fact that the river Gallos must be viewed, like the Chinese Hoang-ho or Yellow River, as a terrestrial continuation of the Milky Way or heavens-river. Thus Galatia where the Gallos flowed, and the Galli priests of Cybelê, and the *Γαλαξίας κύκλος*, via lactea, or Milky Way all belong to a similar nominalism, as will be more fully shown under "The Heavens-River," where it will be found that from Japanese origins I have quite independently argued down to a similar conclusion with F. Lenormant—a coin-

¹ Loth's *Mabinogion*, ii, 74, 75.

² In Saglio's *Dict. Antiq.* "Cybelê," (i, 1685, 1688).

³ *Hist.* i, 11, 7.

vidence at which anyone might well be self-pleased. F. Lenormant further signalled on the mystic Cista found in the ruins of the Mêtroon at Ostia (see "The Arcana" *infra*), the self-same celestial reeds together with the lion of Cybelè, and the heads of Idæan Zeus and of Attis.

The great *Reed* on the great North Mountain of the Navajo Indians is the Universe-tree. The mountain grows higher and higher, and so does the reed, all that is alive takes refuge there from the Deluge. When the reed grows to the floor of the fourth world creation is saved by creeping through a hole (the Navel).¹

A poem of the Japanese *Kozhiki* also gives us one of the other obvious references to the world-tree, hitherto undetected :²

"As for the branches of the five-hundred-fold true tsuki-tree . . . the uppermost branch has the Sky above it, the middle branch has the East above it, the lowest branch has the Earth above it. A leaf from the tip of the uppermost branch falls against the middle branch ; a leaf from the tip of the middle branch falls against the lowest branch ; a leaf from the tip of the lowest falling . . . all [goes] curdle-curdle. Ah, this is very awe-inspiring."

This expression curdle-curdle, koworo-koworo, is said by the commentators to be akin to the name of the island Onogoro (ono-koro, from koru to become solid) or self-curdled, which Izanagi made with his spear,³ and to which early reference is made in this *Inquiry* (p. 31). It is just possible that we have here traces of a variant in the original creation-myth, and a recognition of the identity of the Spear and the World-Tree—one of the points I contend for.

The Chinese K'iung-tree, the tree of life, is 10,000 cubits high, and 300 arm-spans round. Eating its blossom confers immortality. Its name, k'iung is a convertible term with Yü, the jadestone, and it grows upon the heavens-mountain Kw'ên Lun.⁴ The Tong tree of the Tâoists also grows on Kw'ênlun at the Gate of heaven.⁵ This mystic plant is, again, the princess Parizadé's Singing Tree in Galland's Arabian Nights, "whose leaves are so many mouths, which neverendingly give forth a harmonious concert of assorted voices" ; where we clearly have an allusion to the Music of the Spheres.

¹ *Amer. Antiquarian* (1883), 208 (W. Matthews, "Navajo Mythology").

² Mr. B. H. Chamberlain's valuable version, pp. 321 to 323.

³ *Ibid.* p. 19.

⁴ Mayers: *Manual*, 99.

⁵ *Paradise Found*, 274 (citing Liiken's *Traditionen*, 72).

The Chinese Shên-t'ao, or Peachtree of the gods, grows near the palace of Si Wang-Mu, the West Queen-mother. Its fruit of immortality ripens once in 3,000 years, and gives 3,000 years of life to the eater. Tung-Fang So (Jap. Tôbôsaku) stole three (compare Héraklès and the Hesperidés-apples), and lived 9,000 years. Si Wang-Mu brought seven peaches when she visited the Emperor Wu Ti. The Japanese god Izanagi repels the Eight thunder-gods in the infernal regions by throwing at them the Three fruits of the Peachtree that grew at the entrance of the level Pass of the Dark World (Yomo tsu hira-saka no saka-moto . . . sono saka-moto naru momo no mi wo mi, etc.)¹ The t'ao (peach) has a doublet in the k'iung-tree just mentioned. This tree is also the special property of Si Wang-Mu,² who bestows its *leaves* and blossoms.

[*Si Wang-Mu and her consort Tung Wang-Kung, the East King-lord, bear a strange resemblance to Izanami and Izanagi, having been the first created and creating results of the powers of Nature in their primary process of development.*]³

There is a tradition among the Sûbbas (or Sabæans) of Mesopotamia that a leaf once fell from the heavens with a divine message.⁴ Here we seem to get behind the Sibylline leaves. The leaves of the tulasí basil (see p. 317 *infra*), are still offered to Vishnu in India.⁵ The Egyptian dead were crowned with leaves.⁶ The leaves of the pipal (*ficus religiosa*, see p. 317 *infra*), somewhat resemble those of the poplar, and quiver ceaselessly like those of the aspen.⁷ Is this perpetual life-motion and whispering of the leaves one reason towards its holiness? No wood but white poplar was used in burning sacrifices to Zeus at Olympia in Elis.⁷ The virtue of the *leaves* comes clearly out in the *Apocalypse*, xxii, 2: "And on this side of the River and on that was a Tree of Life bearing *twelve* crops of fruit (see p. 176 *supra*), yielding its fruit every month. And the *leaves* of the tree were for the healing of the nations." Here we have the heavens-river besides, and the number *twelve* is clearly celestially zodiacal.

In the Persian Moslem legends, Joseph (Yusuf), in his dream, fixes his staff in the ground (see "The Rod and Rhabdomancy," *supra*), and his brothers stick-in theirs around his; whereupon Yusuf beholds his staff growing skyward,

¹ Yo-mo = night side; hira-saka = level descent, *i.e.* the top, the 'col' of the mountain-pass; saka-moto = descent-beginning; mi = fruit; mi = three. (*Koshiki*, i, 9. Mr. Chamberlain's, p. 37.)

² *Koshiki*, p. 19.

³ See Mayers, *Manual*, pp. 210, 178, 100.

⁴ Siouffi *Relig. des Soubbas*, 1880, p. 7.

⁵ Miss Gordon-Cumming's *Himalayas and Indian Plains*, 547, 218.

⁶ *Peremhru* ch. xviii and xx. Papyrus of Osor-añou. Th. Devéria, *Cat. MSS.* 1881, 135.

⁷ Pausanias, v, 13 and 14.

and budding forth branches so bright that they light up the interval between the East and the West. Then fruits rained from the branches on the heads of the brethren, who worshipped him while they eat them.¹ *Twelve* is, of course, the zodiacal number of staves here too; and see the similar stone-legend, p. 273 *supra*, and also "The Number Twelve," p. 173.

A tree with *ten* branches is a frequent incised ornament on archaic "Trojan" vases, whorls, and balls.² Here we have a decimal zodiac instead of a duodecimal.

OSIRIS. To the world-tree myths must, I think, be attached a leading portion of the story of Osiris, the coffin containing whose dead body is found in the trunk of a tree which had grown round it. This tree too, like the spear of Izanagi (pp. 36, 224 *supra*), becomes the column which sustains the roof of a royal palace. In the papyrus of Har-si-êsi, Osiris is alluded to as "the One in the Tree."³ The erica-tree of Osiris reappears in Maspero's Egyptian tale of the Two Brothers (Papyrus of Orbiney in Brit. Mus.) where Bitiou places his heart in an acacia-tree. At Hermopolis-Magna Thoth was represented by a cocoa-palm 60 cubits high. The "coffin-tree" of Osiris is shown by a Theban bas-relief from Medinet-abu (Th. Devéria) to be at the water's edge.⁴ Although called an erica at times, it seems to be a tamarisk also;⁴ and in its branches perches the bennu-bird. This is a further identification of the Osiris-tree with the Universe-tree. The vine was also sacred to Osiris. Prof. Robertson Smith compares the sacred erica which grew round the dead body of Osiris to the Hebrew ashêrah. The erica was anointed (with myrrh) like the ashêrah.⁵

The wooden image of Artemis Orthia, also called Lygodesma (willow-bound) by Pausanias, because found in a willow, is clearly another similar legend to that of Osiris. Myrrha, Mûppa, the daughter of Kinuras King of Cyprus (and father of Adônis in Ovid) was when pregnant of Adônis changed into a myrrh-tree from which the child was delivered, said Hyginus (*Fab.* 58, 242, 270), by a blow of a hatchet, or else the tree split-open of itself in the tenth month, and the god came forth.⁶ I cannot just now lay hands on the authority for the enclosure of the body of Attis in his (and

¹ *Rausat-us-Safa*, 203.

² Th. Devéria, *Cat. MSS.* 1881, 68.

³ *Relig. of Semites*, 75.

⁴ Schliemann's *Ilios*, 367, 383, 413.

⁴ Pierret: *Dict.* 57, 534.

⁶ *Relig. of Semites*, 1889, p. 87.

Cybelé's) pine-tree until the spring. Zakhariah the prophet is said by the moslems to have taken refuge from his persecutors in the hollow of a tree.¹ In Irish myth Diarmait and Grania in their flight to the south from Finn are helped by Angus to a refuge in the wood of the Two Sally-trees, "which is now called Limerick";² and Diarmait is further counselled by Angus to go not into a tree having only one trunk. [See also the remarks on seeking sanctuary by grasping the sacred tree, and its connexion with the children's game of tig-touch-wood, under the heading of "The Navels."]

Are we to see a glimmering of some similar idea to the tree-Osiris in Yahveh's changing of Lot's wife into a pillar (of salt) see p. 239 *supra*.

This perennial Universe-myth springs up again in Merlin's Oak :

Then in one moment she put forth the charm
Of woven paces and of waving hands ;
And in the hollow Oak he lay as dead,
And lost to life and use and name and fame. (Tennyson's *Vivien*.)

And previously, in Merlin's mystic words :

Far other was the song that once I heard
By this huge Oak, sung nearly where we sit ;
For here we met—some ten or Twelve of us.

The Twelve here are doubtless (see p. 306) the celestial or zodiacal twelve round the Axis and the Table of the heavens.

The temple of Jupiter on the capitol at Rome replaced, so tradition said, the sacred oak of Romulus.³ An Etruscan inscription showed the antiquity of another oak on the Vatican hill.⁴ In 456 B.C. Livy (iii, 25) records that a consul solemnly took an oak to witness, as though it had been a god, the broken faith of the neighbouring warlike *Aëqui*—*et hæc sacrata quercus et quidquid deorum est audiant foedus a vobis ruptum*. Apollodoros (iv, 9, 16) makes Athênê attach to the prow of the *Argo* a piece of the prophetic oak of Dôdôna ; but the earlier and weightier legend given by Apollonios of Rhodes⁵ makes this oaken beam from Dôdôna the middle of the keel, and it cries out and prophecies in the gloom. That this oak is the Universe-tree and this keel a metaphor of the Axis scarcely admits of contest.

¹ *Masnavi i Ma'navi* of Jalálu-'d-dîn Rûmî, founder of the Mevlevî dervishes (1887), p. 74.

² Joyce's *Celtic Romances*, 292, 295, 296.

³ Livy, i, 10.

⁴ Pliny, *Hist. Nat.* xvi, 87.

⁵ *Argonautika* (Wellauer), iv, 583.

The Russian abbot Daniel in A.D. 1106 described the Oak of Mamre near Mount Hebron¹ as standing on a high mountain. Beneath it "the holy Trinity appeared to the patriarch Abraham, and did eat with him. The Trinity also showed Abraham the spring." Jews and Christians were naturally at variance as to the site of this oak or terebinth.²

In the sacred hymns of the Finns, the relation of the origin of the Birch and also that of the origin of the Oak both mention that "its head strove towards the sky, its boughs spread outwards into space."³ A variant says "its head seized the sky, its branches touched the clouds," "an oak had sprouted, a tree-of-god had taken root."

For the Oak and the Ash and the bonny Birchen tree,
They're all a-growin' green in the North countree. (*Sailor's Shanty.*)

Herrick's Holy-Oke or Gospel-Tree, under which "thou yerely go'st procession," existed at many points of the boundaries of Wolverhampton; and the gospel was read under them by the priest who made the parish perambulations.⁴ A clear survival and but slight transformation of a pagan ritual.

The Willow of Zeus upon which the Universe turns (p. 298 *supra*), and the etymology of YggDrasill as turning-force (p. 291) lead us at once to what we shall have again under the heading of "The Winged Sphere," that is the apologue of the Winged Oak, over which Zeus threw a magnificent Veil, on which were represented the stars, the earth, and the Universe-Ocean. It was a myth taken by Pherecydes of Syros (circ. 600 B.C.) from Phœnician literature and legends,⁵ which Philo Byblius⁶ testified to his having studied. The Universe was thus conceived-of as an immense tree, furnished with wings to indicate its rotary motion; its roots plunging into the abyss, and its extended branches upholding the display of the Veil of the firmament.

The Maruts—Wind-gods or Universe-*Mill*-gods—dwell in the Ashvattha (that is the horsed) tree, which is another version of the winged-oak of Zeus. One flies round with wings, the other is

¹ Pal. Pilgrims' Text. Soc. 1888, p. 43.

² *Ibid.* 1889, p. 33.

³ *Magic Songs of the Finns* in *Folk-Lore*, i, 337, 339, 342.

⁴ Shaw's *Hist. Staff.* ii, 165.

⁵ F. Lenormant, *Orig. de l'Hist.* i, 96, 568, 569. Goblet d'Alviella, *Mig. des Symboles*, 167.

⁶ Didot's *Frag. Hist. Græc.* iii, 572.

drawn round by horses.¹ And in all these cases it seems clear as day that the trunk is the axe, the beam, on which the Cosmos turns.

Lazarus Geiger said the ashvattha was a name for the banana, and that its use for producing fire by twirling and friction is in the Vedas.² This quite accords with what has just been said about the turning, and also with what will be seen later under the head of "The Fire-Wheel."

Here seems to be the place to mention Zeus Tropaïos, or the reverting. The sense of the title is connected with the rotation, the return, of the heavens and of the heavenly annual phenomena. To say that it merely means the "turn and flee" of the enemy is base rubbish. We may even conjoin the turning Universe tree and the word tropaion by considering that this trophy (see p. 205 *supra*) was first (as on a medal of Severus) some lopped tree on the battle-field,³ or else a tall stone—where again we have the close connexion of the stock and the stone as sacred monuments. Remember that the same root and sense gives us the τροπικὸι κύκλοι, the tropic, the returning, circles of the solstices. And note well for future use that the root is *tark*, which also gives us torqueo and Tarquinius. It must of course be added that the sacred belief was that the trophy-tree held a god,⁴ and this again is another immediate link with the winged oak of Zeus.

According to Thrasybulus (in Scholiast on *Iliad* xvi, 233) Deukaliôn prophesied in an oak.⁵ Zeus, according to Hesiod,⁶ dwelt in the trunk of the oak-tree. Lêtô, that is Latona, grasped the trunk of a palm-tree as she brought forth Apollo and Artemis, the children of Zeus. This was in the floating island of Dêlos, which I have paralleled with the Japanese Onogoro (p. 31). So Homer, but Tacitus later laid the venue in Ephesus, "leaning against an olive-tree."⁷ Dionusos was adored in Boiôtia as endendros,⁸ "in the tree," as well as Zeus. Dionusos, Artemis and Helenê of Troy were all called dendrites or tree-beings; the last however (in a variant) because of her hanging herself or being hanged to a tree (see p. 326 *infra*). Many of the con-

¹ *RigVeda*, i, 65, 1. Prof. Max Müller's *Vedic Hymns*, 1891, 329.

² *Development Human Race*, 1880, p. 100.

³ See also *Æneid* xi, 5: *Ingentem quercum decisis undique ramis | Constituit tumulo, fulgentiaque induit arma.*

⁴ E. Saglio in his grand *Dict. Antiq.* i, 361.

⁵ Taylor's Pausanias, ii, 202.

⁶ Preller, i, 98.

⁷ *Annals*, iii, 61.

⁸ Hesychius, sub voce.

sorts of Dionusos had tree or plant-names, such as Althaia (marsh-mallow) and Karua; and Artemis was called Karuatis from the walnut-tree. Under that title she was worshipped in Laconia.¹ Artemis Sôteira (saviour) of Boia was a myrtle.² The temple of the Ephesian Artemis was in an elm-bole, *πρέμνω ἐνὶ πτελέης*, or an oak-trunk, *φηγοῦ ὑπὸ πρέμνω*. Pausanias gave her, as A. Kedreatis, a mighty cedar at Orchomenos.

In an Indian story which has been called Punchkin,³ Seven princesses are starved by their stepmother, but a tree grows-up out of their dead mother's grave, laden with fruits for their relief. The German Cinderella is helped by the White Bird that dwells on the hazel-tree growing out of her mother's grave.⁴ A similar legend is familiar to ourselves in the ballad of Lord Lovell, and an explanation is offered on p. 323 *infra*.

The trees out of which come men are endless. Out of the Omumborombonga tree of the Bushmen came the first man and woman,⁵ and also oxen.

It is impossible here to avoid comparing the Deukaliôn and the DaiDalos stone and tree myths of the creation of mankind. Deukaliôn and Purra throw stones which become men and women, animated stones. DaiDalos invents statues (*ἀγαλμάτια*)⁶ or makes animated statues which see and walk, otherwise open their eyes and move their arms and legs. In the Daidala annual festivals in Bœotia (Boiôtia) fourteen (= 7 × 2) human figures were cut out of oaks chosen by bird-divination (Pausanias ix, 6), and burnt in sacrifice to Zeus and Hêra. Every sixty years (a chronological cyclic period) there was a jubilee of these Daidala. The ancients, added Pausanias, called wooden statues Daidalian. Apart from the reminiscence of a (disused) human sacrifice here noticeable, we must see a manifest up-cropping of the similar Norse myth in which the sons of Bôr make man out of an Ash and woman out of an Elm.

¹ Saglio's *Dict. Antiq.* 1, 615 (F. Lenormant), 931.

² Pausanias iii, 10, 70; viii, 13, 2; iii, 22, 12. Bötticher, *Baumcult.* p. 451.

³ Does Punchkin here go with Thumbling, and mean Little-fist; punch being = Hindi panch, five (fingers)? This would instantly make clear the fine old phrase 'punch his head!' Although Prof. Skeat takes a more classic view, 'fives' for the fists is a common term of the prize-ring.

⁴ Miss Frere's *Old Deccan Days*, 3. 4; Grimm, No. 21.

⁵ Lang's *Myth. Rit. and Rel.* i, 176.

⁶ Apoll. *Bibl.* iii, 15, 8, 10.

The Italiotes also made men issue from the bursting trunks of oaks: *Gensque virûm truncis et duro robore nata*.¹ Various legends on the subject may be seen in the *Mythology of Plants* by Count A. de Gubernatis. One of the earliest we can now come by is perhaps that in Hesiod² where Father Zeus made the third race of bronze men, endowed with speech, who issued from the trunks of ash-trees, terrible and robust.

In Saxony and Thuringia folk-lore still makes children (especially girls) "grow on the tree."³ Our own nursery-lore instructs enquiring childhood that babies are found under goose-berry-bushes. The Arab geographers Bakui, Masudi, and Ibn-Tofeili recounted that the waqwâq talking-tree, in the Waqwaq islands at the Eastern extremity of the known Earth, bore young women instead of fruit at the tips of its branches.⁴ (See also the Subban milk-tree p. 298 *supra*.) And we must not forget that Gautama the Buddha was born beneath the Sala (*asôka*) trees in the garden of Lumbini.⁵ All this seems to bear the mystic interpretation that man is—like everything else in the Universe—a denizen of the Universe-tree; and it also enlightens the return of the dead to their origin by hanging their bodies on trees (see p. 327). But of course we must give a large share in arguing this question of the birth of men from trees to the indubitable natural-history fact that pristine "men" were tree-climbers and tree-dwellers. This is an almighty consideration in the argument.

Sir Monier Williams points out⁶ that in some passages of the *RigVeda* (x, 58, 7; 16, 3) there are dim hints of a belief in the possible migration of the spirits of the dead into plants, trees, and streams; and he adds that in the Hindû theory of metempsychosis all trees and plants are conscious beings, having as distinct personalities and souls of their own as gods demons men and animals have.⁷ Plants and trees speak in the archaic sacred *Nihongi*, Japan-Chronicles of the 8th century. See too what has been said (p. 301) about returning the dead corpse to the tree among the Yao-Miao.

¹ *Æn.* viii, 315, and Censorinus *De die natali*, 4.

² *Works and Days*, v. 143.

³ Bergmann's *Gylfa Ginning*, 85, 194, 346.

⁴ Alex. v. Humboldt, *Examen critique*, i, 52.

⁵ Fergusson's *Tree and Serpent Worship*, p. 131 (see pl. lxx, fig. 3).

⁶ *Rel. Thought and Life in India*, i, 281.

⁷ Manu, i, 49. *Rel. Thought and Life in India*, i, 331.

Lady Wilde mentions 'the ancient superstition that the first man was created from an alder-tree, and the first woman from the mountain-ash.'¹ In an Irish fairy-tale, a cow goes regularly and stands under an old hawthorn-tree, out of the trunk of which a little wizened old woman comes and milks her, and goes back into the tree again.² In another tale it is a little witch-woman all in red that does the same thing.

An Ainu who lost his way found "a large leafy oak. He lay down crying beneath it. Then he fell asleep. He dreamt that there was a large house" [proved by another tale mentioned under "The Enchanted Horse," in Vol. II. to be the heavens-palace]. "A divine woman came out of it, and spoke thus . . . 'I am this Tree, which is made the chief of trees by heaven (?).' Then he worshipped the Tree."³ Of a childless Ainu couple it is told that "one day, as the wife went to the mountains to fetch wood, she found a little boy crying beside a tree"—just our firm nursery faith. In yet another tale, which I think I have already mentioned, an Ainu falls asleep "at the foot of a pine-tree of extraordinary size and height. To him then in a dream appeared the goddess of the tree." This pine is near the entrance of an immense cavern, at the far-end of which is a gleam of light, where there is the issue to another world (see the Japanese Pass of Yomo, p. 305 *supra*). He found this cavern by pursuing a Bear up a mountain until it took refuge in a hole in the ground which led into this Cosmic cavern. After his vision of the goddess he wakes, offers-up thanks to the Tree, and sets-up divine symbols in its honour. The Bear turns out to be a goddess of the underworld.

The palm was an attribute of Apollo, who was born at the foot of one as above, p. 309. It is named with the laurel, and at times with the olive, whereat legends also place the birth of Latonas' twins.⁴ It is figured side by side with a tripod. The Andaman islanders say the Earth rests on a palm-tree.⁵ Mahomet's favourite fruits were fresh dates and water-melons, and he ate them both together. "Honour," said he, "your paternal aunt the date-palm, for she was created of the earth of which Adam

¹ *Anct. Legends of Ireland*, 1888, p. 202.

² *Ibid.* pp. 112, 171.

³ Mr. Chamberlain's *Aino Folk-tales*, 1888, pp. 25, 26, 41.

⁴ L. Saglio: *Dict. des Antiq.* i, 358.

⁵ E. H. Man, *Aborig. of An'arans*, 26.

was formed."¹ The name of Semitic god Baal-Tamar means Lord of the Palm-tree, and the Jews carried green branches on the feast of Cabanuelas.² I need do no more than just mention our own Palm-Sunday.

The early Christian symbol of the date-Palm tree was of course adopted from the preceding religions of the Eastern countries where that tree flourishes. Ciampini, in his *Vetera Monumenta*, gives instances from the church of Saints Cosmo and Damian at Rome (6th century), where such palm-trees flank the figures of Christ and his disciples; and he adds such a tree with a nimbussed bird seated on the topmost palm-leaf. The Christian palm-leaf, or branch as we are in the habit of calling it, was also adopted from the victorious emblem of former creeds; and so also was the olive-branch as a symbol of peace. Olive crowns had also been given to victors in gymnastics, especially in the Athenian games. David compared himself to a green olive-tree in the house of Elohîm (Psalm lii, 8).

"The sacred olive-tree of the Academy was an offshoot of the original olive of the Athens Acropolis with which the life and personality of the Attic nation was mysteriously bound-up."³ It would seem that the name of the olive-tree *μορία*, the mulberry-tree *μορέα*, and *μόρος* fate destiny, must all be connected with the Universe-tree round which the wheel of fate or fortune turns. This is the only way of adequately expounding Zeus Morios; for it is petty to make him merely (—he fell to it no doubt—) the protector of olive-trees. He was a Fate-god as well, and the central olive-tree of the Acropolis (see Index) was the tree of fate as well. The mulberry had the same significance elsewhere, just as the shrew or mole ash was a tree of luck or fortune.

The *ficus Indica* (Banyan or Vaṭa, popularly Var for Vaḍ), is sacred to Kâla, that is to Time,⁴ which accords with my theories of the turning of the Universe-tree being a measure of Time. Siva is lord of the Vaṭa tree. (See what is said p. 317 *infra*, as to the *ficus religiosa*.) In an Egyptian funereal papyrus occurs the prayer "Homage to thee, my father Râ, thy substances are the fig-tree (Beq)."⁵ A great figtree in fullest leaf grows on the top of the

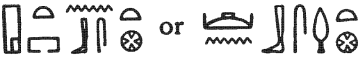
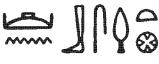




¹ Lane's *Thousand and One Nights*, i, 219. ² *Rev. des Études Juives*, xi, 97.


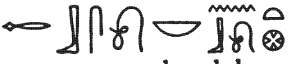

³ Harrison and Verrall: *Ancient Athens*. 599.

⁴ Sir Monier Williams, *Rel. Thought and Life in India*, i, 337, 446.

⁵ Th. Devéria, *Cat. MSS.* 1881, 146.

cliff of Charubdis (*Odys.* xii, 103). Odusseus is saved by clinging to it like a bat (xii, 432), and its roots spread far below, while its branches hang aloft out of reach, long and large and overshadowing, just like the YggDrasill Ash. The first figtree was given by Dêmêtêr to Phthalos (the planter: φύω produce), in return for his hospitality.¹ Here planting must have had a physical sense, as in Villon's *Jargon*, and 15th century French slang. This figtree was shown on the Sacred Way at Eleusis, and there was a similar legend at Byzantium. The myrtle was taboo in the women's night-offerings to Bona Dea.

TREE WORSHIP. The great list of Edfu,² enumerates many temples of sacred trees and groves. At Ânχ-taiui, Life-of-the-two-lands, a temple of Memphis, were the holy trees *nebes* and *sent*. These were also at Âi or pa-Âi or Âri in the 2nd nome; and the trees *nebes*, *sent*, *senta*, *shent*, *neh-t*, *neh*, and *âsheṭ* were also found at Âa-tanen, ḥet-Mes-Mes (the measurer's temple, *i.e.* Thoth's), ḥet-Biu temple of the Rams at Mendes, and ḥet-nebes or âa-nebes  or , dwelling of (the tree) *nebes*, which is rendered sycamore. We have also ḥet-neh  or  temple of the sycamore or of the tree, where Osiris was worshipped. (Many other words are translated sycamore.) Brugsch, writing in 1881 of the gods of the Arabian nome,³ sought to identify a Tree-town  with the tree *nebes* , and to call it ḥet-nebes.

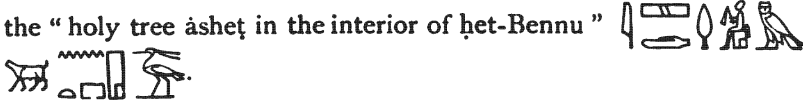
A Sacred grove of *neh* and *sent* was at ḥa-seḫun; a grove of an unnamed species at Pa-sebek or Pa-sui; a grove of *âsheṭ*, *nebes* and *senta* at Âa-n-behu, where was a tomb of Osiris in a grotto  beneath *âsheṭ* trees. The tree *âsheṭ* was also at a (fire?) temple called Âa bes neb-nebat  at Bubastis; and the same tree (one of the names rendered by *persea*) was in the enclosure of the "Phoenix"-temple ḥet-Bennu  at Ân (Heliopolis). The Alexandria obelisk, which came from Ân, mentions

¹ Paus. i, 47, 2. Dêmêtêr's Δωρὸν σκυπέδιλος (fig-footed) is here noticed by F. Lenormant. He leaves it unexpounded, and so shall I; mais à bon entendeur, salut.

² J. de Rougé, *Inscrip. d'Edfou*.

³ *Zeitschrift u. s. w.* 1881, 15.

the "holy tree àsheṭ in the interior of ḥet-Bennu"



Finally¹ there was in the 3rd, the Mareotic, nome the chief-town of Pa-nebt-Āmu, town of (our) Lady of the date-Palms and the sacred trees āru and tema were at the sanctuary of Mâ-ti or Mâ-Mâ in the same town.

Sacred trees were, in ancient Greece and Rome, like altars and temples, protected by a walled sanctuary called a septum; and sometimes enclosed by an unroofed chapel, a sacellum. The olive of Athênê on the acropolis of Athens was so enshrined by the open-air temple of PanDrosos,² which, with his name, seems to make him an All-Tree god (see p. 349 *infra*), and Jupiter's beech at Rome stood in the building called the fagutal. Many such enclosures may be seen in the Pompeian wall-paintings, and on the coins of Antoninus Pius. A tree struck by lightning, was ipso facto immediately set apart from the vulgar forest, among the Romans, as an arbor fulguritica or fanatica.³

The keremet or sacred sacrificial enclosure—the templum in fact—of the Ersa branch of the Mordvin Finns, dwelling between the Oka and the Volga, which is figured by Mr. Abercromby in the *Folk-lore Journal* (vii, 83), is so like the similar Mahâ-vedi or sacrificial ground of the Hindûs in Dr. Eggeling's version of the *Satapatha-brâhmana*,⁴ that I desire the reader specially to compare the two. In the centre of the Keremet was the sacred oak or lime tree into which the chief sacrificer (the vos-itya; itya=father; vos=? otsu, great) climbed, and concealed himself amid the foliage. The vats of beer (purê) were under the tree, and the cakes suspended to its branches.⁵ The Ersa were heathen until the middle of the 18th century; and this elder up a tree is a close reminder of the Irish divinities in a similar position (p. 320). The Great Bear is placed in the top of The Tree by the *KalevaLa* of the Finns.⁶

¹ J. de Rougé, *Glog. Anc.* 1891, *passim*.

² Bötticher, *Baumcultus*, 153.

³ Servius on *Æneid*, vi, 72; Paulus Diac. 92, 295.

⁴ *Sacred Books of the East*, xxvi, 475. The "Uttara-vedi" of the plan of this Mahâ-vedi shows me that the "E" point of the plan should be (or once was) the N.

⁵ *Folk-lore Journal*, vii, 93.

⁶ Schiefner's version, x, 31, 42 (in *Paradise Found*, 27').

When an oracle was given in the sacred forest of Juno on the Esquiline hill, the tops of the trees were agitated, according to Ovid. The phrase "at the top of the tree," which is still so common popularly for the position of a successful man, can, I think, be expounded only from the archaically first position of the higher Universe gods at the top of the Universe-tree. Otherwise, the top of a tree is not a pleasant pitch for any human being, not even for a primeval tree-man.

Hushaby baby, on the tree-top ;
 When the wind blows the cradle will rock ;
 When the tree shakes the cradle will fall,
 And down comes baby, cradle, and all.

M. Charles Rabot, in his *A travers l'Oural et la Sibirie*¹ gives an account of "the kérémetes or sacred woods of the Ostiaks, in which they immolate domestic animals [sacrificially butcher their meat in fact] before rude idols." The kérémetè seen by M. Rabot was a clearing in a wood on a river's bank near the village of Sukkeria-Paoul at the foot of the Ourals. The gods were represented by some pine-trunks surrounded by a mass of rags of glaring colours. On one side was a little hut which sheltered two big dolls made out of strips of cloth rolled round and round each other. The faces were formed of a piece of yellow stuff pierced with four holes for the eyes, nose, and mouth. Alongside the idols were the hoofs of horses, which had been sacrificed in honour of the gods. On a tree hung a tambourine which the priests (chamanes) beat when invoking the spirits.

It was in the forest of the Teutberg that, in A.D. 9, the Germans under that very "Arminius" or Hermann to whom the Irminsul legends (p. 293 *supra*), are falsely attributed—for of course he was named after the god—There it was, at the modern Winfeld (victory-field?) that the Cherusci (from whom came the *Hermiones*) extinguished the famous legions of Varus. When Germanicus six years later devastated that region, and buried the bleaching bones of three legions, he found the heads of the dead fixed on the tree-trunks: *truncis arborum antefixa ora*.² This recalls the Turkish legend of the tree *Zakûn* which bears skulls for fruits.³

Buddha is said to have occupied trees forty-three times in the course of his transmigrations.⁴ Egyptian metempsychosis also, of course, embraced the vegetable kingdom (*Peremhru*, 81). In the Siamese Life of Buddha, he, on attaining omniscience adores from the East and from the North the great holy Bo-tree. This is the Sanskrit Bodhi or Wisdom-tree, the Pîpal; the term bodhi, applied to the penetrating wisdom of a Buddha, being

¹ *Revue Encycl.* ii, 82 (janvier 1892); i, 870.

² *Tacit. Ann.* i, 61.

³ Paravey, *Astron. Hidrogl.* 76 (cited in Schlegel's *Uranog. Chi.* 682).

⁴ Sir Monier Williams, *Rel. Thought and Life in India*, i, 331.

referred to a word budh, to penetrate. So says Alabaster¹; but as there is little doubt that the World-tree is here in question, it seems to me that the penetrating permeating idea is to be regarded—if it is to be admitted at all—as the primary one in this tree-name. The East taking precedence in the adoration, denotes the predominance of Sun-worship.

The bo-tree of Ceylon is the bodhi-druma or wisdom-tree of India, under which Buddha attained enlightenment.² Of course they say no Hindû will tell a lie under a pipal tree—if he can avoid it (that is, the tree). Pippala (berry) refers especially to the berry or fruit of the ficus religiosa³; and the Sanskrit pippali reappears in Greek as *πέπερι* (Lat. piper) pepper. Prof. Max Müller in his *Vedic Hymns*⁴ translates pippala as apple, and the expression pippalam rushat, = red apple, which occurs in the *RigVeda*, v, 54, 12, may thus contain not alone our word russet, but also pippin and apple?

The tulasî, tulsî, or holy Basil, *ocimum sanctum*, in whose midst are all the deities, and in whose upper branches are all the Vedas, must be given a foremost rank among trees that are still worshipped. Hindû women are at this moment perpetually perambulating such shrubs as pot-plants in the interior of their houses.⁵ For the illiterate Hindû women it is a handy symbol, a devotional manual as one might say, of the divine Universe-tree. Flowers and rice are offered to it, and it is married to the idol of the youthful Kṛishṇa in every Hindû family every year in the month Kārttika (see Index). A plant of it is also placed at the foot of the village pipal-tree, and the poorest women, who have none at home, go there for their soul's constitutional.⁶ In Sicily the Basil is revered and kept in the house-windows for luck, which reminds one of the local story of "Isabella and the pot of Basil," a fine picture of Mr. Holman Hunt's.

In early Christian symbolism, the "lily," as experts call it, is "not always very accurately defined." On painted glass it sometimes appears as "a little, tree or bush, without blossoms."⁷ This must I think be viewed as a parallel to the tulasî shrub of the Hindûs.

[We shall return to this under the head of "Circular Worship" in Vol. II.]

An acacia was the principal object of worship with the Khoreish

¹ *Wheel of the Law*, xxx to xxxii, 161.

² See also Sir M. Williams, *Hindûism*, 1880, p. 75; and Prof. Rhys Davids, *Buddhism*, 1880, p. 39.

³ *Sat.-brâhm.* (J. Eggeling) ii, 170.

⁴ 1891, p. 492.

⁵ Sir Monier Williams, *Rel. Thought and Life in India*, i, 333, 334, 392.

⁶ Miss Gordon Cumming's *Himalayas and Ind. Plains*, 584.

⁷ Twining's *Early Christian Art*, 1885, p. 197.

tribe of Arabs. Khaled, *by Mahomet's orders, cut it down to the roots* and put its priestess to death.¹ Two capitularies of Charlemagne (A.D. 789 and 794) forbade the worship of stones, wells, and trees; *ordered the Christian priests to get the sacred trees and woods destroyed*; and treated as insane those who burnt candles or went through other ceremonies to them. The ecclesiastical Councils of Agde, Auxerre, Nantes, and others had to renew these prohibitions.² As late as the 13th century Helmoldus said the Saxons still worshipped wells and trees.³

These last records give us an all-powerful motive for the fatal destruction of European forests; but it is only fair to add that the civil power was not loth to aid in this almost cosmic crime, because of the refuge which endless forests afforded to the bagaudae and ribauds of the past. The cupidity and wastefulness of man, according as the sedentary populations increased, must also bear the greatest share of the blame. Nevertheless survivals of the holy groves are to be traced. "Every one does not know," writes Sir Monier Williams, "that there existed quite recently a particular oak-copse in the island of Skye, which the inhabitants held inviolably sacred."⁴ The sacred groves in Ireland in the 3rd century were called *fidhneimadh*,⁵ and see p. 271 *supra*. In the 7th century St. Eloi had to forbid the making of vows at trees, or driving the flocks through a hollow tree, or in any way honouring trees.⁶ The council of Leptines in Hainault in 742 forbade sacrifices called *nimidas* to be made in forests. The Hessians, who lived on the lower Rhine in the 8th century, when they were christened by St. Boniface, still then adored a tree-trunk which was their symbol of Thor: *robur Jovis sive Thori deastri*⁷ (robur meant strength, pillar, oak, as well as tree-trunk).

Pausanias (viii, 4) recorded that the tomb of Alkmaïôn at Psophis was surrounded by lofty cypresses which could not be cut down, and they were called Virgins by the natives. Until about 1872 no one in Orissa dare plant a cocoa-nut tree except a Brâhman.⁸ Vanin means tree in the *Rig Veda* (i, 39, 3; vii, 56, 25),

¹ Dulaure: *Cultes* (abrégé) i, 65.

² *Capitul.* ii, 269, 255.

³ *Chronic. Sax. Helmoldii*, c. 10, p. 106 (in Dulaure).

⁴ *Rel. Thought and Life in India*, i, 330.

⁵ Petrie's *Irish Archæol.* 62, 63.

⁶ De Baecker *Relig. Nord France*, 316, 317, 319.

⁷ Eckart, *De rebus Francia*, p. 344.

⁸ Hunter's *Orissa*, ii, 141.

and vanin also means worshipful (i, 64, 12). The Japanese Shintô priests, vested in white, exorcise by waving branches of trees.¹

At Tenby and elsewhere in Wales existed a custom of the people whipping each other's legs with *holly* branches on 26th December, and this was sometimes done until the blood ran down.² Here we have a survival of the milder substitute for total human sacrifice which is found all over the world under the form of ritualistic bleeding (see "The Barber's Pole," p. 301 *supra*), and which even still survives in the "discipline" self-inflicted by devoutly ascetic Christians, and the eccentricities of the moslem Rufaî (our Howling) dervishes. The Welsh use of *holly* is typical, and it still holds its holiness with us as a house-decoration at the feasts of the winter solstice. The spellings *holin* and *holie* occur in the *Ancren Riwele* (Rule of Anchorites, circa 1230) p. 418, but the derivation of the word from a root *kul* = *hul* is scarcely convincing.

In the Forest of Dean was a mine-law court held before the constable of St. Briavels. The parties and witnesses to a suit were sworn upon a Bible into which a piece of *holly* stick was put, and they wore their hooff or mining-cap during examination. Here we have an oath, with the head covered, taken on sacred wood. The Bible must have been an addition.³ This oath has been traced back to at least the 13th century, and another storian says they "touched the book of the four gospels with a stick of holly, and the same stick was usually employed, being by long usage consecrated to the purpose."⁴ I take these interesting particulars from Mr. E. S. Hartland's excellent *County Folk-lore* (i, 39) now in course of issue by the devoted Folk-Lore Society; and I add that this oath is like the Hindû's oath in our Indian courts of justice, which is taken on a bottle of Ganges water, upon which a branch of the sacred *tulasî basil* is laid.⁵ Mr. Hartland has also collected the curious fact that in the Vale of Gloucester the hedgers and ditchers will not faggot the Elder boughs, saying no one ever heard of such a thing as burning *Ellan* wood—so they call it; and they carry about them a natural cross, obtained by cutting a branch above and

¹ Chamberlain's *Things Japanese*, 91.

² Southey's *Common Place Book*, 1851, p. 365 (4th series). Mason's *Tales and Traditions of Tenby*, 1858, p. 5.

³ Rudder's *Hist. Gloucestersh.* 1779, pp. 32, 33.

⁴ Nicholl's *Act. of the Forest of Dean*, 1858, p. 149.

⁵ Miss Gordon Cumming's *Himalayas and Indian Plains*, 570, 514.

below two side-shoots, as a charm against rheumatism.¹ But were I to print all the facts of this nature that I have amassed, the quantity of them would merely confuse.

THE ROWAN TREE. The Gaelic name of the rowan is caerthainn, and its earthly origin is related in the *Pursuit of Diarmait and Grania*. The divine De Dananns brought its berries from their celestial Land of Promise, Tir Tairngire (which name seems permutable with Inis-Manann, the mythic Isle of Man), and they fed upon them. As they passed through the wood of Doors (OldIrish *daur* tree oak) one scarlet berry fell to Earth, and from it sprang up in a vast wilderness a great tree which had all the virtues of its celestial double. Its berries tasted of honey, eating of them cheered like old mead, and if a man had reached the age of a hundred he reverted to his thirtieth year at his third berry. This of course is a straight parallel to the haoma, and to the Chinese peaches, p. 305 *supra*; and the red berries are even a reminder of the pippalam rusat, p. 317. The berries on the summit of the Rowan-tree—it is ever so, in spite of the fox—were sweetest; those on the lowest branches being bitter in comparison. It was guarded by a *fomuir* giant of the North called Sharvan (*searbhan*, surly?), with one broad red fiery eye in the middle of his black forehead (a Cyclops); he had his hut up among the branches of the tree. Finn sends an Angus and an Aedh (flame) to get him a handful of the berries; but Grania longs for them, and Diarmait kills Searbhan, obtains the berries, and lives with Grania in the fomuir's hut. [Compare the mistletoe (and the sun) on the Universe-tree, p. 325 *infra*.] Another English name found for the rowan, quick-beam (Anglo-Saxon *bedm* = tree) or quicken-tree, is simply tree of life or life-giving tree.

Pursuers of this *Inquiry* will not be surprised to find a Palace of this Tree, the Bruighean Caerthainn, which forms the subject and title of one of the most popular Gaelic tales.² Diarmait's servant Muadhan uses a long straight rod of the tree to fish for his three mystic salmon; and the palace in which Finn and the

¹ *County Folk-lore* (Folk-Lore Society) 1892, i, 54.

² Translated for the first time by Dr. P. W. Joyce in *Old Celtic Romances*, 1879 pp. 177, xiv.

Fianna (Fenians) were enchanted by Miodhach (a central divine power: miodh = mid, navel) turns out to be a hut of rough boards fastened together with tough withies of the caerthainn.¹

On May morning the people (where in Ireland is not stated) cut and peel branches of the mountain-ash, and bind the twigs round the milk-pails and the churn. No witch or fairy can then play tricks with the milk or butter. This must be done before sunrise. The mountain-ash is the best of all safeguards against witchcraft and devil's magic.² (See also p. 339 *infra*.) In a sacred hymn of the Finland Finns it is said that "the rowan was made by Piru."³ (See p. 338 *infra*.)

King James (no less), "who never said a foolish thing, and never did a wise one," in his *Daemonologie* (i, ch. 4) recorded the charming of cattle "from evill eyes by knitting *rountrees* to the haire and tailes of the goodes" (cattle). "The *raven* tree was good to keip upon both man and beist" in 1663.⁴ The rown tree or quick-beam (= tree of life) is frequent near "druidical circles." One stood in every churchyard in Wales, and on one day in the year every one wore a cross of the wood, against fascination and evil spirits.⁵ In the trial of a poor wretch named Bartie Paterson for witchcraft in 1607 it came out that he wore continually upon him, "for his helth, nyne pieces of rowne trie."⁶ A twig of wicken, as the rowan is called in the Lincolnshire fens, is marvellously effective against witches and all other ill things.⁷

The most typical popular custom about the rowan seems to be in Yorkshire, where at Cleveland the 2nd day in May is rowan-tree day or rowantree-witch day. Some one then goes out of the house until a rowan is met with, when branches are broken off and carried back by a different path, which gives us a circular perambulation. A twig is then stuck over every door of the house and outhouses, and left there till it falls. A bit is or was also carried in the pocket or the purse by some. "Rowantree-gads" or whipstocks are also charms against restiveness, jibbing, stopping, or sulking in horses, caused by witches.⁸ Here we may dimly see a connexion between the Universe-tree branches and the heavens-

¹ *Old Celtic Romances*, 314 to 323, 190, 192, 298.

² Lady Wilde's *Anct.*

Legends, 1888, p. 104.

³ *Magic Songs of the Finns*, in *Folk-Lore*, i, 347.

⁴ Dalyell's *Darker Superst.* 1835, 139.

⁵ Evelyn's *Silva*, ch. xvi.

⁶ Dalyell, 395.

⁷ Miss M. G. W. Peacock in *Folk-Lore*, ii, 510.

⁸ T. F. Thiselton Dyer's *Brit. Pop. Cust.* 1876, 274, 154, 394.

charioteer. Crosses of rowan-twigs are put over doors and windows in Aberdeenshire¹ on this day, which was turned by the Roman Christian Church into the feast of "the Invention of the Cross." On Good Friday a rowan stick is the only poker in the Isle of Man, for iron must not touch fire that day. In Scotland on Hallowe'en the red end of a rowan-brand is waved about. A rhyme ad hoc (doubtless corrupt) is given as :

Rowantree and red thread
Gar the witches dance their dead.

Perhaps I ought here to note that the pīpal (*ficus religiosa*), so much mentioned already, in which the essence of Brahmā abides, is still invested in India with the sacred thread.²

Prof. Skeat brings the name of the rowan-tree (which he gives as roan and rowan), from the Latin ornus. But one would wish to see proof that the Latin ornus, wild ash, meant our rowan. This seems a case in which a philological rule of letter-change drives instead of being driven. The Swedish he gives as rōnn ; OldSwedish runn ; Danish rōn ; Icelandic reynir ; which mean the service and sorb trees as well. Mr. E. G. Wharton says ornus was the mountain-ash and is not from Sanskrit árṇas which Sanskrit grammarians have (unsupported) given as meaning teak. He does not connect ornus with rowan.³ The botanical *fraxinus ornus* is of course not evidence, and the French *orne* is not our berried rowan, which is a *frêne sauvage*.

THE TREE AND THE WELL. The term *edgewell tree* seems to have been current for the holy tree at the *well* ; and a branch falling from an oak in this position at Dalhousie Castle portended a death in the family.⁴

In the Persian *Rausat-us-Safa* (p. 313) when Mūsa fled after murdering the Egyptian, "he arrived near the *well* of Madian which was deep as the meditations of sages, and penetrating like the thoughts of the intelligent. Near the *well* there was a Tree, lifting its head to the cupola of Orion." The top of the well was covered by a stone, which it took 40 men's strength to move. He took up his station under the tree, and addressed his prayers to the omnipotent granter of requests. In the *Korān* (ch. liii) is the lote or lotos tree, beyond which there is no passing ; near it is the garden of eternal abode. It stands in the seventh heaven, on the right hand of the throne of Allah, and that over which it spreads exceeds

¹ T. F. Thiselton Dyer's *Brit. Pop. Cust.* 1876, 274, 154, 394.

² Sir Monier Williams, *Rel. Thought and Life*, i, 335.

³ *Etyma Latina.*

⁴ Allan Ramsay, *Poems*, i, 276.

all description and numbering. "Some boundless contiguity of shade," is Cowper's satisfying expression in "The Task."

There is a curious enchainment of Universe-tree traditions in the Legend of the "Sancta Crux,"¹ which might be abridged somewhat as follows:—Through a tree we were forlorn, and through a tree to life y-brought. Adam sent his son Seth back to paradise to implore pardon, and get him the oil of mercy to anoint (smear) himself with, and be saved. In the centre of a flowery mead Seth saw a fair *well*, from which come all the waters on Earth. Over the *well* there stood a tree; an adder was curled round it; and it was that tree and that Naddre (*sic*) that made Adam do the first sin. The angel took an apple off the tree, and gave Seth three kernels thereof to put under his father's tongue when he should die, and so bury him. [A strange and obviously genuine old ritual, which doubtless gives us the clue to the "Lord Lovell" legends, see p. 310 *supra*.] A few years thereafter three small sweetsmelling rods grew up, fair beyond all things. Moses, leading the folk of Israel, discovered them, and "Lo here!" he said, "great betokening of the holy Trinity!" He took them up with great honour and carried them two-and-forty year, for to heal sick men; and then set them under the hill of Tabor, dying there himself [like Buddha under the Bo-tree of Ceylon]. More than a thousand year later Saint David the king came, and with great melody of his harp transplanted the three to Jerusalem in nine days, where they grew together in a night into one single tree. David built a strong wall round it [like the Roman septum or sacellum, p. 315 *supra*]. King Salomon felled and hewed it for his temple, but it was by a foot too short; and being rejected of the carpenters it became a bridge over an old ditch. But the queen of Saba passing that way, recognised and honoured it, and made Salomon bury it away safely. A fair *well* then again sprang from the buried beam, and a fair water with great *fischsches*. At last the piece of timber began to float in this deep long river, and the *Giwés* (Jews) coming and finding it, made thereof the Holy Rood. This legend is in the Gospel of Nicodemus. See also *Cîtez de Jherusalem* (1187 A.D.)²

The tree of the banks of the Cocytus was the Yew, and this perhaps gives us a broad hint as to the reason for the yews of our churchyards.

THE THORN. Cardea was beloved by Janus, who gave her her good-fortunate power, and also her *hawthorn* which banishes evil from the threshold touched with it. This is native Latin or Italic; and Cardea is elsewhere connected with the Cardo, and the Navel, and Beans (see p. 160 *supra*). Festus (*s. v.* Patrimi) said that a torch of *whitethorn*, *spina alba*, was carried before the newly married couple by a boy.

The Glastonbury thorn is found very far back in the Πήλιον

¹ Bodleian MS. Laud, 108 (*circa* A.D. 1280). Early English Text Society, 1887.

² Pal. Pilgrims' Text Soc. 1888, p. 22.

δρος of Dicæarchus, where the *white-thorn* growing on the heavens-mountain Pélion had (like the white myrtles) the power to make the body insensible to the winter's cold and to the most ardent beams of the sun. Hard to find, it was harder still to gather it. In Halfdan the Black's Saga, queen Ragnhild takes a thorn out of her shift—one of the pins of those days—and while she holds it in her fingers it grows into a great tree, one end of which strikes down roots into the earth, while the other grows up out of sight. Below it was red, higher up the stem was green, and the branches were white as snow. So vast is it that it spreads over all Norway, and much more: Thomson's "boundless deep immensity of shade," in *The Seasons* (Summer). This legend the saga turns into a dream, and the same dream is also told of Harald Fairfax (or Fairhair).¹

This Glastonbury myth breaks out in William of Malmesbury's 12th century story of Joseph of Arimathea striking his staff into the ground at Avallonia (afterwards called Glastonbury), when it burst into leaf and bloomed with the blossoms of the holy Thorn. It was fabled that this Joseph was sent to christianize Britain about A.D. 63; but note that Avallon denotes another tree, the *apple* (Breton. aval), and not the white thorn.

Arthur was buried in the Isle of Avallach or Avallon, a name which, says M. J. Loth, primitively indicates a mysterious region, a sort of Celtic paradise, which was only at a late enough period identified with Glastonbury.² May I add to this that it would indicate a perhaps mythic origin for the Glas- of Glastonbury, as having reference perhaps to the towers of glass and Merlin's crystal prison (see p. 267 *supra*). In one of the islands visited by Maelduin a single *apple-tree* very tall and slender (*axis*) grew in the middle; and all its branches were in like manner exceedingly slender and of wondrous length, so that they grew over the circular high hill that bounded the island, and down into the sea.³

No one modern record about the Glastonbury Thorn that I have been able to examine seems to merit two perusals. They are all hopelessly loose, and many are obviously lying; but such a freak of nature, if viewed as occasional, is by no means to be wholly denied. There is a celebrated Fudan-zakura or perpetual-

¹ *Heimskringla* (Laing and Anderson) 1889, i, pp. 337, 396.

² *Les Mabinogion*, 1889, ii, 215, 360.

³ Joyce's *Celtic Romances*, 125.

cherry at Shiroko in Japan which is reputed to blossom all the year round. The writer who describes it in Messrs. Satow and Hawes's model *Handbook of Japan*¹ saw it once on 17th November with at least 100 flowers on its N. side. When I took this note I added the following: "This year, 1886, the apple-trees here covered themselves with blossom in October. Villa de la Combe, near Cognac (Charente)." It is stated in Dumas's *La Reine Margot* (i, ch. 11), upon the authority of I know not what Memoirs, that the aubépine of the cemetery of the Innocents in Paris flowered after the Saint Bartholomew battue, 24th August 1572. The hygroscopic annual plant *Anastatica hierochuntica* is said in many countries to flower on Christmas-day, and that is said to be the reason of its popular name of Rose of Jericho. In the *Roman de Roncevaux* a miraculous aubépine grows out of the grave of every christian killed with Roland at this purely mythic battle,² a legend which gives us, from one point of view another and a wholesale "Lord Lovell" incident (see pp. 310 and 323 *supra*).

THE MISTLETOE. Lazarus Geiger was at least indistinct in claiming the ficus religiosa as a type of the sun. He said in "The Discovery of Fire":

. . . the Hindoos do not choose the wood which is practically the fittest, but that of the ficus religiosa; and that not only because this tree bears a reddish fruit but (as is expressly said, and as analogies of other holy trees amongst kindred peoples, e.g. the Mistletoe so sacred among the Gauls, testify) because it takes root upon other trees, and its branches hang down in great abundance. It is manifestly a type of the Sun, for he is often compared to a wonderful tree, whose roots are high up in the air, and which sends down its rays like branches on to the earth.³

Geiger had not thought this out; "roots high up in the air" is rank nonsense, and the direct reason for the mistletoe representing the Sun is that the globular plant, the golden branch, as seen on a bare winter tree, with the light on it, fitly enough in northern latitudes, suggests the face of the feeble winter sun with his fabled yellow beard and yellow hair. Latet arbore opaca aureus et foliis et lento vimine ramus. (*Aeneid* vi, 137). The Sun is not the Universe-tree, but is on the Universe-tree, makes his daily journey round with the Universe-tree. A good illustration of the widely human nature of this idea will be found in the Chinese characters

¹ 2nd ed. London, John Murray, 1884, p. 169.

² MS. 865 in Bibl. Nat. de Paris, fo. 25 recto, col. 2.

³ *Development of Human Race*, Trübner, 1887, p. 106.

for East, noon, and sunset, tung, kao, and yao, which consist of a sun 日 behind a tree 木, tung 東 (as if sunrise); a sun above a tree, kao 杲; and a sun beneath a tree, yao 杳 (see p. 320 *supra*). F. G. Bergmann makes a similar extraordinary blunder to Geiger's, when he says "the sun was represented by a symbolic tree, an oak or an ash," among the Scythian tribes.¹ But Geiger and Bergmann would not have made these statements if many others had not done so before them. The incongruous absorption of all the gods and all the symbols *wholus-bolus* by the Sun has been going on for at least some 1700 years in the Latin world. A useful brief survey of the question has been given by M. Jean Réville,² but anyone who wants to have his fill of this sun-madness in excelsis need only read chapters xvii to xxiii of the 5th century *Saturnalia* of Macrobius, for whom Macrobius would therein have been a better name. The Sun has in fact been gradually made a sort of "universal referee," and there is scarce a mythologist that has not joined in the facile and labour-saving occupation of overloading him with business. As already intimated at p. 21 a Section on this aspect of Sun-Worship has been excluded by the boundaries of the present *Inquiry*.

A book of American Lectures³ says that Balduî was killed with a mistletoe "wand." English girls at all events know better than to talk of a *wand* of mistletoe.

The (white) Fianna are preceded in Irish mythology by the powers of the Red Branch, the Craebh-ruadh.⁴

SWINGING. There is one rite of tree-worship which may be mentioned here: "swinging"—the *αἶψα* or *ἐόψα* (from *ἄελπε* to raise) of the Greeks. This was referred to Êrignonê the daughter of Ikarios, who like Helenê (p. 309) hanged herself in a tree.⁵ And it has been (idly, as I think) theorised that the actual swinging by pushing a person seated in a "swing," meant purification by air as a parallel rite to purification by water and by fire.⁶

Festus says those who were swung, the *oscillantes*, had their faces covered through shame, *verecundia*. For this he quotes Cornificius, but as he is trying to bring *oscillantes* from *os celare* (to

¹ *Gylfa Ginning*, 1871, p. 23.

² *Relig. à Rome sous les Stœves*, 1886, pp. 286 to 290.

³ *Sanskrit and its Kindred Literatures*, by Laura Elizabeth Poor, 1881, p. 281.

⁴ Joyce's *Celtic Romances*, 409.

⁵ Hyginus : *Astron.* ii, 4.

⁶ Servius on *Æneid* vi, 741.

hide the face, with a mask?)¹ we may as well receive what he says with utmost caution. If such a practice existed, it would be monstrous like the "hangman's nightcap." Festus goes on to explain the swing as figurative of human life, with its ups and downs; and also of the rocking cradle, adding that milk was the drink at the swinging festivals. He winds up, however, with the Érigoné explanation. The oscilla seem from Macrobius² to have been artificial human effigies: *oscilla ad humanam effigiem arte simulata*; and Virgil mentions³ the mobile oscilla suspended from the tall pine to Bacchus, with joyful hymns.

I think we must discern a similar belief in the account of the plain of Circe in the *Argonautika* (iii, 200):

"On it were growing in rows many willows and osiers, on whose branches hang dead men, bound with cords. For to this day it is an abomination to Colchians to burn the corpses of men with fire; nor is it lawful to lay them in the earth and heap a cairn above them; but two men must roll them up in hides untanned, and fasten them to trees afar from the town [see also p. 311 *supra*]. And yet the Earth getteth an equal share with the Air, for they bury their women-folk in the ground."

Here we seem to have those men who die in their beds given the blessed advantage of hanging after death,⁴ a privilege denied to women. The hanging of women still goes hard with us. They say the first hanging of a woman in France was in 1449.⁵ French kings, according to J. B. B. de Roquefort⁶ were buried in stag-hides.

The good effects of the cord in curing headaches—grim was the joke—were mentioned by Pliny (xxviii, 4), and he added that the hairs of the hanged were a febrifuge. (Mon ami, c'est du froid, said shivering Bailly at the scaffold.)

Then again, Odinn was the god of the hanged, in which we must perhaps discern the true rationale for archaic hanging-sacrifices of men and animals on trees; and also that Odinn must also have been a tree-god. Prisoners of war, and all victims, were hanged on the trees of sacred groves as sacrifices to him as god of

¹ The best suggestion seems *obscillo*, move-from; unless indeed the word merely tells us that the practice was got from the Osci, the Oscan people.

² *Saturn.* i, 7.

³ *Georg.* ii, 389.

⁴ On the other hand hanging was "the curse of Elohim" among the Hebrews in the time of *Deuteronomy* xxi, 23. See also *Genesis* xl, 19.

⁵ Desmaze: *Curiosités des Anciennes Justices* (1867), p. 328.

⁶ His edition of Le Grand d'Aussy's *Vie Privée* (1815) i, 396.

battles and of the air, says Bergmann ;¹ and thus hanging, being a mode of sacrifice to the supreme god, was not dishonouring. Odinn's horse is said to have been a name for a gallows.² Our own putting-to-death and suicide by hanging must have had such an origin and sanction. It also explains—what no other incident of the hanging will—the ancient and universal luckiness of “a bit of the rope,” which is still an ineradicable and wide-spread belief. [I have had a piece offered to me (in a case of suicide, and it was soaped) by a police-officer in the East.] “Tell'em her's going to heaven on a string,” says Taffy in the old song. Harman's *Caveat* used the phrase “to clyme three trees with a [one] ladder.” Even the scaffolding for the guillotine in France is still called “les bois de justice.” The king's kindred were (alone?) hanged in archaic China, and the hangman was a forester.³ Yama holds a noose round the neck of every living creature.⁴ The sagas speak of Hagbard's noose falling in middle air,⁵ and all this may cast the real light upon the other kind of swinging from trees, the *αιώρα*, which would have been a mild substitute for the human sacrifice.⁶

In a Russian tale of a childless old couple, “the husband at last went into the forest, felled wood, and made a cradle. Into this his wife laid one of the logs he had cut, and began swinging it, crooning the while a rune beginning : ‘swing, blockie dear, swing!’ After a little time, behold the block already had legs. The old woman rejoiced greatly, and began singing anew, and went on singing until the block became a baby.”⁶ Here we have an odd pendant to the creation of men from trees *supra*.

The merry-go-round gymnastic machine common at schools, consisting of a stout pole with a swivel at the top and pendant ropes by which the children can fly round in a circle, may have had a sacred origin likewise.

It is a curious and very admirable form of the primeval Tree-legend that is still so survivacious in the Indian juggler stories. The oddest thing about these tales is that so many people receive helplessly, as “a positive fact Sir,” and without any warranty whatever, the actual bonâ-fide performance of a miracle by each and every one of these nameless mountebanks. The receivers will “stuff them down your throat” too ; and if you politely feign sufficient interest

¹ *Gylfa Ginning*, 247.

² *Heimskringla* (1889) i, 300.

³ Legge's *Lt.-Kt.*, i, 356.

⁴ Darmesteter's *Zend Av.* i, lxviii.

⁵ See also an article of mine called “As High as Haman” in the *National Observer*, 22nd August 1891.

⁶ Ralston's *Russ. Folk-tales*, 168.

to ask uncomfortable questions about a thing that always happens "in a compound up country" somewhere, they become almost as rude as fanatics will about "a mystery of revealed religion."

The rapid conjuring-up of a seed into a sprout, a plant, a bloom, and finally a Mango-fruit, may well be a plagiary from some long-lost sacred mystery-play of the Universe-tree; and one must suspect the basket-trick too to be a remanet of a ritualistic commemoration of the once holy great myth, so widely spread and oft-repeated, of the youthful deity condemned to extinction in a chest, coffer, or basket. Numbers of these myths are mentioned under the head of "The Arcana."

A third of these tricks, as they have long sunk down to being, is that of the ball of twine. The juggler winds the end of the string round a finger, and then throws the ball up into the air. The ball goes higher and higher until it is lost to sight, and then hand-over-hand the juggler shins up the string. Now this is a clear variant of Jack and the Beanstalk; but it combines with that Universe-tree idea another one, much dwelt-on here, of the primeval connexion and actual communication between heavens and earth by the Axis. In other variants a second juggler with a knife pursues the first fellow up the—well, up the yarn, and cuts him into pieces which fall to the ground. The slayer then slides down, puts the pieces together, and brings his precursor back to life. This terrible incident belongs to the Osiris-myth type (see Index). "Ibn Batuta, the old Arab traveller in the East, saw the thing done, and tells the story." Col. Yule quoted it in his *Marco Polo*, and gave Mr. Andrew Lang a set of notes tracing the narrative through some 500 years; he also had cuttings of modern instances from Indian newspapers.¹

Now the easy explanation of "downright lying" will not wholly suffice here. The gravamen for the comparative mythologist is the subsisting faith in, and magnification of, all these clumsy tricks as being *bonâ fide* miraculous; and that faith can, I think, be explained only as a survival too, as a survival of a once overawing worship of the great Cosmic myths of which the poor tricks are now but the relicts. The acquired brain-habit of this worship—as of so many other worships which are still more vigorous—has not even yet wholly ceased to be instinctive. Of course one must also posit a fierce and firm faith in an active and protean devil—he long since became a devil—hidden away behind the candid belief in all these stories.

The All-embracing conception of the Universe-Tree obtains—it is not too fanciful to suggest—a very striking illustration and support from the extraordinary number of products (now getting on for 200) which modern chemists keep on extracting from coal-tar. These embrace a most extensive variety of the substances or elements in Nature, which must have been all assimilated in past times by the Trees that made the coal that gives the tar, and they range from Dr. Berkeley's panacea tar-water to the aniline dyes;

¹ *Longman's Magazine*, April 1891, p. 630.

from a powerful "acid" to the sweetest thing known—saccharin.¹ In fact the Tree might be said to rival the celestial Bee "in furnishing mankind with the two noblest of things, which are Sweetness and Light."²

The Stone shall cry out of the wall, and the beam from the Timber shall answer it!—(Habakkuk ii, 11).

FROM POST TO PILLAR. The connexion between the stone Pillar-idol and the tree Post-idol confront us continually; and in the few citations I shall here make, we must include some sacred devotional statues.

A rough post planted in the ground, a tree-trunk which was not even squared, was one of the earliest symbols or representations of Bacchus.³ In Boiôtia was a Dionusos Stulos (root *sta*, to stand) or post; another at Thebes was called Perikionios (κίων, pillar), and was a similar post ivygrown. In Thebes too was worshipped the piece of wood—Dionusos Kadmeios—which had fallen from the celestial ceiling into Semelê's bed, and was bronze-covered by PoluDoros, a successor of Kadmos.⁴

As art or artificiality gained upon rude man, a mask and the symbolic clothes of the god were hung to a real column with a Doric (forget not the connexion with δόρυ) capital. That was properly the god Stulos, and no doubt led up, or down, to St. Simeon Stylites and his compeers.⁵ The title Dendritis, as contrasted with Stulos, appears to have applied rather to the tree-trunk origin of the post; and then the bearded head of Dionusos was combined with the trunk.⁶ Arms holding attributes were added, as was also the φαλλὸς symbol of generation. All this connects the world-tree with the pillar.

Movers pointed to something similar as regards the ashêrah's passing, like the obelisk (p. 201), insensibly into the phallos. It was of wood, he said, and sometimes an upright pillar or phallus, and sometimes a tree.⁷

M. Salomon Reinach has suggested an interesting point.⁸ He says the first statues of gods appear in Druidic Gaul only during the epoch of the Roman

¹ $C_6H_4 \left\{ \begin{array}{l} CO \\ SO_2 \end{array} \right\} NH.$

² Swift: *The Battle of the Books* (1766 ed.) i, 149.

³ Max. Tyr. viii, 1.

⁴ Paus. ix, 12, 3. Clem. Alex. *Strom.* i, 418. Eurip. *Fragm.* 202.

⁵ Minervini, *Op.* plate vii (see also p. 197 *supra*).

⁶ Braun, *Ant. Marmor.* ii, plate 2.

⁷ Guignaut's *Creuzer*, ii, 877.

⁸ *Académie des Inscriptions*, 15 janvier 1892.

domination, and he therefore concludes that Druidism, like the Hebrew belief, was hostile to idols in human form. But it seems to me that the fact of Trees and Stones being the real deities would have ipso facto precluded any other representation of a deity but a tree or a stone. The megalithic monuments, the giant dolmens, menhirs, and so on, were surely very grandiose idols and temples in themselves. M. Reinach then alleges passages from Cæsar and Lucanus which show that they in their time had made the similar observation that the gods of the Gauls were pillar-stones and tree-trunks. But I shall add that there is no proof that the stones were exclusively Druidic : the trees were. (See "The Gods of the Druids," *infra*.)

An image of wood, about 2 feet in height, carved and painted like a woman, was kept about 1727 by one of the O'Herlehy family in the parish of Ballyvorny, co. Cork. It was called "Gubinet." Pilgrims came there twice a year, on Valentine's Eve and on Whit-Thursday, when it was put up on the old walls of the ruined church. The devotees then went round it on their knees, and prayed to be protected from the smallpox, bholgagh. People attacked by smallpox sent for the idol, as I shall call it, sacrificed a sheep to it, and wrapped the sheep-skin about the patient.¹


There was, in *Le Temps* of 28th Jan. 1892, an interesting account of the harmless necessary devotional-statue trade of Paris. Says the manufacturer to the interviewer: "You'll tell me that here and there in my show I strike an atrocious note, æsthetically. That's true enough, but they're for South America. Cast your eye on that St. Christopher down there, who's stark naked, with the great eyes in enamel; that's a good sample of the models we export. Then again, for this other quite special line we use not papier-maché or compo but the wood of the lime-tree; and on the lay-figures so made we drape our stuffs. Look here! this is a Virgin just off to Lima. We've made her a red velvet mantle, starred with embroidery, which tots up to £60; the dress itself, with its waistbelt of paste-diamonds, costs in or about £36, and the under-clothing comes to a few fivers; for, you see, these dressed statues are outfitted like real women: muslin chemisettes, bodices, and a whole set of petticoats stiffly starched for the great feasts, in order to fill out the dress. Silk stockings and ball-slippers go with this toilette. What with the enamel eyes, the wig, and the inserted eyebrows and lashes, the illusion of life is complete."

When Elpênor's ashes are buried (*Odys.* xi, 77; xii, 14) they pile a barrow over them and drag up thereon a stone pillar, and on the topmost mound they set the shapen oar. Likewise in the *Æneid* (vi, 232) the pious Æneas ingenti mole sepulcrum imponit suaque arma viro remumque tubamque (I must pass by tuba = tubus for the present).

The junction of an elegant column and a sacred tree, which

¹ *Folly of Pilgrimages*, Dublin, 1727, 70.

may be seen continually in the Pompeian paintings,¹ is for me extremely symbolic and suggestive of the identity of these two cosmic axis-symbols. And Pliny when opining² that trees were the most ancient dwellings of the gods, wholly lost sight of sacred stones and bēth-Êls, which, as readers of this *Inquiry* (so far) will probably agree, seem to have an ex æquo claim. The Olympian Doric temple of Hêrê was surrounded with stone pillars, but at the back part *one* of the pillars was of oak.³ There is in Orissa a legend of the aborigines having worshipped a blue stone in the depths of the forest. The common people still have some shapeless log, or black stone, or trunk of a tree red-stained (see p. 301 *supra*) at the present day in every hamlet of Orissa, and it is adored with simple rites in the open air.⁴

“Saint Silvia” (regarding whom the famous question “Who is Sylvia, what is she?” still waits for an answer) seems to have made a pilgrimage to Mount Sinai in—as they say—or about 385 A.D. She saw at “Rameses” a great Theban stone, unus lapis ingens Thebeus, in which two great statues were cut out (exclusae) [said, of course, to be Moses and Aaron, done by the sons of Israel]. There was also an arbor sicomori, planted by the same mythic pair, and called in the Greek the dendros alethiae or Tree of Truth, from which twigs were pulled by the sick.⁵ The Editor, Rev. J. H. Bernard, points out that E. Naville in his *Goshen* (pp. 12, 20) quotes inscriptions on the Egyptian monuments of Saft, which speak of the Sycomore of Saft. Brugsch gives Nehi  as “land of the Sycomore, a name of Egypt.”

The Roland-Säulen are wooden or stone pillars, with a warrior's image on the top, which exist on the market-places of some 40 or 50 towns of Lower Saxony. Hugo Meyer said⁶ that these monuments are sometimes called Tio-dute, pillars of Tio or Ziu.⁷ It seems to me that we must look for the ideas of rolling and roundness in the names of Roland and Roncesvaux; and one cannot help suspecting a connexion between the German Saule pillar and the French saule sally. See the Irminsaule p. 292 *supra*, and see also the connexion of the holy Thorn with Roland, p. 325.

¹ See the engraving in Saglio's *Dict. des Antiq.* i, 360.

² *Hist. Nat.* xii, 1, 2.

³ Pausanias, v, 16.

⁴ Hunter's *Orissa*, i, 95.

⁵ *Pal. Pilgrims' Text Soc.* 1891, pp. 89, 22

⁶ *Abhandlung über Roland*, 1868.

⁷ I take this from a valuable note of M. Goblet's *Mig. des Symboles*, p. 339.

The Hubertus-stock also deserves mention here (and see p. 218 *supra*).

We sometimes get the *dual tree* as a doublet of the *dual pillar* (p. 235 *supra*), as when Krishna, the new-born infant, uproots the two trees reaching to the heavens, between which he was laid.¹ This is a Samson myth also, and an infant Hercules myth too. In an Egyptian funereal papyrus of the baser epochs Th. Devéria remarked the mummy of the deceased placed between two trees.²

¹ Burnouf's *Bhāgavata-purāna*, ii, 7, 27.

² *Cat. MSS.* 1881, p. 143.

25.—The Christmas-Tree.

THE YggDrasil Ash and the IrminSäule are racially and geographically the great types and originals of the Teutonic Christmas-tree, which has spread so much in England since the marriage of our present Sovereign.

The national importance in Germany of this survival of archaic tree-worship is well shown by *Germania* citing in December 1891, as a most significant and disquieting symptom of the economic crisis through which that country is passing, the one simple fact that more than 20,000 Christmas-trees remained unsold that Christmas in the Berlin shops alone; and this was independent of vast numbers of such trees never unloaded off the railway trucks, when it was found there was no market for them.¹

But some authentic English records of similar trees are to be found. Twelfth-night or Holly-night (see p. 319 *supra*) was formerly celebrated at Brough in Westmoreland by carrying through the town at 8 o'clock in the evening a holly-tree with torches attached to its branches.² Another genuine native instance of the Christmas-tree was the Wassail-bob (that is, bunch) of holly and other evergreens, which was also corruptly called a wessel- or wesley-bob. It was put together "like a bower," hung with oranges apples and coloured ribbons, and sometimes enclosed a pair of dolls also decked with ribbons. It was still carried about on a stick on Christmas-day in Yorkshire (Huddersfield, Leeds, and Aberford) some 40 or 50 years since.³

A very strange English relic of this tree-worship and of the artificial sacred tree is the Bezant of Shaftesbury (or Shaston), town of the Shaft, pole, or pillar. On the Monday morning before Ascension-Thursday the Bezant was carried in procession, accompanied by a Lord and Lady chosen for the nonce, who from time to time danced a traditional step to a noise of music. The Bezant is described as having been (for it came to an end in 1830) a sort of trophy constructed of a frame about four feet high, to which ribbons, flowers, and peacock's feathers were fastened, while round it were hung plate, jewels, coins, medals, and other objects of value lent by the local gentry for the purpose. In early times the

¹ *Le Temps*, 31 décembre 1891.

² Hone's *Table Book* (1838), p. 26.

³ *Brit. Pop. Customs*, p. 484 (extracting from *Notes and Queries*). I shall also cite an article of mine in *The National Observer* of 12th December 1891. See also "The Christmas Box" under "The Arcana" *infra*.

Bezant represented a considerable value, and Hutchins's History of Dorset (1803, ii, 425) says the "beson" or "byzant" used to be sometimes valued at £1500.

Its connexion as an annual custom with the neighbouring wells of Enmore-Green doubtless led to its being eventually regarded as a sort of feudal "service" for the use of the water of those wells; and it was joined to a raw calf's-head, a gallon of ale and two penny-loaves, which must have represented an archaic sacrifice and sacrificial feast. The term Bezant would lead one to suppose an origin for the name of the coin so-called in some similar "trophy," "May," or "bezant" stamped upon an ancient piece of money. The Saracen bezant was otherwise known as the sol d'or, but there were also silver or white bezants of the Christian crusading coiners. In 1250 the golden coin was worth about £9 of our money (Leber, 122). Chambers's Book of Days (i, 585) conjectures altho that it was the coin that named the Shaftesbury trophy. We know indeed that in heraldry French knights used to put the coin on their shields when they had been to Palestine (Littré), and that nummus Byzantius is supposed to be a sufficient explanation of the coin's name (De Beaumont) But byzantius is but an adjective which brings us back to byzant or Βυζάντιον, which is a cul-de-sac. It has suggested itself that we may also have the same word—whatever it be—in *Trebisond*, which is also called Tarabozan, and by the Turks Tarabezûn; the Germans say Trapezunt, and the French Trébisonde. But the ancient Greek was Τραπεζούς which merely tables us i another puzzle.

And I am sorry to say I have to make a much more prosaic suggestion as to the Shaftesbury "bezant." Hutchins, as above, called it a "beson." How would it be if this were nothing whatever but our own old homely besom, a broom? The Middle-English was besum besme besowme; AngloSaxon besema besem; German *besen*, a broom, a rod. "The original sense," says Prof. Skeat, from whose never-failing Dictionary I am here quoting, "seems to have been a rod, or perhaps a collection of twigs or rods"—which by-the-way is an exact description of the Parsi baresma p. 337 *infra*. Wedgwood cited a Dutch term *brem-bessen* = broom-twigs. Besen and besen get us easily to Hutchins's *beson*, and this may very well be, after all, the good old stay-at-home explanation of the fine-sounding bezant.

The 13th-century AngloNorman poet "Guillaume, cleric de Normandie," which is his only name come down to us, wrote among other poems the satire called "Le Besant de Dieu." The besant, said M. Amaury Duval¹ was a gold piece struck at Byzantium, which crusaders on their return brought back in sufficient abundance to have obtained currency for its intrinsic value, in England and Normandy especially. The poet, taking the word in a metaphorical sense, made it the equivalent of the talent of the New Testament

parable. It was in the end of this poem that he left us his name, as "Guillaume un clers qui fu Normans"; but we feel more grateful to him for his brace of tales or fabliaux "La malle honte" and "Le prêtre et Alison." I note this merely because anything that here throws a light, however feeble, on the *bezant* is not out of place.

The *Revue de Saintonge et d'Aunis* for May 1892,¹ treating of "la Guillaneu"—the New-year feast—in the extreme West, quotes what we should call a carol, taken down in 1855 at Saint-Cyr en Talmondaïs, which contains the lines :

Y at in âbre en les fouras (*Il y a un arbre dans les forêts*)
 qui passe les crêtes daux chagnes (*des chênes*)
 que me les vergnes et les fragnes (*comme . . . frênes*)
 passent l'aronde et le garas. (*la ronce et les guérets*)
 Notre Seigneur on est le tronc ; (*en*)
 les apôtres on sent les bronches ; (*sont, branches*)
 chaque onge de ses ales blanches (*ange, ailes blanches*)
 fait deux feilles entour sen front (*feuilles autour son*)

M. E. Guionneau picked up at the Château d'Oléron in 1861 a variant of this :

Dans la mer y at un arbre
 qu'on a jamais vu le pied.
 La bonne Vierge en est les branches
 Jésus-Christ en est le pied.

Here we see again a new faith (p. 261 *supra*) picking over the rags (p. 10) of the old, and stooping low enough in the process. Note here too the clear tree-doublet of Mailduin's pillar, p. 193. And there is no doubt, I submit, that we here have a Christmas-tide hymn to the Universe-tree.

It is strange to find a similar conception to the Christmas-tree in the myths of archaic Japan, where the adorable 500-fold Saka-² tree is uprooted on Mount Kagu in heaven by the gods, and hung with the sacred jewels, octagonal mirror, and blue-and-white peace-offerings to AmaTerasu, the Japanese PasiPhaë; while the gods KoYane and FutoTama devoutly recite a grand ritual.³ The *Cleyera japonica* now does duty on earth for this mythical tree.

I think too that a phase of the same fantasy may be also detected in the descriptions of the artificial haoma (see p. 289 *supra*) generally figured as a sort of "May" made up of pieces of different vegetals, or greenery, bound together, we may perhaps

¹ This is the *Bulletin* of the Société des Archives Historiques, a remarkable society of which I have the pleasant honour to be a member. Its president is the well-known able and hearty M. Louis Audiat.

² Chamœrlain's *Kojiki*, 56, 274. Sa-ka can archaically mean holy-place.

take it, to represent the Tree of all Seed (p. 290). The Persians said F. Lenormant borrowed this from Assyrio-Babylonian sacred art, and it is so that the haoma is shown on gems cylinders and cones of the time of the Achemenides.¹ It follows from this that the similar mysterious and sacred plant, accompanied by celestial genii in attitudes of adoration, and worshipped by royal personages, which is so frequently found on Assyrian and Babylonian cylinders and bas-reliefs, must also be viewed as an artificial idol of the world-tree. Above the plant is often found what Lenormant called the symbolic image of the supreme god, that is the winged "disk" (which I maintain to have been the representation of the heavenly revolving *sphere*) surmounted, or not, by a human bust.²

Lenormant made the ancient (Akkadian) name of Babylon, Tintirki, to mean Tree-of-Life,³ and Dr. Wallis Budge translates it Wood-of-Life.⁴

The Parsi ritualistic *baresma* or bundle of twigs (now a bundle of utilitarian wires) is clearly an outcome of the Persian artificial haoma, and it has already afforded me a comparison for the beson or byzant.

Forerunners of the Christmas-tree—to apply that name to all the modern types—must certainly be also seen in the trees loaded with all sorts of ornaments and sacred attributes, which, according to Lucian, were brought each spring, as symbols of life to be burnt in the temple of Atergatis ('Atar-'Até) at Hierapolis of Syria. Nay, a doubtless still earlier, because more closely naturalistic origin may be assumed in the great trees which the same Loukianos records as being loaded with goats, sheep, garments, and gold and silver objects hung to the branches, and burnt before the Syro-Phœnician gods at the same spring festival.⁴ We still burn our Christmas greeneries at the expiration of the twelve days; though I find that in East-Kent it is unlucky to burn them; they must be "thrown out a' doors."

A most important example of the "Christmas-tree" is the pine of Cybelé and Attis on a bas-relief,⁵ to which are hung bells, a syrinx or reed-flute, a pail, a wheel, and so on; with sacred birds among the branches, and a ram and bull for sacrifice beneath. Pictures and other votive objects were tied to the laurel of Apollo.

¹ *Orig. de l'Hist.* i, 78 to 80.

² *Ibid.* i, 74, 76, 77.

³ *Babyl. Life and Hist.* 14.

⁴ *De Dea Syra*, 49.

⁵ Zoega, *Bassiril. ant.* i, pl. xiv, p. 45.

British Popular Customs (1876, p. 464) considered that the mobile oscilla suspended from the tall pine to Bacchus, with joyful hymns (in Virgil's *Georgics* i, 389) "distinctly portrayed" the Christmas-tree; and that the engraving "from an ancient gem representing a tree with four oscilla hung upon its branches" in Smith's *Roman Antiquities*¹ "is an exact picture of a Christmas tree." But here we have, rather, the hanging and swinging of mock-human victims (see p. 327 *supra*). However, the connexion is undeniable.

According to the *Traiphoom*, the standard Siamese work on cosmogony, the Kalpavriksha (see p. 289 *supra*) grows in the Tushita heaven of contented desires, and produces everything that can be wanted, whether useful or beautiful: in fact it is the World-tree; and connected with this are the practices of hanging gifts for the monks, at night, to the trees of their garden, and loading with limes and nutshells, which contain money and lottery-tickets, a frame-work made to represent the tree at cremations; these kalpavriksha (karaphruk) fruits being afterwards scattered to the crowd.² The Siamese also, at the topknot-shaving of a youth, make standards about five cubits high, called Bai-Si. These consist of a central pole which is fixed into a wooden pedestal, and supports either three or five saucer-like tiers or stories formed of plantain-leaves ornamented with gilt and silvered paper. In the leaf-saucers are put cooked rice, cakes, other edibles, flowers, and so on; and a big bunch of flowers tops the pole. These baisi are placed in the midst of the assemblage, and a procession is formed which circumambulates them five times, or, if the ceremony be for a prince, nine times. This is clearly an artificial World-tree, and it also reproduces the royal terraced umbrella of Siam,³ see p. 222.

This tree is of course, in one form or other, as ubiquitous as tree-vegetation. Mr. Consul Bourne, under the date of February 7th (1886), the period of the Chinese and Shan new-year festivities, writes that "in all the villages within reach of wood there was a 12-foot fir-tree, without roots, planted in front of each door; making an avenue of the road—a new-year's custom."⁴ This was near Ch'iao-t'ou at an altitude of over 6,000 feet.

The scavenger caste of Upper India pay reverence to the memory of Zahir Pir,⁵ alias Lal Beg. The emblem which they carry in procession is a tall bamboo gaily decked with scraps of

¹ O. S. V. Oscillum, citing Maffei's *Gem. Ant.* iii, 64.

² Alabaster's *Wheel of the Law*, 216.

³ *Ibid.* p. 298.

⁴ *Journey in S. W. China.* Parly. Paper C. 5371 (1888) p. 28.

⁵ Compare this Pir with Piru p. 321, and Perun p. 194.

bright-coloured cloth, and crowned by a huge brush of peacock's feathers at the top. Fans and bunches of cocoa-nuts are also slung to the pole, which cannot I fancy be regarded merely as "a glorified conception of the sweeper's broom."¹ But even so it gives us a besom or beson or byzant! And I may very properly note here that a broom made of grass was the sacred symbol of purification in the great spring-cleaning ritual of archaic Japan called the *Ô harai* or great sweeping,² and was waved towards the people by the chief priest.

The Arabs adored the sacred date-palm (see p. 313 *supra*) at Nejrân in an annual feast, when it was hung with fine clothes and women's ornaments. There was a similar tree at Mecca on which weapons, garments, ostrich eggs and other gifts were hung. By the modern Arabs sacred trees are called *manâhil*, places where angels or jinn descend, and are heard dancing and singing. They are honoured with sacrifices, and parts of the victim's flesh are hung on them, as well as shreds of calico, beads, &c.³ This seems to connect the tying-on of rags with the earlier "Christmas-tree." The hangings or drapery woven for the *ashêrâh* in 2 Kings xxiii, 7 is thus also easily explained, and F. Lenormant considered it a figment of the cosmic tree.⁴

The cosmic symbolism of this tree-idol may, I think be further demonstrated, and in a commanding way, from the 'property'-tree which was carried at the laurel-bearing or *daphnêphoria* festival of Grecian Thebes (see p. 341 *infra*) and which might very fairly be called a *Bezant*.

Professor G. Schlegel⁵ cites from Maurer⁶ an Icelandic legend that the Reynir (Rowan see p. 322 *supra*) covers itself on Christmas-night with lights which the strongest wind cannot put out. These night-lights are of course, initially, the stars on the branches of the Universe-tree. He also extracts from Wanglang's *Antiquities of Thsin* the statement that in the Chinese state of Thsin, previously to 247 B.C., a tree with a hundred flowers and lamps was placed on New-year's-night at the steps of the audience-hall, while outside the "correct gate" candles of five and of three feet were lit. A lamp-tree of agate, three feet high, is mentioned as an offering by

¹ Capt. Temple's *Legends of the Punjab*; Mr. J. C. Oman's *Indian Life, Social and Religious*, 1889.

² Mr. E. M. Satow's *Ancient Rituals*, in *Trans. As. Soc. Jap.*

³ *Relig. of Semites*, 169.

⁴ *Orig. de l'Hist.* i, 570.

⁵ In the *T'oung-pao*, Leiden 1891, vol. ii, 5.

⁶ *Isländische Volkssagen*, p. 148.

one Tu Kwanglo in A.D. 652. There is another record, of our 8th century, that the famous princess Yang put up a "hundred-lamps-tree" eighty feet in height on a high mountain on New-year's-night. In the poetry of the same Chinese T'ang dynasty is mentioned "The dragon holding in its mouth the firetree whereon a thousand lamps are shining," which is obviously a cosmic image for the universe-tree, the celestial dragon, and the host of the night-heavens.

In quoting these facts, as I am glad to do, from Prof. Schlegel, the able professor of Chinese at Leiden University, I should perhaps state that he seems inclined to connect them with sun-worship, but there I am totally unable to follow him.

On p. 300 mention has been made of the French Trees of Liberty, and I now cite the following passage from a speech of Danton's in the National Convention on the very day, 21st January 1793, on which Louis XVI had been guillotined: "Roland (whom he was attacking) a pensé, dans cette erreur, que le grand Arbre de la Liberté, dont les racines tiennent tout le sol de la République, pouvait être renversé." Here we have clear Universe-tree imagery, but all Danton's enthusiasm cannot alter the fact that these arbres de liberté are always uprooted trees of many years' standing, uprooted and replanted for the occasion, in some spot where they rarely thrive. The occasion was, of course, archaically, a ritualistic one in Tree-worship, and the long life of the tree thereafter was not desired.

I here desire to direct attention to the interesting and valuable chapter on "The Jewel-bearing Tree" in Mr. W. R. Lethaby's *Architecture, Mysticism, and Myth*.¹ It has much pleased me to find that, working quite unknown to each other, we have arrived at conclusions that sometimes approximate. This is the first opportunity I have found here of mentioning Mr. Lethaby's book, but I see he also treats of others of the subjects of this *Inquiry*, such as the four-square Earth, the Centre of the Earth, the Labyrinth, the Gate, and so on. Having obtained his book at such a late period of my own work I regret that I have been unable to use it in any way.

¹ London, Percival and Co. 1892.



26.—The Myths of Daphnê and AgLauros.

THE Grecian daphnê, as it is not difficult to show, was a similar plant to the Babylonian (p. 337 *supra*); and may be the geographically nearest European parallel we can now find for the sacred shrub so common on the cylinders and other West-Asian monuments. It is said to have been our baytree; but that is most uncertain; laurus (see p. 344) and daphnê cannot both be bays.

The leaves of the daphnê were eaten by the diviners called daphnêphagoi, to inspire them with the science of the gods; branches of it were burnt in daphnomantia to get omens from its sputtering; sleeping on a pillow of laurel-branches was similarly efficient in regard to dreams. Branches of the tree were placed at the doors of the sick to call the medicine-god Apollo. It was also the tree of Diana and of Bacchus, and the priests of Juno and of Hercules crowned themselves with this laurel. It was the tree of health; it not alone purified and cured, but prevented and repulsed maladies and evil spells and influences. It was thought lightning-proof,¹ and was planted before houses. The superstitious carried laurel-sticks, and put its leaves in their mouths; so copying the Pythia, Πυθιάς, or high-priestess of Apollo at Delphoi.²

Under the heading "Magnês, Medea and Maia" (p. 149 *supra*) the artificial tree called "a May" is, I think, clearly connected with the month of May and the goddess Maja; both the month and the tree having been called majus. At the daphnêphoria (the processions at the daphnê festival of the Bœotians, held every nine years at Thebes) an artificial tree or May (to which I have already referred, p. 336), formed of an olive-bough with garlands of daphnê and other flowers, upheld a sphere of brass from which depended many lesser spheres. To these were given celestial meanings, and the large sphere was said to have represented Apollo; but the youth of choice, magnificently dressed-up and wearing a crown of gold, who was the daphnêphoros or Jack-in-the-green, was more probably the true representative of the god. He wore shoes called iphikratides "from IphiKratos their inventor," and these shoes must be a fragmentary allusion to the solid planting of the feet of the

¹ Pliny, *Nat. Hist.* ii, 56; xv, 40. Bötticher, *Baumkult.*

² Æschylus, *Agam.* 1237.

heavens-bearer, for ἰφι-κράτος simply means "powerful-strong." They have also close variants in the shoes of Magnês and the brazen feet of Talôs (see pp. 131, 142 *supra*). 365(?) crowns (or wreaths?) surrounded the globes, and were said to be types of the heavenly revolutions. A near relative of this Jack-in-the-green preceded him bearing a *rod* twined with garlands, and he was followed by a dancing company of girls holding branches. The procession was to (or round?) the temple of Apollo called both Ismênian and Galaxius. The last is clearly a reference to the γαλαξίας κύκλος, the Milky Tire or Way, and Ismênos, is the river of knowledge (ἴσημι, to know) that issued from the footprint of Kadmos which, like the footprint of Buddha (see that heading in Vol. II.) must be taken to be at the celestial omphalos. A variant of this is Apollo giving his son Ismênos the gift of oracles; here too the mother of Ismênos is Melia, who is no terrestrial sea-nymph as was said, but the daughter of the Cosmic god Ôkeanos, and brings us round to the Bees (or stars) of heaven; for Melia was also the mother of the Meliai or Melian nymphs, the bees or stars, who *altrô*, according to Hesiod's account, were born of the drops of blood from the mutilation of Ouranos by Kronos, which brings us again to the closely similar Japanese myth (see "The Heavens-River" in Vol. II.) in which Izanagi cuts off the head of Kagu-tsu-Chi (or cuts him into three pieces), and 8 gods are born of the drops of blood that fall from the weapon¹ of mutilation.

Another origin is of course asserted for the name Melia: that it means, and that she was, an ashtree. This in no wise disconcerts my arguments, for we have had plenty about the YggDrasill Ash, and the formation of woman from it (pp. 291, 311 *supra*); and how account for the name μελίη of the ash except as the *honey* (μέλι) tree? And how then account for the μελίη being the honey-tree, unless by viewing it as the Universe Ash (or other tree) on whose branches are the Bees, the stars, of the heavens? But this will be driven home under the sub-head "Bees" in "The Heavens-River."

This daphnê procession was to commemorate an episode of a sort of triangular War-in-heaven between the Æolians or wind-gods, the Thebans (see Index), and the Pelasgians, whose founder Pelasgos was a "first man" like Kadmos. In this episode, which was a truce, we have Helikôn and a river Melas.

The "nymph" Daphnê was clearly a goddess of the Universe-

¹ Chamberlain's *Kojiki*, p. 32. Satow's *Pure Shintô*, 72. I shall just note here that Kagu-tsu-Chi = The Old Man of the (kagu = shining) Mountain (of the heavens). This will be developed under "Kronos" in Vol. II.

tree. The Earth opened and engulfed her, just as it did Trophônios, and a daphnê-shrub sprang up; Apollo thus enclasped the tree-stem only. The disappearance of Daphnê in a tree-bole is akin to the similar fate of the body of Osiris (see p. 306 *supra*). In Sparta she had divine honours, and gave oracles, as PasiPhaê, that is shining-to-all; a glittering-heavens name which also reminds of the famous device: "I am become all things to all men—*τοῖς πᾶσι γέγονα τὰ πάντα*,¹ which has been applied to the Roman Christian Church.

At Delphoi Daphnê gave famous oracles as Artemis, or as the daughter of Teiresias (the blind augur who understood the language of birds). Or, by a tradition Pausanias (x, 5, 3) records, Gê the Earth, the first owner before Apollo of the oracle of Delphoi, chose Daphnê as its very first priestess. In any case she may strictly be said to have "moved in the uppermost circles" of the supernal gods. The giving of oracles by Daphnê may also, and perhaps more satisfactorily, be considered as the giving of oracles by Apollo himself out of the daphnê (laurel) of Delphoi, just as Zeus did out of the oak of Dôdôna.

Hermês had a son called Daphnis (the male counterpart of Daphnê) who was taught by Pan himself, the All-god, to play upon the flute (see Index). He was blind like Teiresias, and his turning to stone, when compared with Daphnê's becoming a tree, gives another junction of the tree and pillar-stone. Apollo was called Daphnian, not perhaps from the encounter with the nymph but from the daphnê-tree itself or from its Syrian shrine; and Artemis (Diana) herself was called Daphnaia. (Artemis of course had other tree-names. She was Kedreatis at Orchomenos where her images were hung on the hugest cedars. At Ephesos she had her sacred olives and her oaks, and at Délos her palmtree, see pp. 210, 312 *supra*). There was also a miraculously-produced daphnê or laurel of Maia the daughter of Atlas and mother of Hermês. Lobeck quotes a text in which the laurel furnishes the wood for the fire-drill;² which is quite accordant with the mystic functions of the Axis as here expounded (see "The Fire-Wheel" in Vol. II.).

It will thus I think be seen that the myth of Daphnê was eminently a cosmic Universe-tree conception.

¹ i Corinthians, ix, 22.

² Lang's *Myth, Ritual, and Religion*, i, 159.

AGLAUROS. *Laurus*, the baytree, is brought by philologists from a hypothetical *daurus* δαῦρος δαρφος = tree; and the Old-Irish *daur* oak is alleged, as well as the Avestan *dāuru* log, the Sanskrit *dāru*, and the Greek δόρυ beam.¹ But I think we have the word λαῦρος in the name of Ἄγλαυρος, who seems to be actually called Λαυρος(?) on an ancient vase of Corneto which also shows the names of her sisters as Ερσε and Πανδ...²

Note well that both the Latin *laurus* and the Greek δάφνη are said by classicists to name our *baytree*; a conclusion that must be doubted.

AgLauros PanDrosos and Hersê were mixed up, as nurse-maids, with the birth of EriChthonios. The very intimate connexion of AgLauros, in her myth and ritual, with PalLas and with Hermês, both axis-deities, supports the theory that Ag + Lauros indicates the tree, beam, or shaft on which the agging (to coin a useful word) of the Universe was supposed to be carried on.

The Sanskrit *aj-*, the Avestan *az-*, the Greek ἄγω, the Latin *ago* (move), the midIrish *again*, and the oldNorse *aka*, all have the same signification of *driving*; and such is the meaning, in a Cosmic sense, which I apply to all the godnames and sacred words in *Ag-*. I say that the syllable indicates that the function of the god was the driving the agging-round of the revolving Cosmos. The Vedic word *aja*, goat, should thus mean the pusher, and may give a clue to the celestial goats. *Ajma* and *ajman*, racing, which are also Vedic, seem to belong to the conception of driving-round the heavens as a chariot is driven with (drawn by) horses. We very clearly get the veering of the application of the root in Festus: *Agasones* (grooms), equos agentes, id est minantes: drivers, that is leaders, of horses. *Ajira*, swift, used of the horses of Vâyu the wind-god and of the Maruts (*Rig Veda*, i, 134, 3; v, 56, 6) must be referred to this early sacred sense. I even go so far as to say that *ajra*, a plain, in *RV*, v, 54, 4, refers to the plain of the high heavens (so frequently mentioned throughout this *Inquiry*) as being *aj-ed*, agged, round. Although it may look trifling, it is nevertheless important that *Aja*, *Aya* is the name of the mother of the "Quatre fils Aymon." This makes them the four Cardinal powers at once (see p. 157 *supra*), and their father *Aymon* the central power. It has recently been pointed out in the *Gartenlaube* that Goëthe's mother was, by a household word, called *Aja*, from some domestic incident which recalled some action in this famous legendary tale. I suppose it is the present Hindi *aya*, a nurse.

¹ Wharton's *Etyrna Latina*.

² Derembourg and Saglio's *Dict. Antiq.* i, 986.

And I suggest that this cosmic root *ag* is the real origin of ἅγιον in the sense of sanctuary (or holy things), and of the ἅγια ἁγίων or Holy of Holies in *Hebrews* viii, 2 ; ix, 3 ; ἅγια having been a title of the first tabernacle (tent of the heavens), and ἅγια ἁγίων the innermost tabernacle inside the second veil of the heavens, where is situated the Ark of the Covenant (see also "The Arcana" *infra*). This is also the true and perfect explanation of the god Agonius (in Festus) who presided over things to be carried forward: *Agonium* etiam putabant deum dici praesidentem rebus agendis. AgaMêDês (see p. 145 *supra* and "The Arcana" *infra*) is an alias of this god, as the Central-Driver-God. Recollect that the two texts I cite from *Hebrews* treat of the seat or throne of the Majesty, the Greatness, the Μεγαλωσύνη (see p. 148 *supra*) in the heavens, and of the true tent [of those heavens], which not man pitched but its Lord, who said to Moses, when he was about to set up the mimic tent: "See that thou make all things according to the pattern that was shown thee in the Mount."

Mr. E. R. Wharton (*Etyma Graeca*, pp. 17, 18) makes ἀγα- and ἀγ- = μέγας great, in the words ἀγα-νακτέω, ἀγ-έρωκος, ἀγ-ήνωρ. Dr. O. Schrader approaches ἅγιος, ἄγος to ἄζομαι and the Sanskrit yaj, worship dedicate offer = Avestan yaz ; and he makes Ἄκμων = Avestan asman, heaven.

It thus would become immaterial to argue whether ἀγαθός, good (with which compare ἀγά-θεος = ἡγά-θεος holiest) first meant holy-god or urger-god : the one merely implies adoration of the other, and both apply to the same supreme central god, to whom the title AgathoDaimôn also belongs. Then the contested etymology of the *agonalia* in honour of Ianus (root *ya*, to go), who opened the year, becomes easy ; so does the title *agonus* for the Quirinal (from Sabine *curis* [the axis-]spear) Hill, and the same title *agonenses* for the Salii¹ priests of that hill. I have already explained the Ἄγορά (p. 155) and Apollo Aguius (p. 120) from the same root *ag* (see also the pul-agorai, p. 179) ; and I shall now add the Latin *agea*, the deck or bridge of a ship, because it was thence the ship was driven (sailed and steered).

And I further suggest that the root *yag* and the Vedic *yaj*, to sacrifice, are inseparably connected with all this—take for example the phrase *Gratias ago* ; and that *that* was why victims were called *agonia* (and this ought to be the true etymology of *agnus*, and of ἄγνός and ἄγνος also). I should very much like to squeeze-in here the ἄγαλμα idol, and even the splendid ἀγ-λαός, driving-rock (see

¹ See "The Salii" section in Vol. II.

"The Rock of Ages"). The priest-butcher's, the rex's, technical question at sacrifices was "Agone?"; to which the chief-priest replied "Hoc age," and then the sacrificial blow was given. To be added here is the imperative exclamation "Age-dum!" go ahead! (in Festus); and I shall here ask the candid reader carefully to consider together in Festus all his words in ag-: some fifteen or so.

Remember that the verb *ago* primitively gave *axim*, *axit* (in place of *egerim*, *egerit*), which puts beyond doubt the etymology of *axis* as coming from the same root *ag*; and the *axis* is that on which the Universe, and the chariot wheels, are driven. That is how I shall later on explain the Cabiric gods *AxioKersos* and *AxioKersa* as an archaic dual *Axis-god* (see "The Three Kabeiroi" in Vol. II.), a sexual pair of driving-gods, the impellers, the compellers, of the rolling heavens:

Quae gelidis ab stellis axis aguntur (Lucretius vi, 721),

where "axis" is held to mean the North Pole, though that seems by no means necessary.

Αγανή (compare *άγασ*, I wonder) was the daughter of *Kadmos* and *Harmonia*, and was an ultra devotee of *Dionusos*; *AgÊndr* (*ήνοπέη* manliness; ∴ *ήνορ* = *άνήρ*) father of *Kadmos* and son of *Poseidôn* or *AntÊndr* (= fore- or first-man), is a primitive man-god who falls into the same long category, which I cannot exhaust here. *Άγγίδισ-τις* was a name of *Rhea* or *Cybelê*, the mother of the gods, on Mount *AgDistis*, otherwise Mount *Dindumos* or *Didumos*, which last would imply twin or dual mountain or mountains(?). It was there that, after the deluge, stones were animated into men by *Deukaliôn*. *AgaMemnôn* (*memnôn* = eternal, *μένω μέμνω* to last) is another divine name for the central great entity or force (see p. 119 *supra* and "The Rock of Ages" *infra*).

And one of my foremost contentions is that we are to see in all these gods in ag-, and in fact in all the Cosmic upholders as well as in the Cosmic movers, a recognition of the divinity of the Forces of Nature, of what scientific nomenclature now calls Energy, of what Schopenhauer's great generalisation called the Wille, the Ding an Sich of the All, as that All is revealed by our senses. "No one has ever contested," wrote Prof. Sven Nilsson,¹ "that the Alfs, Vans, Dwargs and so forth, are not presented as Natural Forces in the *Voluspa* and the other chants of the *Eddas*."

To return to *AgLauros*. The *Palatina laurus* which stood before the palace of the Cæsars (Ovid, *Fast.* iv, 593) has already

¹ *Age de la Pierre*, 3rd ed. 1868, p. 295.

been mentioned (p. 43) as a representative of the Universe-laurel-tree. *Tatius*, whom I maintain to have been an axis-god, was buried in a laurel-wood on the Aventine hill;¹ and Troja (which I call a celestial Trinidad) was the name of a spot in the Laurentum territory, where Æneas was fabled to have landed.

In Ovid,² PalLas changes AgLauros into a stone, which is a further connexion of her with the Axis stone-pillar deities, and also another link of the Tree with the Pillar (see p. 330 *supra*). The petrification (which is a sort of doublet of that of Daphnis p. 343 *supra*) took place near the lofty rocks with which we have to meet so often in this *Inquiry*—the *μακραί πέτραι* (Herod. viii, 53) at the North of the Akropolis (again, see “The Rock of Ages”). The legend which makes AgLauros precipitate herself as a mediating saviour from the height of the akropolis is also often here paralleled.

She was sworn by;³ and she had an important place in the ritual of Athênê Polias (a title which is one more bond of PalLas to the Pole). It would even seem that AgLauros was the sole heroine, or goddess rather, of the *πλυντήρια*,⁴ a washing-day (*πλύνω*) or purification festival of Athênê Polias, of whom she was also said (compare Daphnê, p. 343) to have been the first high-priestess. Athênê was even surnamed AgLauros:⁵ AgLauros had a son *Κήρυξ* (singer, herald) by Hermês, and a daughter Alkippê (*ἀλκίη* strength?) by Arês. So said Pausanias and Apollodoros, thus making her the consort of supreme central Axis and Spear gods. In Cyprus, as Porphyry related,⁶ her worship was conjoined with that of Arês, and a human victim was sacrificed to them with a spear.

In the Syriac version of the *Theophania* attributed to Eusebius,⁷ it is stated that “at Salamis in the Cypriot month Aphrodisios (23 Sept. to 23 Oct.) a man was sacrificed to ‘Argaula’ the daughter of Kekrops and daughter-in-law of ‘Argaulis.’ In one enclosure was the temple of Athênê, ‘Argaula,’ and DioMêdês. He who was to be sacrificed, when his coevals had led him thrice round the altar, was stricken on the stomach with a *spear* by the priest (see “The Navels” *infra*). He was then wholly burnt on a fire. This custom was so changed that they sacrificed the man to DioMêDês. Diphilos King of Cyprus changed this custom for the sacrifice of a bull.” Here we

¹ Festus, *Tatium*, *Troja*.

² Aristoph. *Thesmoph.* 533 (Schol).

³ Harpocrat. p. 4.

⁷ Dr. Lee's translation, 1843, p. 119.

² *Metam.* ii, 708, 832.

⁴ Hesych. sub voce. Phot. *Lexic.*

⁶ *De Abst. Carn.* ii, 54.

have the triad of deities, but Hermès replaced by (not Arès but) the son of Arès or of TuDeus. Note the feminine but garbled form of AgLauros.

AgLauros has been confounded in ancient and modern times with her mother Agrauros (*ἄγρα* chace?) daughter of Aktaios (*ἀκταῖω* move?)—names which seem to classify themselves with the Atalanta and Kaludôn heavens-rotation myths. Cognate to this confusion was the making AgLauros to be one of the daughters of EreChTheus (who was thus equated with Kekrops); and the daughters of EreChTheus do as these three nursemaids of EriChThonios do. (See also what is said on this subject in "The Arcana.") In Harrison and Verrall's recent and charming manual on the Mythology of Ancient Athens¹ the goddess is theoretically called Agrauros throughout. Seyffert's new Dictionary (1891) also calls her Agrauros (her mother's name) although giving the "grotto of Aglauros" on a plan of the Acropolis. But all this cannot I think be held to blot-out the indubitable and more frequent Aglauros. At all events I have with me here the Franco-Greco-decado-symbolo-Roman poet Jean Moréas (born at Athens, 15th of April 1856) who, in his *Pèlerin passionné* (1891), has the lines :

Il lui faudrait la reine Cléopâtre,
Il lui faudrait Hélie et Mélusine,
Et celle-là nommée Aglaure, et celle
Que le Soudan emporte en sa nacelle.

The hieron of AgLauros was called the Agrauleion, probably after her mother, to whose cult she may have succeeded—as is so common with the younger divine generations. This hieron too had an underground communication with the Erechtheion which was the original sanctuary of Athênê Polias, EreChTheus and Poseidôn. It had three altars, and was connected by three doors with a smaller chamber, entered from the North, on one wall of which were three windows and seven half-columns. The North side of the temple without had seven columns in front and one pillar on each side. Underneath was the cleft in the rock made by a blow of Poseidôn's trident. This may be all Polar. In the adjoining PanDroseion was the sacred olivetree of Athênê. It is obvious that the whole of the extremely archaic myth has been much muddled, and one would incline even to the belief that PanDrosos (see "The Gods of the Druids") and AgLauros were once identical. The basket or chest in which EriChThonios was shut-up is treated with the analogous Moses-myth of Cypselus under the heading "The Arcana."

If Hersé and Drosos both mean only dew, might not one incline to the idea that drosos-dew was that tree-dew which we call honey-dew? (But see what is said under "The Arcana.")

¹ MacMillan, 1890.

The -os is a masculine termination both in AgLauros and PanDrosos, although all three are sisters in the myth; and it is acutely pointed out in Harrison and Verrall's *Ancient Athens* (p. xxxii) that the figures on an amphora in the British Museum, which seem intended for *two* of the sisters, are "drawn male not female" as to their robes. If PanDrosos could be viewed as an AllSproutage *god*, it would suit me well enough. But it must not be forgotten that their father Κέκροψ was a bisexual first-god, he was diphuês or biformis, a man-woman or a man-serpent. In regard to the doubtful sex of AgLauros it may be noted too that the god AgDis-tis was also a HermAphroditê (Paus. vii, 18).

[There are three sisters in the legend of Mélusine (see p. 149 *supra*), who is a woman-serpent on every seventh-day. They shut-up their father Elenas king of Albania in the mountain of Brundelois, which may belong to brontê, thunder.]

This duplexity it may have been that gave κερρὼψ or κερρὼψ its signification of duplicity as an "impostor."¹ There was also a stone called διφυής.² Kekrops was autochthonous and a son of Earth. He was also son and successor of Aktaios, the first king (*i. e.* man-god) of Athens. Or Kekrops also founded Athens and the worship of Zeus Hypatos (the most high) and Athênê Polias—a pair who are here clearly a dual celestial polar deity. Kekrops also put up the first altar to Kronos and Rhea. He, or the Twelve gods (one of the earliest juries, and to be compared with the proverb about the Twelve Apostles, see p. 179 *supra*) arbitrated between Poseidôn and Athênê about the possession of Attica, where she had planted the first olive and so gained her cause. Attikê (? ἄττα, fatherland) ought thus to mean figuratively the Earth? Kekrops was sometimes shown holding a branch (θαλλὸς ?) sometimes a very long spear topped unmistakably with a large fleur-de-lis.³

¹ There is however κέρκωψ, tailed (from κέρκος tail?), cunning, a kind of ape or monkey, a grasshopper; which suggests a comparison with οὔραξ grouse, and thence with the other οὔρα (tail) words; and even brings Ouranos and Cecrops together. (See pp. 23, 46, *supra*.)

² Pliny xxxvii, 10, 57.

³ Darembourg and Saglio's *Dict. Antiq.* i, 987.

27.—The Gods of the Druids.

THE Irish rendered *druí*, a druid, into Latin as *Magus*; and inversely, when Christianity was coming in, Simon Magus became Simon *Druí*. The word also went into Anglo-Saxon as *drý*, a magician.

The Druids of ancient Erin maintained that they were the creators of the heavens and the earth, said O'Curry (ii, 21); and this is considered "privileged audacity."¹ But I think that if we make use of the important leading fact that the Cabires, the Carcines, Corybantes, and Sintians, the Curetes, the Dactyles, and the Telchines were, whether magician-priests or the gods of those priests, alike called by the same titles, we shall probably see in the Creator-*Druí* a god, and in the Man-*Druí* his priest.

"There are two kinds of gods," declares the *Satapatha-bráhmána*,² "first the gods; then those who are Bráhmans, and have learnt the Veda and repeat it; they are human gods."

This general consideration seems effectually to disperse much of the mist which has gathered round the word 'druid,' and to give us the true clue to the name of the druidical god, whose *ἄγαλμα* or image was said by Maximus Tyrius³ to be a lofty oak: *κέλτοι σέβουσι μὲν Δία ἄγαλμα δὲ Διὸς κελτικὸν ὑψηλὴ δρῦς*. This also explains better why the "*Día druidechta*, god of druidism," of the Irish texts⁴ was considered a sufficient mention of him, without giving his actual name (see also p. 331 *supra*).

The terms druidical (*druidechta*) and druidical spells (*geasa druidechta*) seem indubitably to have straightly represented the words divine and divination in their (accreted) sense of enchantment, discovery of the occult, and so on. In fact it may be strongly suspected that the real origin of our word *guess* is nearer to this very *geis* (plural *geasa* or *gesa*) than to the Scandinavian or Old-Low-German from which Professor Skeat (without mentioning the Irish) deduces the word. In support of this, the reader is referred to the numerous passages about the *gesa* easily accessible in Dr. Joyce's *Old Celtic Romances*;⁵ and I quote the following from his "Fairy Palace of the Quicken Trees" (Rowan-Palace, Bruighean

¹ Rhys's *Hib. Lects.* 673.

² Dr. Eggeling's, ii, 341.

⁴ Rhys's *Hib. Lects.* 224.

³ *Dissert.* viii (Reiske, i, 142).

⁵ Pp. 60, 61, 62, 189, 191, 281, 354, 387, 390.

Caerthainn) p. 186—"But the strange champion [Miodhach, a central power] answered Finn: 'I now put you under gesa, which true heroes do not suffer, that you listen to my [enigma-] poem, and that you find out and explain its meaning';" and this from "Dermat and Grania" (p. 339): "Then the steward [of Angus] laid me [Finn] under fearful bonds of druidical gesa to find out for him who slew his son"; which Finn does by chewing his thumb under his tooth of knowledge, and he practises similar divination at other times.¹ Druidical art or spell is always divination² or enchantment.³ Grania placed Diarmait "under gesa and under the bonds of heavy druidical spells—bonds that true heroes never break through," to take her for his consort.⁴ Thick mists in which men get lost were druidical, magical; and men were made to forget by druidical spells which could be sent to follow after the absent.⁵ The *virga divina* appears as the golden druidical (fairy or magic) wand, with which Cian changes himself into a pig, and Brian changes his brothers into fleet hounds to pursue it, and afterwards changes himself and his brothers into hawks and into swans;⁶ or Eva (Aeife) changes the children of Lir into the four snow-white swans of one of the most pathetic fairy-tales in any tongue, while the king of the De Dananns changes her into a demon of the air until the end of Time.⁷ The steward of Angus also thus brings his dead son to life as the boar of Ben-Gulban.⁸ (All which last might have been mentioned under "Rhabdomancy.")

The druids were consulted as to places fortunate to settle in,⁹ just as fengshui is to this day similarly practised in China. Coran the druid of Conn puts forth his power and chants against the witchery and voice of the Woman of the Mountain (bean-sidhe, banshee), and his power was greater than hers for that time.¹⁰ Mailduin goes to the druid Nuca to get advice about building his triple-hide corrach, and a charm to protect him both while building it and sailing in it afterwards.¹¹ Miluchradh, the daughter of Culand, the Hephaistos of the De Dananns, breathes a druidical virtue into the waters of a lake, in which all who bathe become old.¹² Dáire of the Poems was one of Finn's druids.¹³ The giant Draoigheantóir (Dryantore) was a druid with powerful magical

¹ Rhŷs's *Hib. Lects.* 194.² *Ibid.* 48, 266.³ *Ibid.* 193, 369, 383.⁴ *Ibid.* 281.⁵ *Ibid.* 363, 365, 84.⁶ *Ibid.* 44, 45, 65, 66.⁷ *Ibid.* 8, 15.⁸ *Ibid.* 339.⁹ *Ibid.* 98.¹⁰ *Ibid.* 107 to 109.¹¹ *Ibid.* 116.¹² *Ibid.* 352.¹³ *Ibid.* 277.

spells, and the Fomorian giant Lobais was also a druid.¹ The inhabitants of the celestial Land of Promise were "the most skilled in Druidic art."² There was a Coill-na-drua, Wood of the Druids, near Fermoy.³ The giant of Antwerp is called Druon Antigon.⁴ The title of W. Reynitzsch's book *Ueber Truhten und Truhtensteine* (Gotha, 1802) makes Druid = Truht, but the German dictionaries give Druid.

Professor Rhŷs draws drui from the Celtic word *dru* "which we have in Drunémeton (*Δρυναιμέτιον*?), or the sacred Oak-grove, given by Strabo as the place of assemblage of the Galatians of Asia Minor." The Greek *δρῦς* is of course the same word; but it may well be denied that *δρῦς* (as is generally held in this connexion) originally meant an oak, or any other species *per se* of trees. *Δρῦς* equals Tree simply; the Platonic idea of "tree" if you will; that is, cosmo-theologically, the Universe-Tree. And what is more, Tree and *Δρῦς* are identically the same word, and are the same also with *δόρυ* a spear-shaft, which is a further identification of the *δόρυ* of Kronos with the Universe-axis. Thus we have:

Ursprache	<i>Dru</i>	original sense <i>tree</i> rather than timber (Curtius).
Avestan	<i>dāura</i>	log.
"	<i>dru</i>	timber.
Sanskrit	<i>dru</i>	timber.
"	<i>drus</i>	log.
"	<i>dāru</i>	timber; a species of pine.
Celtic : Old-Irish	<i>daur</i>	tree and oak.
Irish	<i>darag, darog</i>	oak.
Welsh	<i>derw, dár</i>	oak.
"Teutonic type"	<i>trewa</i>	tree (Fick).
Teutonic : Gothic	<i>triu</i>	tree, timber.
Icelandic	<i>tre</i>	timber.
Anglo-Saxon	<i>treó</i>	tree, timber.
Swedish	<i>trä</i>	timber.
"	<i>träd</i>	tree.
"	<i>trä-ef</i>	" <i>the-wood</i> ."
Danish	<i>træ</i>	timber.
Greek	<i>δρῦς</i>	fruit-tree, any tree, an oak.
"	<i>δόρυ</i>	spear-shaft, beam.
Lithuanian	<i>derwà</i>	pine-wood.
Old Slavonic	<i>drěvo</i>	tree.
Russian	<i>drevo</i>	tree.

¹ Rhŷs's *Hib. Lects.* 383, 41.

² *Ibid.* 268.

³ *Ibid.* 224.

⁴ De Baecker, *Relig. Nord. France*, 202.

“That *δρῦς*, Old-Irish *daur*, Sanskrit *dru*, Gothic *triu*, &c., are related is certain,” writes Dr. O. Schrader, “and yet the question whether the original meaning was oak or tree hardly admits of solution.”¹ But elsewhere he says that “the words which, though differing widely in their vowels, are noted for the presence of the consonants *d-r*, mean sometimes tree, sometimes oak, and not unfrequently have even taken on the meaning of pine. Probably the primary significance of this stock of words in the original language was *tree*.” And he reckons up: Sanskrit and Avestan *dr-u tree*, O-Saxon *drūvo drevo wood*, Albanian *drū wood and tree*, OHG *trog wooden-vessel*, Lithuanian *derwà resinous-wood*, O-Norse *tyrr fir*, Dutch *teer= tar*, O-Norse *tjara= tar*, Sanskrit *dāru wood*, Avestan *dāuru wood*, Greek *δῶρον spear*, Macedonian *δάρυλλος oak*, Irish *dair and daur oak*, Greek *δέν-δρ-ον tree*, perhaps=*δρ-ῦς*.

Similarly *busk* in Norway now means any bush in general; but among the peasantry its ancient meaning of birch-tree still survives.² And I shall here note down that *ἄξων* axle axis and *ἄσσις*, *ὄξυα* beech (= English ash) are now all put with Sanskrit *akṣh*, reach.³

Δρυμὸς is a forest not of oaks alone, and gave the diminutive surname *Drymulus*; the bird *δρυο-κολάπτῆς* is a woodpecker not an oakpecker; *δρυ-πεπῆς* or *δρύππα* or *δρυ-πετῆς* is not a falling acorn but a ripe olive or any other fruit ready to drop; *δρυόφονον* is a kind of fern; *δρυο-πτερίς* is straightly the winged-tree (of the Universe, see p. 308 *supra*); and the plant *drys* was also called *chamaepityḥ* and *drysites*.

One wonders that nobody seems to point out the inevitable connexion of Druid and Dryad (*dryas*, *dryades*; *δρύας*, *δρυάδες*).⁴ *Δρύας* was a centaur who transfixed with a pole the giant or centaur or king of the Marsi magicians, Rhoetus (which must have a connexion with *Rhea* *Ῥέα* the Earth); he was also a son of *Arés* or (according to Hyginus) of *Iapetos*, the giant-father of *AtLas*; Homer (*Il. i*) said *Δρύας* covered himself with glory fighting the centaurs of the mountains. He was also one of the *LapiThai*, or stone-gods, and joined in the hunt of the Boar of *Καλυδών*. *Δρύας* was the father of the great *Lawgiver*, *LukOurgos*; and as such warred against the gods. Again—it is all in the part—he was son to *LukOurgos* and killed by his father, who mistook him for a vine-stem, with a blow of a hatchet. He is also killed by

¹ Jevons's Schrader's *Prehist. Aryan Antiq.* (1890) 138, 272.

² Holmboe's *Buddhisme en Norvège*, Paris, 1857, p. 48.

³ Wharton's *Etyma Græca* and *Etyma Latina*.

⁴ The *ἄμα-δρυάδες* must, I think, be compared with *ἄμαξα*, a wain, “Charles's”. Wain. To say with Schrevelius that *ἄμα-* in the nymphs-name means “coeval” with their trees, is unsufficing. *ἄμα-* in a Wain may refer to its paired wheels; but Mr. Wharton in his *Etyma Græca* makes the word *ἄμαξα* = *ἄμα* (together) + *ἄξων* (axle).

Hecatê. The name of this god doubtless gives us the true mythic sense of Pliny's (xxxvii, 11, 73) "unknown precious stone" the *δρυῖτις*, which is not alone a close parallel to the *Medea nigra* (p. 142 *supra*), but brings the Stone and Tree together, as in the Irish myth of Diarmait. Druas must be the chief of the Druades, and therefore one with the god of the Druids; and I shall here ask whether this does not enlighten the difficult Latin adjective *drudus* = *fidus* (see *Fidius*), *amicus*, *amasius*, with which the Italian *drudo* and the German *traut* should be compared. We thus have :

Italian	drudo, druda	. a lover.
Latin	drudus	. . . . fidus, amicus, amasius.
Old Prussian	druwi, druwis	. belief (Fick).
"	druwit	. . . . to believe (Fick).

and we must connect these with our own word True, as follows :

"Base"	trau . . . .	. to believe (Fick).
"Teutonic type"	trewa . . . .	. true (Fick).
Teutonic : Gothic	trauan . . . .	. to trust.
" "	triggwa . . . .	. covenant.
" "	triggws . . . .	. true.
Icelandic	tryggr, trúr	. true.
Anglo-Saxon	treów, tryw	. truth, fidelity to a compact.
"	treówe, trywe	. true.
English	troth . . . .	. fidelity.
"	true.	
"	trust, truth.	
Old high-German	triuwa . . . .	. fidelity.
" "	triuwi . . . .	. true.
German	traut . . . .	. beloved.
"	treu . . . .	. true.
"	treue . . . .	. fidelity.
Dutch	trouw . . . .	. fidelity, faithful, true.
Swedish	tro . . . .	. fidelity.
"	trogen . . . .	. true.
Danish	tro . . . .	. truth, true.

Thus Tree and True would perhaps have a common root; and the root of True would no longer be so "unknown" as Prof. Skeat says it is. The rationale of all this is what is so often pointed-out in the course of this *Inquiry* (Prithee refer to the *Index*) as to the immoveable central supernal position of the gods of Truth and of the Universe-Tree; and the analogy here drawn is very much on all fours with that between *ἄγιος*, *ἀγαθός* and the root *ag* on p. 345 *supra*.

With all these must be mentioned the Hindu god-name of the Polestar, Dhruva, and also Drupada the king of *Panchala* (which must be an alias for the *five* districts of Bharata, which I maintain to be the revolving universe). The grandfather of Drupada was Soma-ka (see p. 290 *supra*).

With the divine Dryads we must of course also connect the goddess *Δρυόπη*, consort of *HêraKlês* and mother of *Amphissos* by *Apollo* or *AndrAimôn*.¹ She is clearly a most important Universe-tree goddess, and her union both with *Apollo* and the man-god (?) *AndrAimôn* may figure the heavenly and earthly presence of the Tree, while *HêraKlês* must here be viewed as the Atlas whose place he often took. *Druopê* offers crowns or wreaths to the nymphs of the lotus-lake; but plucking a lotus-flower for her infant it drops blood, and the plant trembles with anger. Affrighted she tries to flee, but her feet have grown to the ground, the bark of the injured plant springs upwards around her, enwraps her whole body, and she becomes a lotus-tree. Here we have clearly, not alone a companion to the myth of *Magnês* as a fixed Axis-god (p. 142 *supra*), but a rooted Universe-axis-tree goddess, another *Daphnê*; a form of the footprint myths; the sanctity and personality of the lotus-flower; a blood-incident which is also perhaps adumbrated in the father's name *AndrAimôn*, and which reappears in the mediæval legend of the eucharist-host; besides the supernatural punishment of blasphemers against tree-worship. Another function of this great goddess was (in Homer) to be the mother of *Pan* by *Hermês*. *Virgil* (*Æn.* x, 551) made her mother of *Tarquitus* (the name of a heavens-turning god) by *Faunus*. Now *Faunus* (= *Pan*?) father of *Latinus*, was the son of *Picus* (= the pike or lance which is the Axis, see p. 40) the son of *SaTurnus* (= *Kronos*). *Faunus* had also a daughter *Dryas*; which is another indubitable connexion of *Faunus* (= *Pan*) with *Δρύας*, the *Dryades*, and (I venture to assert) the *Druids*.

Fauna, alias *Fatua* and *Marica*, the *Bona Dea*, sister and wife of *Faunus* (alias *Fatuus*) and daughter of *Picus*, was also an alias of *Cybelê*; and *Fauna* has been equated with *Juno Sispita* (or *Sospita*, *Saviour*). *Faunus* and *Fauna* as *Lares* make the *Lares* the

¹ This word contains an oblique case of *ἄνθρωπος*; and the genitive *αν-δρός* includes, I suggest, a recognition of the myth that men came from trees (see p. 310 *supra*, and *EuAndros* just below). All the words in *ἄνθρωπος*- assume from this point of view a strange interest.

supremest of gods. The descent of *Faunus on earth (so we read his passage to Italia from Arcadia, the Northern heavens, see Index) was celebrated in the Faunalia of February; and his reascension in the Faunalia of November or December. His altars were said to have been honoured even in the mythic times of the man-god (?) *ΕὔΑνδρος* (another Italian immigrant from Arcadia). Incense was burnt at those altars, oblations of wine made, and sheep and kids sacrificed. The Fauni (man-goat or ram deities) to whom the pine and wild olive were sacred, and who played the flute, were identified with the Panes and Ficarii.

F. Lenormant¹ makes the suggestion that the god *Δρύοψ* of Asiné (Pausanias iv, 34, 6) is the same as Zeus Triopas, Hellenicos having used the name *Δρύοψ* instead of *Τρίοψ*. This (see below) may not be impossible, but Lenormant, according to his wont, was here arguing ethnically only. The fact that the Dryopes people were said to be a branch of the Pelasgians² or of the Dorians (spear-gods) merely endows them with the stupendous mythic age of their gods. The name LaoGoras, of the king of the Dryopes killed by HêraKles, may (see pp. 119, 120 *supra*) indicate a stone-deity, but to test that thoroughly one would have to run down the myths of all the deities and words in Lao-, and there is no time for that just now.

To these may be added as druidical gods, Zeus EnDenDros and Helenê DenDritis in Rhodes, and Dionusos EnDenDros in Bœotia.³

The nymph Drymo (*Georgics* iv, 336) must also be named; and the term *Δρυμώδης* Drymodes or Sylvosa, for Arcadia. Also the feasts to DêMêtêr Thesmophoros (Law-bearer) at *Δρυμία*, *Δρυμαία* or *Δρύμος* in Phocis.

The name ΠάνΔρòσος must be of the *δρῦς* family, and would thus one fancies indicate *the* Universe-tree deity (see p. 315 *supra*). It was within the enclosure of her sanctuary, the PanDroseion that stood the walled-round sacred Olive (*ἐλαία παγκύφος*) which Athênê made to spring suddenly from the Earth by a tap of her spear.⁴ There too was the well of holy salt water, or hole of the trident. The PanDroseion opened to the North, and was next the sanctuary of Athênê Polias; and both deities were conjoined in worship.

¹ Art. *Ceres* in Daremberg and Saglio's *Dict. Antiq.* i, 1051.

² *Ibid.* 1021, 1025, 1033.

³ Paus. iii, 19, 10; and Hesychius (Endendros). ⁴ Bötticher: *Baumkult.* 107, 231.

PanDrosos was sworn by.¹ Her sanctuary also held a statue of Thallo, who was sacrificed-to with PanDrosos. If Thallo be connected with *θαλλός* a branch, it seems to be one more proof of the tree-nature of PanDrosos. The masculine form of the word PanDrosos is remarked upon at p. 349 *supra*, and it is suggested that PanDrosos was originally the equivalent of AgLauros. Their rock-sanctuaries the Agrauleion and the PanDroseion communicated by a fissure.

Δρῦς in Thrakê was founded by IphiKratês (=almighty-power); which merely means that the Universe tree-axis was placed by the chief force of the Cosmos. The description which Theopompos gave of IphiKratês belongs here: "he was huge in mind and body, and of such imperial form that the very sight of him inspired wonder. But in labour he was no way remiss, nor in patience thereunto."² This is clearly allegorical (see also p. 342 *supra*).

Perhaps it is somewhat venturesome to follow *δρῦς* into *Ὀδρῦσιος* a surname of Boreas, the north and the north-wind. It was also a surname of Bacchus and of Orpheus. The origin of the original noun would have been *Ὀ-Δρῦς*, if it be permissible so to divide the word; but there is also found on coins *Ὀδρος*; and *Ὀδρόης* exists³ as well as *Ὀδρῦσαι* as a name of the Thracians, whose god *Ὀδρῦς* (or *Ὀδρος*) must have been. As to *Ὀ-Δρῦς*, why should not a tree-god have been male as well as female? Clemens Alexandrinus⁴ wrote that the Kithairôn mountains of Bœotia (where Pentheus and Aktaiôn died), and Helikôn, and the mountains of the Odrusai, and the initiatory rites of the Thracians, mysteries of deceit, were hallowed and celebrated in hymns. Then he says (ch. ii), that the Phrygian Midas learned cunning imposture from Odrusos; and again that (as above) Orpheus was an Odrusian, and that wise men were honoured, and philosophy cultivated publicly by all the Brahmans and the Odrusai and the Getæ.⁵

And it is as well to add here another extract from Clemens, who says: "The Gerandruon, once regarded sacred in the midst of desert sands, and the oracle there gone to decay with the Oak" (tree?) "itself—consign these to the region of antiquated fables." The dictionaries, picking up the idea of decay, say that *γεράνδρον* is "an old tree or trunk; from *γέρον-δρῦς*," thus completely sinking the termination *-ον*. And the commentators (for Shakespeare does not monopolise them all) say "what this is, is not known; but it is likely that the word is a corruption of *ιέραν-δρῦν*, the sacred oak." Clemens clearly had in his eye a tree-oracle in an oasis, and it is more likely perhaps that the word really means the temple of the Crane-tree *γέρανος-δρῦς*.

But these chips and my occupation of *δρυνόμος* must here for the present come to an end; else will the reader become a *Δρύαλος*, a proper name which

¹ Aristoph. *Thesmoph.* 533 (Schol).

² Theopomp. *frag.* 117, 118, 175.

³ Steph. Byz. 507.

⁴ *Exhortn. to Hellenes*, ch. i.

⁵ *Stromata*, i, ch. 15.

the old dictionaries used woodenly to render: "one who has had enough of oaks."

At the end of this Tree section has to be written down a humiliating confession. I have not read Mr. Fraser's famous *Golden Bough*. When that book came out, this section was already in manuscript, and the (doubtless trivial) resolution was formed not to read Mr. Fraser's book until I had, as it were, burnt my ships by getting into print. Now, at length, will come the great treat of its perusal.

[*Want of room in this Volume has enforced the temporary exclusion of the Sections on the Bridge, the Dogs, the Boat, and the Ladder (see p. 4).*]

Polar Myths.

- 1.—The Navels.
 - 2.—The Rock of Ages.
 - 3.—The Arcana.
 - 4.—The North.
 - 5.—The Eye of Heaven.
 - 6.—The Polestar.
-

I.—The Navels.

THE self-styled Middle-Kingdom of the Chinese is familiar to all the world: not so one of the ancient names for Japan, Ashi-hara no naka tsu kuni, the middle-kingdom of the Reed-plain, which lies on the summit of the globe.¹ Japan was also the centre of the Earth, under the pivot of the vault of the heavens.² The Avestans dwelt in the middle Karshvar (later Kêshvar) of the world, which answers to the Indian central Jambu-dwîpa,³ where the axis-tree Jambu grows-up, see p. 289 *supra*. In the *Rig Veda*⁴ amṛtasya nâbhim is the navel of the heavens, and nâbhir pṛthivyâs the navel of the Earth. The one, the holiest supernal spot, is directly over the other, the holiest terrestrial shrine.⁵ The Chinese terrestrial paradise at the centre of the Earth is directly underneath Shang-Ti's heavenly palace.⁶ Surely all this imagery can be puzzled-out only by the key supplied from the respective positions of the celestial and terrestrial Northern poles. And thus, as there were two Pillars (see p. 235) so there were two Navels.

The Swarga-dwâra or heavens-gate at Purî (compare with "The Dokana" *supra*) is the mystic navel of the Earth.⁷ The Roof-of-

¹ Mr. Chamberlain's *Kojiki*, 37. Mr. Satow's *Pure Shintô*, 68.

² Metchnikoff's *L'Empire Jap.* 1881, 265. ³ Geiger's *Iranian Civilisation*, i, 129.

⁴ ii, 40, 1; iii, 29, 4.

⁵ Dr. Warren's *Paradise Found*, 211.

⁶ *Chinese Recorder*, iv, 95.

⁷ Sir W. Hunter's *Orissa*, 84, 144.

the-World, the Bam-i-Dunia on the Pamirs, is also called the heart and the central boss of Asia. Odusseus was detained by Kalupsô the daughter of AtLas—is kalupsô = καλόν ὕψος, holy height?—in the island of Ôgugia, the navel of the Universe-Ocean,¹ ὀμφαλὸς θαλάσσης.

If this island, like most mythic "islands" in all cosmogonies, be figurative of the Earth (see p. 33 *supra*), then we ought to find in ὠ-γύ-για the words γύης, plough-tree (? Earth-axis), and γαία γῆ Earth (but see p. 32); γύης also of course meant field, tract of land; and so did γία γύη γία, which last may rather be the γία of Ὠγύγια. If this be any approximation to the real etymology, then the names Ὠγύγης and Γύγης would have to range themselves under the same head.

The nombril of white stone in the temple at Delphoi was the ὀμφαλὸς τῆς γῆς.

"But that which is called by the Delphians the Omphalos," wrote Pausanias ix, 16) "and which is made of white stone, is, as they say, the middle point of the whole Earth." Elsewhere he had written (ii, 13) "Not far from the agora of Phlious there is a place which is called Ὀμφαλός, and which is the middle of all Peloponnêsos, if their reports can be depended on."

Then we have also the Vedic Agni standing at the Navel of the Earth; as in Wilson's *RigVeda*: "thou Vaishwânara (*i. e.* Agni) art the navel of men, and supportest them like a deep-planted column;" "Agni, head of heaven, navel of earth" (i, 157). Nâbhi and Meru are even the parents of Rishabha, who is again the father of the great Bharata and of 99 other sons. According to Garcilasso de la Vega,² Cuzco, their capital, meant 'navel' in the special language of the Incas; the Chickesaw Indians believed Mississippi to be in the centre of the Earth, and the "mounds" of the country to be navels.³ Jerusalem was believed to be the exact centre of the earth, and long passed as its navel; and so did Babylon, Athens, Delphoi, Paphos, and other places, not forgetting Samarcand, which is the Turkoman central focus of the globe,⁴ and Boston (Mass.) which is reputed the hub, the nave, of the universe. All these may very well be offshoots from a lost primeval cosmic conception, which I am here endeavouring to make clear, of the northern terrestrial navel or nave, which turned on the cosmic axe-tree (see p. 289).

The Navel, nabhih, became in the Vedas, by (as will presently be seen) a natural extension, first the *Altar*, and then its sacrifice;

¹ *Odys.* i, 50.

² *Hist. of the Incas*, book i, ch. 18.

³ Schoolcraft, i, 311.

⁴ Vambery's *False Dervish*, 188 (French ed.).

the centre of worship being attracted-by and assimilated-to the centre of the worshipped. Agni too, the sacred Fire, the messenger also of the gods, was present on the sacrificial altar-navel as well as at the nave of the wheel, of the fire-wheel, the navel of the heavens. Under the head of "The Wheel" in Vol. II. I dwell at greater length on the Touraine altar placed-on and turned-about on a cart-wheel, while the priest gave his benediction. And it seems to me that the terms *nave* of a wheel and *nave* of a church are thus of identical origin; the derivation of the latter *nave* from *navis* a ship being fantastical merely. *Naù* is the Vedic Sanskrit for ship (*nāvah*, v, 54, 4; *naúh*, v, 59, 2, said of the Earth; *daivim navám* (into) the divine boat, x, 53, 10.)¹

One may however discern another (and not antagonistic) origin for *nave* (of a church). Professor Alfred Holder in his forthcoming *Alt-Celtischer Sprachschatz* thus deals with the word **nēmes*, the heavens: "**nēmes* *himmel*, *s-st.*, *nom.* **nem-os*, *gen.* **nem-es-os*, *air.* *nem* = **nēmas*, *gen.* *nim-e*, *gael.* *neamh*, *m.*, *gen.* *neimhe*, *altcy.* *nem*, *w. corn.* *nef*, *m.*, *pl.* *nefoedd*, *bret.* [n]érv (*Léon*), *nev*, *pl.* *nevou*, *ai.* *námas* *inclinatio*, *adoratio*."

This suggests too that *vémeus*, as the wrath of the gods, had a similar origin with *námas*, adoration; Timor the great godmaker having been here also at work.

Dr. O. Schrader attacks the difficulty thus:

Indo-Greek *nāv*- *návó*, tree-trunk { Gk. *νῆος*, sacred-tree trunk, temple.
Gk. or Indo-Gk. *vaús*, dug-out, skiff.

So taking for his fulcrum the dug-out idea of a boat and wholly ignoring the stone idea of the deity-container, the *bêth-Êl* (see *supra* pp. 111, &c.). But the Odyssey (xix, 163) remembered the two beliefs: "Thou art not sprung from the oak (or tree—*ἀπὸ δρυός*) renowned in story, or from a rock." And Dr. Schrader adds: "the question as to the root of this stem may be left undiscussed"; but I am not inclined to throw up the sponge just yet awhile.

The *Altar* became even the extreme point of the Earth in its relation to the heavens, the essence of the earth, the earth itself; as will be seen from the following passages of the *Rig Veda* (Wilson's version):

Mighty Agni, stationed on the navel of the Earth, in the form [?structure] of the firmament . . . the friendly and adorable Agni who breathes in mid-heaven. (*RV.* ii, 333.) I ask what is the uttermost end of the Earth; I ask where is the navel of the world. This altar is the uttermost end of the Earth; this sacrifice is the navel of the world (ii, 138).² Agni placed by strength [that is by motive power in wood-friction] upon the navel of the Earth (ii, 76). Scenting the navel of the world [? the burnt offering] (ii, 188). Present oblations in the three

¹ *Vedic Hymns*, 489, 249.

² It seems quite "on the cards" that "the end of the world being to be burnt by fire" may be connected with garbled versions of these ideas.

high places, upon the navel of the Earth [probably the three sacred fires and the altar] (ii, 218). Agni as an embryo [in the wood] is called Tanunapât (iii, 36). In the extremely archaic ritual for Hindû cow-sacrifice, one spot in the sacrificial enclosure was called the Northern navel, uttaranâbhi. (Râjendralâla Mitra's *Indo-Aryans*, i, 370.)

The Russian Abbot Daniel, in his pilgrimage to Jerusalem A.D. 1106, says: Behind the altar, outside the wall (of the church of the Resurrection) is the Navel of the earth, which is covered by a small building, on the vault of which Christ is represented in Mosaic, with this inscription: "The sole of my foot¹ serves as a measure for the heavens and the earth." It is still shown in the Greek church, Catholicon.² It is mentioned as the Centre of the Earth by Bernhard, and as a place called Compas by Saewulf (A.D. 1102). Arculfus in A.D. 670³ said Jerusalem was in the middle of the earth, and that the Psalmist's "Êl is my king of old, working salvation in the midst of the Earth" (lxxiv, 12) referred to Jerusalem which, being in the middle, is also called the Navel of the earth.

A quite independent remark of Prof. Robertson Smith's comes in well here. "The [Semite] altar" he says, "in its developed form as a table or hearth, does not supersede the pillar; the two are found side by side at the same sanctuary: the Altar as a piece of sacrificial apparatus, and the Pillar as a visible symbol or embodiment of the presence of the deity."⁴ If we take the Universe-navel, as above, to be the type of the altar, and the Universe-axis to be that of the pillar, their subsistence side by side seems to require little further elucidation. Where fire-sacrifices prevailed, Prof. Robertson Smith points out that "the altar was above all things a hearth,"⁵ that is a fire-place. Here we have again a point of contact between the fire-god Agni and the nabhi or omphalos, as in the above Vedic citations.

THE NAVAL HEARTH-FIRE. To return to the very important and central point I have already made a start with at p. 280, it seems indisputable that the sacredness of the *Hearth-Fire* may be connected in another very satisfactory and archaic way with the *Altar-Fire*, as thus. The hearthstone, and the fire on it, were at the centre of the archaic round hut, the central opening

¹ See "Buddha's Footprint" in Vol. II. of this *Inquiry*.

² Pal. Pilgrims' Text Soc. 1888, pp. 13, 96.

⁴ *Relig. of Semites*, 187.

³ *Ibid.* 1889, p. 16.

⁵ *Ibid.* 322.

right over the fire being the chimney¹-hole. Thus the stone of the hearth was a navel, as well as the stone of the altar was, and when the Father of the family was its priest as well, both stones were identical. It was (as I maintain p. 270 *supra*) the terrestrial counterpart of the celestial heim-dall, the home-stone of Norse mythology. The hideous English "ornamints f' yir fyer-stove" were once, doubtless, holy ritualistic hearth-decorations; and the shrieking sisterhood that hawk them about are a warning to us of what the Vestal virgins had to come-down to.

Then the *ἑστία*, *ἑσχάρα*, focus, was in the centre of the primitive enclosure (*ἔρκος*, herctum), and later in the centre of the group of buildings which formed the home-stead. Æschylus (*Agam.* 1025) has the exact expression I want here: *μεσόμφαλος ἑστία*. And the stranger or the fugitive who could get in peaceably so far, and then sat him down on the ashes of the focus, became ipso facto inviolable, and had to be protected. This is precisely Orestês taking refuge at the Omphalos,² to which we shall return presently. In the same way Odusseus, as a stranger entreating help (*Odys.* vii, 153, 169; xi, 191), sat down in the ashes on the hearth of Alkinous, and was then brought forward and set in a high place. The Grimms cited this last in their notes on *Aschenbrödel* (Cinderella), but fell short of the truth in adding: "It was a very ancient custom that those who were unhappy should seat themselves among the ashes."

We can get further into the arcana of this leading question by taking what Pausanias said (v, 13, 14 and 15; ix, 11) of the gigantic altar of Zeus at Olympia, the main structure of which was 125 ft. round, and 32 ft. high. The altar proper, like the altar in Pergamos, was formed of the heaped-up ashes of the thighs of the victims there burnt. The altar of the Samian Hêra was, he added, also made of ashes. That of Apollo at Thebes was called *Spodios*, ashen, for the same reason. But there was another source for this holy material, for the Hestian (Vestal) hearth at Olympia, where a perpetual fire was ritualistically imperative, was also of piled-up ashes, and from that hearth they carried the ashes to the altar of Zeus, and that was by no means the smallest contribution to the size of it. When the Father of the family was a priest, the hearth-

¹ Chimney really means hearthstone. *Cheminée* = *caminus* = *κάμνος* = in Old Slavish *kamini* stone. (Wharton's *Etyma Graeca and Latina*.)

² E. Saglio in his great *Dict.* i, 347.

ashes were those of the grilled or burnt victims as well as of the perpetual fire.

I must not be decoyed here into some interminable disquisition upon Fire-worship, but it must be stated that in Avestan times (and still among the modern Parsis) a mixture of the ashes from the Bahrâm fire mixed with the gômêz of the bull (which is also navicular, see p. 380 *infra*), was drank in 3, 6, or 9 cups as a charm by women in childbirth.¹ In *Numbers* xix we have the ashes of the whole-burnt red heifer mixed with water and used as a purifier by the Jews. The incense-ashes from the Chinese "joss-sticks" (joss = Portuguese dios) are full of virtue, and are worn round the neck in sachets.² The daily bhasma-dhârana rite of the Brâhman of the present day consists in, after bathing, rubbing ashes taken from the holy domestic hearth on the head and other parts of the body, with the prayer: "Homage to Siva (Sadyo-jâta). May he preserve me in every birth. Homage to the source of all birth." The pious Hindû Siva-worshipper also makes his sect-mark on his forehead with the same ashes.³

The purificatory ashes-rite survives also both in the Roman and the Greek christian churches on Ash-Wednesday, Cinerum dies, when a cross is made on the forehead of the penitent with the ashes from the blessed palms and olive-branches of the previous year's Palm-Sunday or Branch-Sunday,⁴ burnt for that purpose, and applied with the formula: Memento homo 'quia pulvis es, et in pulverem revertêris' (*Gen.* iii, 19). The celebrating Cardinal who makes the ash-cross on the pope's head is silent, and the pope speaks the formula.⁵ We shall have the use of the blessed ashes again in the consecration of churches under "The North."

We have this issuing-from and return to ashes—to the ashes of the navel-hearth—strikingly preserved to us in the Russian Ivan legends and the German Aschenbrödel (Cinderella) tales. The mythic Ivan son-of-the-Ashes (= Popyal-off) was ably discussed in the late Mr. Ralston's *Russian Folk-Tales*. Ivan was one of a triad of brothers—the other two are left nameless—sons of an Old Couple, a pair of ancient gods, of course (see p. 296 *supra*). But another, a sort of Phœnix genesis is also given to this Russian John or "Jack"

¹ Darmesteter's *Zend Avesta* i, 62, lxxxviii. Note the navicular connexion here too.

² De Groot, *Fêtes & Émouï (Amoy)*, p. 8.

³ Sir Monier Williams, *Rel. Thought and Life*, i, 400.

⁴ *Dominica palmarum seu ramorum*; *Dominica in palmis seu in ramis olivarum*.

⁵ *Hierolexicon* (Roma, 1677), pp. 155, 434.

in one tale, where it is said that for "twelve (zodiacal) whole years Ivan lay among the ashes (from the stove); but then he arose and shook himself so that six poods of ashes fell off him." Here we notably have the hearth- or navel-fire, and perhaps a figure of the Northern winter. This Ivan was manifestly a potent heavens-god. "In the land in which he lived, there was never any day but always night." He was therefore a night-heavens god too. The triad of brothers kill the six-headed Snake, "and immediately there was bright light throughout the whole land." Ivan performs endless feats of adventure; we have had him already, and shall have to return to him.

Now it is this legend that must give us the true clue to the myth of Cenerentola, Cendrillon, Cinderella (whose shoe we shall discuss under "Buddha's Footprint.") She slept by the fireside in the ashes, and after her magic excursions (managed by the White Bird on the hazel-rod tree) she went back and lay among the ashes, as usual.

The German forms of the name of this divine heroine are endless according to dialect, and serve as one proof of her world-wide cosmic character. Aschenputtel, Aeschengriddel, Aschenbrödel, Ascherling are some of the High Dutch names given by the Grimms.¹ In Platt-Deutsch the forms are Askenpüster, Askenböel, Askenbüel. In Holstein, Aschenpöselken; in Pomerania, Aschpuk; in Upper Hesse, Aschenpuddel; in Swabia, Aschengritt, Aschengruttel, Aeschengrusel;² in Danish and Swedish, Askesis; in Shetland (Jamieson) Assiepet, Ashypet, Ashiepattle; in Norwegian, Askepot. But it by no means follows that a tale always hangs by these terms in these various tongues. Aschenprödel and Aschenpössel are boys, just as Ivan is; and so are Eschengrüdel, Aschenbrödel (Luther), Aschenbaltz, Aschenwedel; and in Finnish he is Tukhame or Tukhimo (tukka = ashes).

To return to the hearth itself. One of the plagues in the Mabinogion is a great cry which is heard on May-Night above every hearth in the isle of Britain, and which, piercing the hearts of men, turns them to palefaced weaklings, and deprives of their reason the women with babes at the breast, the young men, and the maidens.³ The stone of Tara (see p. 192 *supra*) also screams all over the land when the true king by right divine steps upon it. These stones are thus divinely animated, voiceful. I have another, a classic, cry from a hearthstone in mind, but I cannot lay hands on my note of it, and memory refuses just now to answer at the call. The fighting phrase of "pro aris et focus" seems thus to take

¹ Mrs. Margaret Hunt's ed. 1884, i, 366.

² The patient Grizzle, Griselda, Griselidis, and so on, seems to belong here.

³ J. Loth, *Mabinog.* 1889, i, 176.

on a much more definite and holy significance. Prof. F. Max Müller points out that the first idea of house was (in the Sanskrit word *harmya*) fire-pit, and then hearth.¹ (The term "pit" here is difficult to receive.) The hearth round which the Maruts have their places (*Rig Veda*, vii, 56, 16) must be the celestial navel. In the Finnish sacred hymn of the birth of the primeval Bear, "a maiden walked along the air's edge, a girl along the navel of the sky, along the outline of a cloud, along the heaven's boundary."²

If we consider the philological equation Sanskrit *nábhas*, Greek *νέφος*, Latin *nebula*, OHG *nebil*, ON *nif-heim*, OS *nebo* = Sky, Irish *nél*—by the side of Sanskrit *nábhi*, OHG *naba*, AS *nafu*, OPrussian *nabis*,³ it is not easy to avoid the conception that it may have been the navel of the heavens that came by extension to mean first the heavens, the sky; and was then vulgarised into the clouds. But as no hint of this is met with among philologists, one is timid about the suggestion. Zeus *Νεφεληγερέτα*, instead of being merely and weakly cloud-compeller, would then be heavens-compeller, or the compeller at the heavens-NAVE. This would quite accord with and also support my proposal (pp. 23, 46 *supra*) to consider Ouranos as an extension of *οὐρος*.

It may be added that *nábhas* being 'sky,' we also have (*RV.* viii, 20, 10) *vṛsha nábhinā* used for the 'strong-naved' celestial chariot of the Maruts,⁴ the forces, as I suggest, of the universe-machine. Again, in a significant passage, we have (*RV.* i, 43, 9) "the Immortal, in the highest place of the Law, on its summit, in its centre (*nābhā*)."⁵

This interpretation of mine seems to be brought out very distinctly by a passage in the *Satapatha-brāhmaṇa*⁶ which much puzzles the commentators, who render it three different ways: "may the Agni called Nabhas know!" "mayest thou know Agni's name Nabhas," and "the Agni of the Altar (*vedi*) is Nabhas by name (*vider Agnir nabho nāma*)." This last is Sāyana's and is derided by Dr. Eggeling, who says *nabhas* here means "apparently vapour, welkin." But vapour is not welkin (a word which conveys the *walking-round* of the heavens), and *nabhas* has here most indubitably its navel meaning, and from the symbolic point of view Sāyana was right. The navel-name here refers to the Agni-fire produced at the nave (see p. 361 *supra* and

¹ *Vedic Hymns* 1891, 216, 217, 374.

² *Magic Songs of the Finns*, in *Folk-Lore*, i, 26.

³ Jevons's *Schrader's Prehist. Antiq. Aryans* (1890) 339, 414.

⁴ *Vedic Hymns*, 1891, 487, 136, 515. ⁵ *Ibid.* 419, 488. ⁶ Dr. Eggeling's ii, 118.

“The Wheel” in Vol. II.); but Brahmā is called navel-born (Nabhi-ja) as, by a naturalistic myth (to which we return presently), springing from the lotus that grows from Vishnu’s navel, which again is that of the Universe. Furthermore, the priest in the *Satapatha* (ii, 198) throws the two spits (of which we shall have more lower down) into the fire, with the words: “go ye to Ūrdhvanabhas,” which also clearly means Agni as the uppermost-navel, for ūrdhva-loka is one of the names of Swarga, the central heaven of Indra; the Vedic ūrdhva meaning erect.

Dr. Eggeling here again fails, as I venture to think, in catching the symbolic drift, saying that “Ūrdhvanabhas (he who drives the clouds upwards, or keeps the clouds above, or perhaps he who is above in the welkin) is apparently a name of Vāyu, the Wind.”

Plato’s god sits in the centre on the Omphalos; and we must not forget Isaiah’s “he that sitteth above the circle, the chug, of the Earth, qui sedet super gyrum terrae” (xl, 22). In Job xxii, 12, the Vulgate has: An non cogitas quòd Deus excelsior cœlo sit, et super stellarum *verticem* sublimetur? J. L. Bridel’s critical version¹ was: Dieu, disais-tu, n’est-il pas élevé par-dessus les cieux? Ne voit-il pas au-dessous de lui *la tête* des étoiles. Again (xxii, 14) circa cardines cœli perambulat (see p. 160 *supra*), which Bridel gave as: il se promène sur la convexité des cieux, and Dr. Warren* as: “Êl walketh in the chug of heaven.” The Revised version has “in the circuit (or on the vault) of heaven.”

We find also that in Finnish myth the supreme god Ukko is called, from his abode, Taivahan napanen, Navel of heaven, and in the great epic of the Finns, the *KalevaLa*, that abode appears as tähtela, place of tähti, Estonian täht, the Polestar.³ (I shall just here again refer to the mention of täht at p. 219.)

SANCTUARY. On a fine antique vase described by De Witte⁴ a Wheel is suspended over Orestês taking refuge near the Omphalos (see p. 363 *supra*). It is clear to me that this symbolism (as will be seen under “The Wheel” in Vol. II.) is indicative of the Cosmos turning like a wheel round the omphalos-pivot, the nave, of the north celestial pole.

¹ Firmin Didot, 1818, p. 84.

² *Paradise Found*, 202.

³ Schiefner-Castrén, *Finnish Mythology*, 32, 33.

⁴ *Élite des mon. céramogr.* p. 25.

An extremely archaic tradition said that Dionusos was buried under the Omphalos at Delphoi or under the Mantic tripod there.¹ Apollo as the knower of the future was often depicted seated on the omphalos or the tripod. Apollo and HéraKlès wrestle for the tripod at the conical omphalos in numerous bas-reliefs.² Apollo shoots the python through the tripod, from which hang chains, on a coin of Crotona. He is shown seated before the net-covered conical omphalos (on which is perched the Bird) in a Greco-Etruscan composition.³ The Corsini vase also shows Orestès seated on the netted omphalos.³ Dionusos, whether as *Ἄρεως*, *Ἄρεσιφοίτης*, *Ὀρεσιφοίτης*, *Ἄρεσκίος* or *Ἄρεστής* was clearly a mountain-god,⁴ and so therefore must Orestès have been. This almost equates him with Dionusos ; and I must not leave the point unnoticed that a connexion through *ἄρος* = *δῦρος* is thus possible and likely with Ouranos (see pp. 23, 46). (Some of the authorities for the Delphian *ὀμφαλὸς γῆς* are Pindar, *Pyth.* iv, 4 ; vi, 1 ; viii, 3 ; xi, 1. Æschylus, *Eumen.* v, 40. Pausanias, x, 16, 2.)

The Orestès myth reappears in Ireland in the legend of the large stone at "Dunsang" (Louth) which bears a rude resemblance to a chair. It is called the Madman's Stone, and lunatics are seated on it to bring back their reason.⁵ Pausanias (v. 18) said that one of the subjects represented on the *κυψέλη* of Cypselus (as to whose myth see "The Arcana") was the flight of Helenè daughter of Zeus and Leda (Lédè), and sister of Castor and Pollux ; with her pursuit by MeneLaos, brother of AgaMemnon. In Delaborde's *Vases de Lamberg*, ii, pl. 34, this subject is depicted ; and we see Helen taking refuge near the altars, and on the point of grasping the sacred Tree standing near by (Guignaut's Creuzer, plate 223). It is impossible to ignore the resemblance this engraving suggests to the children's game of tig-touch-wood (see pp. 300, 307 *supra*). I also point to an engraving in Saglio's *Dictionary* (i, 351) of "Orestas" seated on the altar of Apollo at Delphoi, with the sacred (laurel) tree behind.⁶ The sanskrit (neuter) *sadma*, seat, is frequently used in the *RigVeda* in the sense of altar, and the two *sadmanî* of heavens and Earth are also mentioned.⁷ These would therefore seem to be the celestial and terrestrial navels. Edris (Enoch) having, in Persian Moslem legend, got into paradise alive by playing a trick on Azrayil, the angel of death, refuses to be ejected, and "taking refuge near a Tree" said that "unless the creator of paradise and hell removes me, this

¹ Müller, *Orchom.* 383.

² K. O. Müller, *Handbuch* §§ 96, 20.

³ Saglio's *Dict.* i, 321, 399.

⁴ F. Lenormant in Saglio's *Dict.* i, 605.



⁵ Lady Wilde's *Ancient Cures, &c.*, 1890, p. 70.

⁶ *Monum. del. Inst.* 1857, pl. 43 ; 1846, pl. 30 ; 1861, pl. 71.

⁷ Prof. F. M. Müller's *Vedic Hymns* i, 92.

place I shall not quit."¹ We doubtless have here the omphalos and the supremely sacred tree that represents the Universe-axis; and the sanctuary there afforded accords with all that is here said about the quietude and undisturbance of the pole *infra*, and p. 6 *supra*. Again the Medio tutissimus ibis (see p. 144) recurs to the mind; and this instance helps us much towards a true conception of the full signification of the deity-names and idol-names of Tutanus, Tutelina, Tutunus.

Tuticus, the most high, was shown by Lanzi (*Sagg. di lingua Etrusca* ii, 619) and Rosini (*Dissert. Isagog.* 38) to be a word of the Osk tongue. Meddixtuticus was the supreme magistrate (? god) of the Osks (Festus, and Müller, *Etrusk.* i, 29). M. Michel Bréal² says Meddix designates the supreme magistrate both in Campanian and in Volscian, and is a most frequent word in Oskan inscriptions. He connects the meaning of *med* with "to have care-of, to reign-over." But I think this idea of protection is secondary, and is to be explained as I have suggested at p. 145 *supra*. The town of Equus-tuticus, too, thus irresistibly suggests a supreme central horse-god.

The Roman goddess MaTuta has been absurdly connected with Minerva and the dawn. The true clue is given in this Tuticus, the Great, the Highest. Ma- means mater (as shown below for Kubelê), and thus Mater MaTuta contains a pleonasm. The Ovidian connexion of the Osk MaTuta with the Greek Inô (daughter of Kadmos) and LeukoTheê (White-goddess) seems purely academical. Tuta is also, of course, connected with the sense of guardian, protector. The god Tutanus, who must belong to the same family, was said to be Hercules, by Nonius Marcellus; and of course Tutunus (also an alias of Priapus) must here be included, with the tutulus worn on the flamen's head-dress and the female coiffure. Tutela, a goddess whose tall-pillared temple was at Bordeaux, and Tutelina, Tutilina or Tutulina, who picked up the stones flung from heaven by Jupiter, and was therefore the Roman farmer's insurance-agent against hail-stones, belongs to the same class; and I shall certainly note down here that the Egyptian word tut   meant father, and to procreate. And the "Mutinus Titinus" of Festus, who had a chapel in Rome where the women offered sacrifices to him, must also be here set down. Mutinus or Mutunus (from mutus) was a title of Priapus and of the phallus.³ Titinus seems clearly Tutunus; and Festus said the Titiensis tribus took their name from Tatius (see p. 219 *supra*), and they were also called Tatienses. Therefore Titius from Titus = Tatius, and this casts quite another aspect upon the etymology of *Tiráv*.

An interesting series of conclusions may, I think, be deduced from an Irish instance of the Chinese Middle-Kingdom. I have already recorded at p. 272 how Merlin by his magic transported the pillar-stones of Kilair to Stonehenge, and how that castrum of

¹ *Rausat-us-Safa*, 71.

² *Les Tables Eugubines* (1875) p. 88.

³ Lactantius, i, 20; St. Aug., *Civ. Dei*, iv, 11; Priapea, 74.

Kilair (on the hill of Uisnech ?)¹ was called the stone and umbilicus of Hibernia, as if placed in the midst and middle of the land, *medio et meditullio*. It was a navel, and Stonehenge was therefore a navel also. In the Old Irish mythic tales one may pick up numerous other instances of this important and universal Middle. The great hall of Tara was called Meath- or Mid-court, *Míodhchuarta* (pronounce, *Micórta*). In Lochlann in the North is the hill of *Míodhchaoín* (or *Midkena*), jealously guarded by *Míodhchaoín* and his three sons. A great battle in the war-in-heaven is waged on this hill, where Brian cleaves *Míodhchaoín's* helmet and head through and through. Three shouts are given on the hill by the victors. *Míodhach* the son of the king of Lochlann enchants Finn, but is killed by Diarmait with a spear-thrust through his body.²

In Welsh myths, Lludd is counselled by his brother Llevelys to measure his island of Britain in length and breadth, and at the spot which he finds to be the exact centre, to dig a hole and bury a vat of hydromel. He finds the centre to be at Rytychen, now Oxford (England),³ which was thus a hub even before Boston (Mass.). The second of Britain's names was Isle of Honey. Meath itself, "the beautiful seat of brave Niall's sons" (see p. 39 *supra*)⁴ where this Kilair navel stood, was anciently the central one of the five divisions of Ireland, and is called *Media* by Giraldus Cambrensis,⁴ and it would thus be the Middle-Kingdom. Furthermore the strange words connected with it—*medi-tullium* and *medi-tullus*—can only be made sense (for me here) by calling in the third fabulous rex of Rome, Tullus Hostilius (grandson of Hostus Hostilius by Hersilia). The explanation of Hostus and Hostilius as "enemy" and "inimical" is most unsufficing, and the statement that Hostilina was a goddess who evened the corn-ears (!) is, at least on the surface, silly in the extreme. It seems to me to be here important that Festus⁵ says Tullus Hostilius was *binominis*, that is had a dual name "*cui geminum est nomen*." Now, could Hostus be a very archaic or dialectic form of *hasta*, spear? In a corrupt passage, Festus⁶ seems to connect Tullus Hostilius with divine weapons, that is with a shower of stones that fell in or on the Mons Albanus. This for me is a shower of aerolites in the White heavens-mountain. He also mentions the *Hostilii Lares*.

¹ O'Curry, *Manners*, ii, 13, 151.

² Dr. Joyce's *Celtic Romances*, 55, 60, 89 to 91, 207.

³ J. Loth, *Les Mabinogion*, 1889, i, 179, 180, 70.

⁴ *Topog. Hibern.* Dist. iii, c. 4. O'Curry, *Manners*, i, p. xcix.

⁵ s. v. *Binominis*.

⁶ s. v. *Novendiales ferie*.

Remember that it was Tullus Hostilius who with Metius Sufetius¹ arranged the combat of the spear-god triad the Curatii (curis = spear) with the Horatii (adjectival form from hora, hour = time-gods, zodiacal powers?). Metius is an adjectival form meaning "of the middle," and sufes meant judge at Carthage. Metius Sufetius too was the dux of the Albani, that is the leader of the white star-gods. And this I interpret as a war-in-heaven between the axis-powers and the rotating-heavens powers. This again tells for Hastilius as a *spear-axis* god.

It is very pleasing to me subsequently to find this conjecture borne-out by Dr. O. Schrader's equation of the Latin *hastatus* with the Umbrian *hostatir*, *hostatu*. He cites Brugmann's *Grundriss* i, 373 (Jevons's Schrader's *Prehist. Aryan Antiq.* 1890, 228).

This would at once make all clear, and give us a Medi-Tullus hastilius as a central spear-axis god. But what is *tullus*? Is it connected with *tutulus*? The only suggestion that is usable here is that *tullus* is another form of *tellus*, the Earth, and that *medi-tullus* is (what it signified, according to Festus) *medi-tellus*, which I maintain to have been originally the centre of the Earth. Festus seems to give it the acquired loose meaning of 'inland.' We get a confirmation of the subordinate (terrestrial) status of Tullus where the lightning-fire descended at the prayers of Lars Porsena² and of Numa Pompilius, to burn their sacrifices, but destroyed Tullus when he attempted the same 'business.'³

Tellus itself was never, or hardly ever, used except in poetry, which, as before urged (p. 14) is a great proof of extreme age. Tullus (except as a proper name) only survived in *medi-tullus*, I believe. Have we yet another form of the word in the name of the dux, the leader, of the Etruscan Veji (or *Ὀύηιοι*, see p. 280 *supra*), Tolumnius, or Lar or Lars Tolumnius, who was also an augur, and belonged to the "camp" of Turnus (see Index), otherwise the field of the rotating heavens. Tullus Hostilius besieged Veji.⁴

¹ Sufetius is K. O. Müller's reading in Festus, s.v. *Sororium tigillum* (see also p. 113 *supra*).

² The true form had only one n (Servius ad *Æn.* viii, 646). I divide the word *PorSena*, and make *por* (forth) = *pro-* in *primus*, *Priscus*; *Sena* = old (Old Irish *sen*, Lithuanian *sėnas*, Sanskrit *sánas* = *senex*). *Lars PorSena* then = the first-born first-Old.

³ Plutarch *Numa*. Pliny *Hist. Nat.* ii, 54; xxxviii, 4. Livy i, 12. Valerius Maximus ix, 12, 1.

⁴ Festus, *Septimontio*, citing Varro. Livy i, 27. The Veji were considered so ancient that Florus doubted whether they ever existed, and their plural name had come to be taken as that of their town. The name must belong to *veho* to carry along, to waft; and I should apply it to the gods who carry-round the heavens, the chariot-gods in fact (*vea*, *veha* = way; *vehes*, cartload). Festus said *Veia* was an Osk or Tuscan word for a plaustrum. This has the advantage (see p. 280) of giving us some sort of an

We discern the connexion between the *tul-* and the *tol-* in the archaic forms which became parts of the conjugation of *fero* carry, bring, bear—a verb with a truly vast and various number of uses. Its *tuli* and *te-tuli* which are, of course, utterly foreign to *fero*, come from *tulo* and *tulero* or *tolo* and *tolero* alias *tollo*; and its *latus* is supposed to come from *tlatum*, τλάω, τλήναι. Then *tollo*, to raise or carry-off, has also a great variety of senses, and has with it *sus-tuli* and *sub-latus*. This is sufficient to show us that *Tullus* and *Tollus* are all one; and that the meaning of bearing and carrying, or *borne* or *carried* is the only one we have to assign to *Tullus*.

That being so, we find a *Tulla* who (*Æneid*, xi) was a companion of the amazon *Camilla*. *Camilla* was a *Volscian* (the *Volsci*, of *Latium* or *Etruria*, were originally winged-gods?) and was daughter of *Casmilla*; and both names must have been *Cadmilla* (who belongs to the Section on “The *Kabeiroi*”). Here we find ourselves at once among foreign, Phœnician, most archaic powers. Then we have *Tullia*, daughter of *Servus Tullius* and wife of *Tarquinius Superbus* (the Supreme Turner of the heavens) another primitive divinity. *Servus Tullius* must mean servant of *Tellus* (compare *MeDus* = *Magnês*, servant of *MeDea*, pp. 142, 143 *supra*) and he was the patron of servants (slaves).¹ Where is the history, wrote *Cicero*,² that does not retail the blazing of the head of the sleeping *Servius Tullius*: *caput arsisse Servio Tullio dormienti, quae historia non prodidit?* This I think must be a lost, or rather a strayed *aurora-borealis* myth.

Pluto was called *Tellumo*, “because his wealth was in the Earth” and *Tellurus* was a god of the Earth who was also called *Tellumo*. *Tellus* is manifestly a masculine name, although always a goddess in the legends. In *Egypt* the Earth, *Seb*, was male, the heavens, *Nut*, female.

Medina is another name which must, like *Meath* and the Vedic *medinî*, the Earth, convey a “middle” signification. The derivation of *Medinî* (in the *Hari-vansa*) from the *medas*, marrow, of certain demons, is only a half-way house—both words must come from the root of Sanskrit *mádhyā*, middle. And the word *meditation* too (which is sent to the base *madh* and root *ma* to think) may very well have to do with the ancient practice of introspecting at the navel, at the middle, to which we shall return directly; *Mêdhâ*, one of the 13 wives of *Dharma* (the Law), means *attention*.³ I must here again refer to *Saint-Médard-la-Pile*

acceptable clue to *VeJovis* or *VeDiJovis* or *VeDius*, the hitherto mysterious god of the *Etruscans*. The root is *wagh* or *wag*, Sanskrit *vah*, draw, carry, drive; Latin *velum* sail. This *Jove* would thus be the Impeller of the Universe, and would have been dreaded because of his all-enveloping power, and not “because *ve-* is an evil particle,” which here, at all events, sounds nonsensical. This exposition accords in a striking and unpremeditated manner with the expounding of *Zeus Nephelêgereta* at p. 366 *supra*. and is another of those many happy coincidences that make me believe “there is something in” these theories.

¹ *Festus, Servorum dies festus.* ² *De Div.* i, 53. ³ *Burnouf's Bhâg.-pur.* iv, 1, 49.

at p. 284, and of course I need scarcely remind the Reader that I am now following-up and (I trust) driving home the theories already stated as to all the central deities in Me- at pp. 143 *et seq.*

The goddess MeDiTrina and her feast the MeDiTrinalia speak to me of a central triple or a three-named deity. Her curative powers may be compared with those of Cardea (p. 160 *supra*). The bringing of this deity-name from *medeor* heal, as Varro and Festus did, is futile. The verbal descent of *medeor* is all the other way, from the sorceress MeDea, who may have been also this very MeDiTrina. Mr. E. R. Wharton curiously enough¹ has "*medeor* heal: 'stand in the middle, stop the disease,' see *merus* 'central, essential'"; but I am very much afraid he does not mean what I mean.

I have already mentioned the myth of Attius Navius at p. 113, but must now point him out as a Navel-god. We get some inklings of him as such in Cicero. He was a contemporary of Tarquinius Priscus,² that is the pristine Universe-twirler. His position was in the middle of the vineyard, in *vinea media*—which must be taken, I think, to mean the *navel* of the Universe—and looking towards the South (for he was in the North) he divided the vineyard with his *lituus* into four divisions, that is, traced an augur's *templum* (see "The North" *infra*). The birds, by augury of course, directed him which of the four divisions to choose; and therein, "as we find it written, he found a grape of most wonderful magnitude,"³ which we must perhaps take to be a figure of the Earth. Rex Hostilius, whom I maintain to be *hastilius* (as above) and a spear-axis god, waged great wars upon his auguries.⁴ But Romulus also parted out with his *lituus* the several districts, when he founded the *urbs* in the days of the feast of Pales⁵; so that he is here, *pro hac vice*, a doublet, I say, of Attius Navius, the Old Man of the Omphalos.

Attius is clearly an adjectival form of the god-name Attus = Attys, Atys = *Arus, *Attus, *Attis; also called Πάππας = πάπας = ἄττα father = πάππος grandfather. We have also of course Sanskrit *attā* mother, Gothic *atta* father, Old Frisian *atta*, Old German *atto*, Norse *edda* grandmother. Scythian *pappa*, Armenian *pap*, Phrygian Zeus *Papas* (which is almost an equation with the Phrygian *Attis* being also called *Pappas*). *Papa* is the Mangaian (South Pacific) first-mother. *Papa* is also the Earth of the Maoris, and she and the heavens, *Rangi*, are the all-parents.⁶ I have already stated (p. 38) that the archaic Japanese form of *haha* mother must have been *papa*. This is on all

¹ *Etyma Latina*, 1890.

² See also Festus, s.v. *Navia*.

³ *De Divinat.* i, 17.

⁴ *De Nat. Deor.* ii, 3.

⁵ *De Div.* i, 17; ii, 47. And see "Divine Names in Pal." p. 43 *supra*.

⁶ Mr. Lang's *Myth, Rit. and Rel.* i, 195; ii, 29.

fours with the Lydian name *Mā*¹ of *Κυβέλη* (*DêMêtêr*) the consort of the god *Attis*, which *μā* still survives in our *ma* and *ma-ma* doublets of mother. *Kubelê* and *Attis* (whence, I say, the Latin adjectival *Attius*) were of course the Phrygian 'first parents,' the father and mother, *the papa* and *mama*.

Accius, which was and is considered an alias of *Attius*, reminds one of the Finnish *Akka* (see p. 38) the Universal Mother; it is impossible to make it into *Axius*, an adjective from *axis*, or *Accius* would thus classify itself with *AxiEros*, *Axiokersos*, and *Axiokersa* (whom we shall have later-on under "The Three Kabeiroi"). Of course we might, perhaps, apply the Finnish *akka* to these names also. It is in any case very noteworthy that *Ukko* the male consort of *Akka* (see p. 38 *supra*) is also a navel-god.

Navius must be viewed, in accordance with all I have been here hammering-at, as retaining for us cosmically the sense of *omphalos* which we also have in *nave* (of a wheel) and *navel*. And this is why the Roman figtree was called *Navia*, as being a type of the central Universe-tree at the Navel. Its name did not (in despite of *Festus* s.v. *Navia*) come from *Attius Navius*, but both took their names from the navel. So did the Roman wood *Naevia silva* or *nemora*; and I think we get in *Festus* (s.v. *Naeviam silvam*) the real word we want, in his *Naevus*, but not as the name of a man but of the *navel* of the Earth. Unless indeed it was also the name of the navel-god. The central position of the god *Attis* is of value to me here in regard to *Attius*, and it is proved by his sitting on the rock *AgDus* or *AgDus*, a name which must clearly be read with *MeDus* (p. 143) and which will be treated-of *infra* as the divine "Rock of Ages" from which the Universe is agged or impelled round. *Kubelê*, the consort of *Attis*, was also called *AgDistis* (*Strabo*, 567) from the same rock-mountain.

Thus *Attius Accius Navius*—for I retain all the names—is the Old Father, the *Axis-god*, of the *Omphalos*.

As to the stone-cutting myth of *Attius Navius* (p. 113 *supra*), I have since been fortunate enough to happen upon another exact parallel. King *Athelstan* gave *Hakon* a sword with hilt and handle of gold, and the blade still better, for with it *Hakon* cut down a millstone to the centre eye, and the sword thereafter was called *Kvernbite*.² This legend with its *Eye* (see *infra*), and its *Millstone* (see "The Wheel") clearly indicates the sword as an *axis-symbol* (see p. 36 *supra*). It was not a 'cut' but a 'point' that *Hakon* made.

To deal now with the naturalistic signification of the corporeal navel, we have already (p. 367) had *Brahmâ* as navel-born, and *Vishnu's* navel as that of the Universe, a figure which quite accords with the position of the Assyrian wheel-god *Asshur* in the Universe-Wheel, for his bodily navel is also the nave of the wheel.³

¹ *Stephen* of Byzantium, s.v. *μάστραυα*.

² *Heimskringla* (1889) i, 394.

³ *Layard's Monuments*, pls. 14 and 21. We shall have this figure under "The Wheel-God" in Vol. II.

This is also very clear in a coin of Tarsus (figured by M. Goblet d'Alviella¹) whither the design had clearly descended from the same source.

Mammals issue, tied by the navel, from the part, the uterus, which is internally at the navel. And we might perhaps even explain the "taking refuge at the Omphalos" as a going back to the mother. Thus the navel of the Earth would have a physiological significance quâ the Mother-Goddess, the Mother-Earth. Diodorus Siculus mentions the Cretan omphalos, which was connected in the legend with a realistic tale about the umbilical cord of Zeus. One of the common and complex images of sacred Hindû art (to return again to what I have already stated) is also of a similarly naturalistic character, and shows Vishnu as Nârâyana, or Bhagavat as Purusha, floating on the waters, while there issues from the omphalos of the god a lotus-stem, and the creator Brahmâ appears seated on the flower it bears.² There must thus be a close symbolic connexion between the cosmic navel we have been considering and that of the human body, the importance of which led the Hesychiasts or Omphalopsyches of the 4th (and also, it would appear, of the 12th) century, among the monks of Mount Athos to practise meditation (a word already mentioned in this connexion at p. 372) on things divine by hanging the head on the breast, and looking fixedly at the navel, where all the powers of the soul concentrate, until a commencing obscurity at length suddenly flashed into dazzling light. The monks of Mount Athos had no monopoly of this strange occupation. In Wilson's *Rig Veda* is the following passage: "Those which are the Seven Rays, in them is my navel expanded" (i, 272); a text which may have mystic reference to the seven bright stars of Ursa Major, and also to the adjoining northern polar navel of heaven, as well as to the actual navel of the human or divine meditator.³ The placing of the soul in the belly is a widespread idea in the East, and the Papuans place the seat of intelligence "in the midriff."⁴ The Japanese word *hara*, belly, also means mind or conscience, and also takes the place of our word 'heart' in its secondary senses. The practice of harakiri or seppuku, death

¹ *Mig. des Symboles*, 1891, p. 274.

² Moor's *Hindû Pantheon*, plate 7. Burnouf's *Bhâg-pur.* i, 9. And see an Addition at the end of this volume.

³ See an Addition at the end of this volume.

⁴ H. H. Romilly's *Verandah in N. Guinea*, 61.

by opening the abdomen, which we somewhat dully call the happy despatch, doubtless arose, perhaps sacrificially, out of such a belief. It is not confined to Japan. Vambéry describes¹ how the infamous Abdul Samed Khan, who put Conolly and Stoddart to death, cut open his belly at the foot of the Emir's throne at Khokand, to avoid imminent assassination. One of the Dervish-like tricks of the Lamas of Tibet is to cut themselves open, let the entrails gush out, and then rub the wound over, and hey presto all is whole again.²

This naturalistic view was by no means confined to India, the East, and the Pacific. There was a relic called le saint nombril de Dieu in the church of Notre-Dame de Vaux at Châlons, about which the canons brought an action against their bishop (J. B. de Noailles) in 1707.³ (See the relics of Osiris p. 218 *supra*.)

I think it is the physical congenital idea of the navel that we must chiefly use to expound this belief that the belly was the central seat of the organism; but we must by no means leave the cosmic navel out of the count. The Romans prayed to Cardea (who must I think be viewed as the central goddess of the *Cardo*, the female element in this duality of *Cardo* + *Cardea*, see p. 160 *supra*) to fortify the heart, reins, and all the viscera, either because (said Preller⁴) by the heart, *cor*, *cardia*, the stomach was understood, or because *cor*, *cardia*, meant the intelligence. The Japanese still use the Chinese term *kanjin* 肝腎 (liver and kidneys) to imply a matter of the highest importance.

The *net-covered* conical protuberant stone *omphalos* of Delphoi, before which Apollo holding a laurel-tree is seated, has already been mentioned. The illustration, which it is too late now to procure for insertion here, is taken from a well-known Italian publication⁵ by Daremberg and Saglio's *Dictionary* (i, 321) and there is a differing presentation of the netted stone, with the melancholy-mad Orestes seated on it, at p. 399 of the same volume, taken from the celebrated silver vase of the Corsini Museum. I regret the absence of these illustrations here, because of the theory to explain that extremely puzzling *net* which I am now about to develop. The net in question was called the *ἀγρηνον* or *γρηνον*;

¹ *Travels of a False Dervish* (French ed. 1865), p. 351.

² Hazlitt's *Huc's Travels*, i, 191.

³ *Dulaure: Cultes*, ii, 388.

⁴ *Röm. Myth.* 604 (citing Lucretius vi, 1150 and Horace *Sat.* ii, 3, 29, 161; he also refers to the apologue of Menenius Agrippa).

⁵ *Monumenti dell' Inst. Arch.* i, pl. xlvi.

but the term applied especially to the woollen net (or knitted?) over-garment worn by diviners and servers of Dionusos. The word was not generally used for any of the nets of the ordinary occupations of men; for instance Schrevelius did not give either form of the word. Still it has been suggested to me that it may be connected with ἀγρεύω, ἀγρέω to catch in hunting or fishing, which again hangs on to ἄγρα chase, capture, booty. But this view would condemn one to go round in a circle from which no issue is seen.

Now my notion is that the navel-net had a sacrificial origin, and that it may have been the net-like slight strong membrane well known to butchers as 'the caul,' which covers the navel-fat and the intestines. By some curious survival of a doubtless once ritualistic practice, this 'caul' is still used in butchers' shops to cover and shall I say decorate the carcass of a lamb or a calf, and is sent out with the joint of veal or lamb, to serve as a protective covering to the meat at the fire, and prevent it "from drying up" (says a cook), "from burning" (says a butcher). There need be no doubt that butchers, who were once of course sacrificing priests and their aids, traditionally continue practices which had their origin in a sacredly significant ritual. The Jewish butchers are to the present day the subordinates of the Rabbis, and still carry out their ritualistic sacrificial commands; else the meat is not *kosher*, and it must not be eaten by strict Jews. The Hindu sacrificer also girded a rope of kusa-grass round the sacrificial post at the height of his own navel.¹

Let us now take up the *Satapatha-brāhmana*², as one of the oldest authorities left us upon the minutiae of the butcher-priest's duties, and we shall find that so soon as "the victim had been quieted," that is, strangled or suffocated to death, the washing of the ten external organs took place: among them "the navel, that mysterious (opening of a) vital air." Then the very first thing done after cutting it open was to "pull out the omentum (vapā) from the middle of the victim" and skewer it on the two omentum-roasters, vapāshrapanī, wooden spits. (An ancient gloss on this explains that a tree grew out of the first victim slain in the beginning by the gods.) They then roasted the omentum at the north side of the fire. When it was basted, the drop-verses were

¹ *Satapatha-brāhmana*, ii, 172.

² Dr. Eggeling's Version, ii, 190 to 200. See also "The North" *infra*.

recited to Agni (see p. 361 *supra* as to Agni's position at the navel) because the dripping-drops were impetrative of the rain-drops. When the omentum was roasted, it was cut off the wooden spits, and a prayer was recited to Agni and Soma (see p. 290 *supra* and the Index) "for the omentum, and fat of the buck." "Having offered the omentum, he lays the two spits together and throws them after (the omentum into the fire) with 'consecrated by Sváhá, go ye to ŪrdhvaNabhas!'" (as to which last word, see p. 367 *supra*).

The exposition of this in the *Satapatha-bráhmaṇa*, like all its other similar expositions, is proof positive that long before that book of instructions was compiled, all tradition of the meaning of the ritual had come to be completely lost. "The reason why they perform with the omentum is this. For whatever deity the victim is sacrificed, that same deity is pleased by means of that fat; and being thus pleased, waits patiently for the cooking of the other sacrificial dishes."

The next thing done therefore with the victim is to cut it up into these "other sacrificial dishes"; and I have indeed written this Navel section wholly in vain if the Reader cannot see for himself, without my further fatiguing him, that the cosmic and genital reasons are amply sufficient to account for the superior significance and priority of the navel-fat of the omentum in the sacrifice and burnt offering. These then are some of my reasons for suggesting that the omphalos-net represents the membrane that covers the omentum-fat of the sacrifice. This too explains the *umbles*, French *nombres* (low-Latin *numbile*, *numbulus*, *nebulus*) of the deer and other venison. The word comes from *umbilicus*, alias *numbilicus*.¹ And *ὀμφαλός* must have been also *νομφαλός*, because although the Greek and Latin root was *ambh*, the corresponding words in other languages come from a root *nabh*, which should probably be regarded as the older form.² (*Umbilicus* is adjectival, from some lost *umbilus* or *ombolos* = *ὀμφαλός*.) Here is a list of some of these words in *n*, taken from Skeat and E. R. Wharton :

Icelandic	.	nöf	.	.	nave
		naffi	.	.	navel
Danish	.	nav	.	.	nave
		navle	.	.	navel
Swedish	.	naf	.	.	nave
		naffe	.	.	navel

¹ Littré fell into an error in bringing *nombres* from *lumbulus*, dim. of *lumbi* the loins; but perhaps the words are related.

² Curtius i, 367, in Skeat.

Anglo-Saxon	.	nafa, nafu	.	wheel-nave
		nafela	.	navel
English	.	navel,	"dim. of nave"	(or query nave-hole?)
Old High German		napa	.	nave
German	.	nabe	.	nave
		nabel	.	navel
Dutch	.	naaf	.	nave
		navel	.	navel
Lettish	.	naba	.	centre
Sanskrit	.	nabhi, navel,	wheel-nave,	centre.
		nābhis	.	centre
		nābhīlam	.	navel (<i>unauthenticated</i>).

[The root *nabh* (= *nab*) means 'to swell,' and the bodily navel of the young mammal of course protuberates at first. So did the omphalos-stone of Delphi.]

As for words without the *n*, we have besides umbilicus and ὀμφαλός the Latin umbo boss, and the MidIrish imbliu navel. There is one more, *auger*, which will be instantly dealt with.

To dwell a little longer on this my omentum-'caul' theory. Fick¹ supplies a very pointed analogy here in the similarity between θεο-πρόπος priest, and πραπίδες midriff. Would the theo-propos have been originally the butcher-priest who dealt with the omentum-fat, just as the Hindû priest did? And now I am going to outstrip even that by suggesting that *Augur* comes from the same radical sacred ideas, and the same verbal root as navel. In the first place no successful attempt at an etymology of *augur* has ever been made. Next I say that it is the same word as our auger a boring-tool.

Our English *auger* has lost an *n* (like adder) and was *nauger*. Halliwell has "*navegor* an auger, A.D. 1301." The Anglo-Saxon was *nafegár* = *nafa* wheel-nave + *gár* a piercer, the tool being used for boring the nave-hole of a wheel. (We have the same *gár* in garfish and garlic.) The Old High German was *napager* = *napa* nave + *gér* spear-point; the Swedish is *navfare* = a lost *nafgare* = *naf* nave + a word allied to Icelandic *geirr* spear. Dutch *avegaar* auger was *navegaar* = *naaf* wheel-nave + (obsolete) *gaar* spear-point; but the Dutch also has another word for auger, *naafboor*, where the *n* survives, and *boor* is from *boren* to bore. The Icelandic for auger is *nafarr*. (Skeat and E. R. Wharton.) Thus *auger* means 'the nave-hole piercer,' and my suggestion is that the priest-*Augur* was also a nave-hole piercer, the cutter-up of the victim, the maker of the first cut at the navel. And I therefore advance the theory that his *Auguries* were originally from immediate observation of the intestines that he so exposed to his view, and not from observing the flight of birds. *Augur* has naught to do etymologically with *auspicium* = *avi-spicium* (*avis* + *spicere*, the

¹ *Etym. Wörterb.* first ed.

spying of birds). And must we not thus diagnose a connexion between omen and omentum? See also the striking fact about the making of a navel in the Hindû altar under "The Augur's Templum" *infra*.

I shall just note down here, and leave it so, that *φάλος* also = boss (as well as the Latin *umbo*). Why should not *φάλλος* belong to this, and *φάλος* belong to *ὀμφαλός*? Recollect that Sanskrit *nābhīlas* = *cunus*. *Φάλος* was the cone or crest of a helmet, and *φάλος* splendid bright white, may have got that signification by extension from the navel of the heavens.

I must also set down here, with reference to the heavens-River *Isménos* flowing from the *omphalos*, p. 342 *supra*, and the incidental mention of the *gômêz* above (p. 364), that the Welsh *afon* river, the English *Avon*, and the Latin *amnis* river are put to the same root as *ὀμφαλός*. The MidIrish *abann* is the same word as *avon*, so was the Gaulish *ambe*, *rivo*; and the Sanskrit was *ambhas*, water.¹ Remember that (as above) the Greek and Latin root *ambh*, (nasalised form of *abh*) to which belong *umbilicus* and *ὀμφαλός*, comes down side by side with root *nabh* of similar sense. We shall be inundated with this under "The Heavens-River" in Vol. II.

One more point, and this complicated and I fear wearisome Section closes. The Navel must be connected not alone with the Net but with the Veil of the Universe, which will be fully dealt with in Vol. II. The 5th century Nonnos of Panopolis,² who may have taken his information from Pherecydes—in which case it would have been a thousand years older—narrated how *Harmonia*, the All-Mother, wove in her palace this cosmic Veil: "Bent over the artful loom of *Athênê*, *Harmonia* wove a *peplos* with the shuttle. In the stuff which she wove she displayed first earth, with its *omphalos* in the centre," and so forth. When *Phrixos* and *Hellê* fly on the golden-fleeced Ram, their heavens-mother *Nephelê* is seen, on a Naples vase,³ extending her Veil over them. (See what is said above, p. 366, as to *Zeus Nephelê-gereta*.)

[On the subject of the Navels, the reader will find much interesting disquisition in Dr. Warren's *Paradise Found*, to which I am indebted for some general ideas and several illustrative facts.]

¹ E. R. Wharton's, *Etyma Græca and Latina*.

² *Dionysiaca* xli, 294. He wrote when a pagan, but became a Christian afterwards.

³ Heydemann *Vasen des Mus. nation. Neapol.* No. 3112, in *Saglio's Dict.* i, 416,

2.—The Rock of Ages.

THE Japanese heavens-Rock Dwelling, ame-no-Iha Ya, in the *Kozhiki* (i, 16) must I think be taken to be the spot in the heavens which is fixed and eternal as a rock—that is the Northern celestial centre wherein the axis is unshakeably fixed. This is confirmed by the fact that the Iha Ya is “near the source of the peaceful heavens-River” (i, 32) which, as will be shown in its section, is the Milky Way proceeding from the Northern celestial pole. The Chinese *Li Khi*, as to which see p. 390 *infra*, says that heaven—that is the heavens, as I always say here for clearness—are hollow in the centre, but solid in their heights.¹

The entrance to the Norse Asgard, the garden or enclosure of the Ases or great gods, is by HiminBiörg, heavens-Rocks,² which is clearly an identical myth. I have already (pp. 270, 280 and 363) pointed to HeimDall as an alias of this HiminBiörg, and connected it indubitably with the heavens-omphalos, which shows that all my present arguments hang together. The Japanese phrase for the throne of god, ame-no-Iha Kura, the seat of the heavens-Rock (*Kozhiki* i, 34) must be the same mythic locus. In all these cases, ‘Rock’ implies immobility, the fixture of the Pole, the rock in which the Axis turns. Compare Isaiah xxvi, 4: “In Yah Yahveh is an everlasting Rock, or a Rock of Ages.”

It is indispensable to bear in mind here that *iepós*, holy, originally meant strong, mighty.³ So that all-mighty and all-holy would be equivalent; and so we obtain the highest possible sanction for “Might is right.” Sanskrit *ishiras* = strong; and *iepós* is also coupled with *iaivw* warm⁴; so that here we have the central rocks, the central fire, and the central Holiness and Might all together.

These heavens-Rocks must be also the *κνανέαι πέτραι* mentioned by Homer and Euripides, which guard the entrance of the Pontos or heavens-River, or Universe-ocean. Through them the good ship Argo came forth.⁵ And it will presently be seen that they are also Dual Rocks, like the Dual Pillars of which we have already had ample evidence.

¹ Harlez *École philos. de la Chine*, 161.

² *Gylfa Ginning*, 211, 240.

³ Curtius *Etym.* No. 614.

⁴ Wharton's *Etyma Græca*.

⁵ *Argonautika* (Wellauer) i, 5; ii, 318, 565.

The Japanese parallel to this mythic heavens-ship the Argo is the Boat of the heavens-Rock (or rocks), ame-no-Iha Bune (or -Iwa Bune); for so I render it, and do not consider that the word 'rock, iwa' solely indicates the material or the indestructibility of the boat as being A. I for ever. However Mr. Satow,¹ the value of whose opinion none will dispute, has pointed out that the word iwa or iha as used in the compound names of Japanese Kami is held to mean 'strong, enduring, eternal.'

(As examples of my view may be cited: iwa-shiki, the rock or mountain deer; iwa-ki (rock-tree) the coriander; iwa-momo (rock-peach) the cowberry; iwa-enge, a kind of rock-moss; iwa-take, rock-mushroom; iwa-tsubame, the rock-swift (swallow). The Kami-name Iwa-tsuchi seems to me to be 'Rock-weapon.')

But it must be regarded as most strange that there is an actual rock-boat in the *Odyssey* (xiii, 147 etc), where Poseidôn smites the ship of the Phaiákians (or Phaiakians) into a Stone in the likeness of a swift ship, that all mankind might marvel. (Note also that this ship's crew numbered 50 and 2—*Odys.* viii, 35, 48, and that she issues from the stream (πόσος) of the river (ποταμός) Ókeanos, that is the Universe-river.) He also at the same time overshadows their city Scheria with a great mountain. Now I interpret σχερία here as Order (of the Universe)—σχερῶ orderly, σχερὸς order; and it must be remembered that the Phaiákians are also said to have dwelt (*Odys.* vi, 4) of old in wide-musicked HyperEia, ἐν εὐρυχόρῳ Ὑπερείῃ, near the Cyclopes, which I would interpret as the heavens, or harmonic sphere. Pherecydes (frag. 55) made HyperÊs (the son of Phrixos, strong, bristling; son of Melas, black) live at the fountain HyperEia which was so called after him. Scheria was also Corcyra (Kerkura, which see in Index) and Drepanê. The derivation of Phaiakia from φα bright is that I adopt.

As to the signification of the Greek Kuanean Rocks, κυανέη is given as 'black,' but κυάνεος is 'black, dusky, deep-blue, azure, sky-coloured.' We have here, in fact, a typical instance of the ancient unfixeness of *blue*, the root-cause of which must be sought in the Protean colours of the sky and the sea. And the other terms for these same rocks: πλαγγαί (understood as 'wandering' or 'striking,' but the real sense is manifestly lost) and sumplégades ('clashers,' which may indicate the opening and shutting of these Iron Gates) show how complex and overlaid the myth had become even in archaic Greece. These rocks were placed where two seas met. When they closed up together, after opening for the Argo to pass on the return voyage, they then became rooted firmly for ever,² because a man had passed through alive in his ship. Here we may see a parallel conception to the Gate-of-Heaven dual pillars so fully treated-of under "The

¹ *Trans. As. Soc. Jap.* vii, 123.

² *Argonautika* ii, 604.

Dokana." We have still always with us the same immeasurably archaic conception in the naïvely pious rhymes :

Rock of Ages, cleft for me,
Let me hide myself in thee.¹

A local legend of Clirton in Gloucestershire gives us a Moses-myth of this nature in the contest between a hermit Goram, perhaps a local god—the name is a strange reminder of the Guraian Rock just below, and the Spanish saint Vincentius, who clove the Clirton rocks asunder, and so gave passage to the river Frome.² It is of course a mere localisation of the celestial myth (of which we shall read plenty under "The Heavens River"); and equally of course the often striking and even awful geological phenomena of rivers issuing from between impossible-looking rocks suggested the terms of the celestial myth. This may be bracketed also with the Rock (πέτρα), near the Tritōnian lake and the (Universe) apple-tree of the triad of Hesperides, which HēraKlēs, in another Moses-miracle, strikes with his foot, and a spring gushes forth at once.³ Pindar called Poseidōn πετραῖος.

At the Kuanean Rocks we must therefore locus the Kuanē fountain (and its legends) whereinto Ploutōn plunged through the Earth with Persephonē.⁴

The *Odyssey* (xii, 56 etc.) version of the dual-rocks myth in the *Argonautika* says "One rock reaches with sharp peak to the wide heaven, and a dark cloud encompasses it. No mortal man may scale it or set foot thereon, for the rock is sheer and smooth, as it were polished." This is clearly the slippery pillar of the Chinese king, the elusive, evasive, indubitable but non-existent axis (p. 191 *supra*). This passage of the *Odyssey* (line 101 etc) clearly shows that these Rocks and those of Scylla and Charybdis are identical in myth. And the same conclusion is manifestly deducible from the *Argonautika*, although Apollonios the Rhodian did not detect the concurrence in compiling the framework of his poem from the garbled legendary fragments that had then come down to him (one and twenty centuries ago) through all mythological time. He fully recognised that both myths belonged to the same spot, but there he stopped: "For on one side arose Skulla's sheer wall of cliff, and on the other Charubdis did spout

¹ *Hymns Anct. and Mod.* No. 184.

² Mr. E. S. Hartland's *County Folk-lore*, i, 50.

³ *Argonaut.* iv, 1445.

⁴ Cicero, *In Verr.* iv, 48. Preller, p. 180.

and roar unceasingly; while in another place the 'wandering' Rocks thundered at the buffet of the mighty waves: there where in front of them a blazing flame vomited from the top of the crags, high o'er a redhot rock."¹ Here we must see the central Universe-fire (see p. 365 *supra*).

The numerous rocky promontories or places called Scylla, Σκύλλα, Scylleum, in Greece and Italia; the three Irish Skellig islands off Valentia, and Skull on the Cork coast; the Scilly islands, and so forth, all seem to point to a similar origin for the word; but the etymologists only give us 'σκύλλω I tear,' which is not filling.

It further seems difficult to keep the Kuanean, or the 'wandering' or the 'clashing' rocks, or the cliffs of Scylla and Charybdis, separate from the Rock in the legend of the death of Ajax (Aias) (*Odyssey* iv, 500 etc). Poseidōn brought Aias near to Gurai, to the mighty Rocks, and presently caught up his trident into his strong hands and smote the Guraian Rock, and cleft it in twain. And the one part abode in its place, but the other, whereon Aias sat at the first, fell into the Ocean; and the Rock bore him down into the vast and heaving deep. Gurai must be connected with γυρός round (the heavens?); and Aias seems to belong to αἶα land, αἰεῖ always, αἰερός eagle, αἶητος mighty.

Two strange Japanese natural rocks rise out of the sea near the shore of Futami. Side by side they stand up like twin giants, and are known as the Wife-and-Husband rocks, Miōto seki. They are joined together by a straw-rope; and the use of this talismanic bond as a charm against all diseases and ill-luck is said in Japan to have there sprung up when the god Susa-no-Wo was succoured by the peasant Sōmin. In return the god foretold a plague and the hygienic remedy for it—a belt of twisted grass round the body, and a straw-rope across the house-door.² Thus these dual Rocks must also be looked-on as a celestial Doorway, like the Dokana.

The lofty rocks, the μακραί πέτραι, at the North of the Akropolis (Herod. viii, 53) from which AgLauros (p. 347 *supra*) precipitated herself as a mediating saviour must be typical of these supreme cosmic rocks. In the same class of numerous divine suicides is the myth of Κέφαλος casting himself from the summit of the rocks into the (Universe) ocean, a celestial allegory which became terrestrially locused at Lcukata³ = Λευκή πέτρα =

¹ *Argon.* iv, 922 (Mr. E. P. Coleridge).

² Satow and Hawes's *Handbook*, p. 150.

Strabo, x, 452.

Album saxum, white Rock, where commemorative human sacrifices by flinging down from a cliff took place. Kephalos is given to the O. H. German gebal skull, English gable; but gabal, as mountain-peak (see pp. 94, 116), although Semitic, gives us more clearly the straight tip here. See also the case of Aspalis in "The Eye of Heaven." Hêra speeds forth from heaven, and shouts from the Hercynian rock, σκοπέλοιο Ἐρκυνίου (*Argon.* iv, 640), "and one and all did quake with fear at her shout, for terribly rumbled the wide firmament." At the other pole of the Universe the *Odyssey* (x, 515) gives another Rock: "By the dank house of Hades into Acheron flows Puriphlegethôn, and Kôkutos (cocytus) a branch of the water of the Stux (Styx), and there is a Rock and a meeting of two roaring Rivers."

One of the Welsh Old Ones of the World is the Eagle of Gwernabwy who on his arrival there found a Rock from the summit of which he pecked each evening at the stars, and there he remained ever until the rock had worn down to the height of a man's palm.¹ It was from a Rock on the Aventine (that is Bird) hill that Remus observed the flight of birds (six vultures). The temple of Bona Dea thereunder was thence called Subsaxana.

I have already dealt, in "The Navels," with the rock AgDos, upon which Attis sat.² It must be the central heavens-rock. From it Deukaliôn and Pyrrha (see p. 119 *supra*) took the stones which they flung down to make men. Zeus turned it into a woman, said Arnobius, and she bore him AgDistis or AgDestis the Herm-Aphroditê dual primal god. He was mutilated like Kronos, the result being an almond-tree which bore magic fruits (compare Démêtêr's fig-tree p. 313 *supra*). Nana (= Sanskrit Nanâ, mother) the daughter of the river Σαγγάριος became pregnant of Attis by these almonds. Hence was Attis called Sangarius puer in stadius.³ Ovid (*Fast.* iv, 229) makes him in love with a nymph of the river: Sagaritis Nympha. The Sangarios must be a river of blood, and therefore sacrificial, because of sanguis (or sanguen), and σάνδυξ vermilion. AgDistis afterwards drove Attis (the myth, as has already been seen, is full of introversions) to mutilate himself. AgDos is the rock from or in which the Universe is driven, agged, round on its axis. At p. 345 I have claimed ag-laoσ as another driving-rock. To this must be added Ageleia (or -a) as a title of

¹ J. Loth, *Les Mabinogion*, 1889, i, 263.

² M. de Longperier, *Œuvres*, ii, 360.

³ *Silvae*, iii, 4, 41.

Athênê, which would thus accord with her alias PalLas. It is brought by the dictionaries from ἄγω + λαός, and held to mean 'leading the people'; but that is senseless; λαός here (see p. 119, where I make MeneLaos = Rock of ages) is the stone-rock with which we are dealing. (The alternative old explanation of Ageleia (if the other missed fire) as praedatrix plunderess, from ἄγω + λεία, was of the knock-you-down-with-the-butt-end sort; and of course the two were mutually destructive.) To these may be added the πέτρα called AgeLastos,¹ on which DêMêtêr the god-mother seated herself when worn-out with seeking the rapt Persephonê night and day over the universal orb of the Earth. There was the well close by the Rock, just as in the case of Ploutôn's rape of the same Persephonê above (p. 383), and DêMêtêr's night and day progress is a progress-of-the-spheres myth. Of course the localisation of the Rock at Eleusis was a pious fraud of priests and worshippers alike—comparable to the vast number of local Navels. The very ancient and droll explanation of this AgeLastos as "not laughing" (α + γελᾶω), from the wailing of the goddess, ἀπ' ἐκείνης κληθείσαν,¹ is merely grotesque. The ἀγέλαι and ἀγελαστοί of Crete² seem to refer to athletic clubs, unless the terms can have also referred to some original stone-fights (see p. 114 *supra*) or sling-fights of these combative associations of youths. To put all this beyond doubt, I call as another witness AgeLaos whose identity with the Navel-Rock seems indubitable, as he was born of its goddess Omphalê³ (sire HêraKlês, the keystone god). Another legend⁴ makes AgeLaos expose on Mount Ida, and a bear suckle, Paris alias AlexAuder (which gives the Alexander myths a long start of him called the Great). The Bear is another northern celestial proof for AgeLaos. Iôn of Chios (born circa 480 B.C.) recorded a local legend that Poseidôn had, by some nymph of the island, two sons named AgeLos and Melas.⁵

The rock of Ali Baba's legend, which we shall have in "The Arcana," as well as its doublet there given, seem to me to be reminiscences of the same great Rock; and the celestial treasures it contains are a further identification with the North, as shown in that Section.

¹ Apoll. *Bibl.* i, 5, 1.

² Mentioned by Ephorus and Heraclides. Didot's *Frag. Hist. Græc.* i, 251; ii, 211.

³ Apoll. *Bibl.* ii, 7, 8, 10.

⁴ *Ibid.* iii, 12, 5.

⁵ Didot's *Frag. Hist. Græc.* ii, 50.

One of the most famous mythic terrestrial Rocks is that called the Şakhrâ, which is covered by the sacred building known as the Kubbet es Şakhrâ at Jerusalem. The holy Rock itself measures 57 feet by 43, and bulges up about $6\frac{1}{2}$ feet over the pavement. The earliest reference to it is found in the *Talmud* and the ancient Jewish traditions, and in the *Targum* or interpretations of the Hebrew Bible. The mythic Abyss, with a torrent, is covered by the Rock. Abraham and Melchizedek sacrificed upon it; it was there Abraham was about to immolate Isaac; and it was anointed by Jacob, which would make a bêth-Êl of it. It is a navel of the world, and the Ark [see "The Arcanâ"] stood there until it was concealed by Jeremiah beneath the Rock. On it is written the shemhamphorash, the great and unspeakable Name, by reading which Jesus was enabled to work miracles. In the 3rd or 4th century A.D. this Rock was identified with the eben shatya of foundation-stone, as Sepp agrees.

The Moslems say it hovers unsupported over the Abyss, or the well of souls, bir el-arwâh. It came from paradise, and here are the gates of hell. On the last day the Kaaba of Mecca (see p. 229 *supra*) will come to this şakhrâ, on which Allah's throne will be placed. Here Mahomet sprang to heaven on his enchanted horse el-Burak.¹ The minor legends about this rock are interminable.

The Spanish oath by Roque, called obscure by the commentators of *Don Quixote* (ch. iv), as well as the place-name San Roque and the famous saint's-name Saint-Roch, here get their full and sufficient and most archaic expounding.

THE GOD TERMINUS. "Cursed be he that removeth his neighbour's landmark"² is simply calling in the aid of the deity and of divine terrors to enforce the law and customs against trespass. Gods were put-up at boundaries in order that they—both gods and boundaries—might be simultaneously respected and taboo; and this worship of the Hermês or Terminus may very well have at length—without much aid from an elusive "fetish" theory—have led to the worship of the scare-thief and mere scarecrow, not unknown in Japan and in ancient Rome (see p. 81 *supra*).

Here must be anticipated a portion of the Section on the rex-god Numa Pompilius (whom I posit as the numen or god of the procession of the heavens) in order to speak of the god Terminus,

¹ Baedeker's *Palestine*, p. 173.

² Deuteronomy xxvii, 17.

to whom (with Fides = MeDius Fidius, the central god of fixed truth) he erected a temple. The Romans worshipped no older god than Terminus. There was a Jupiter terminalis, doubtless another name for the self-same deity, whom Dionysius of Halicarnassus put into Greek as Zeus Ὀπιος, which last name and oversetting gives me another excellent argument in help of my theory that Ouranos was a terminal heavens-god (see pp. 23, 46 *supra*). The forms Termo and Termen must be the more archaic, and Terminus is thus manifestly adjectival, and means 'of the extremity,' as is shown by the Sanskrit tarman point, and the Greek τέρμα, τέρμυς, τέρμων. The statement that Numa invented Terminus is merely an assertion of a supreamer godhood for Numa. The legend about the stone or statue of Terminus holding on immoveably to the Tarpeian rock against the efforts of Tarquinius Superbus, the supreme Rotater of the heavens, is a variant of the deeply-rooted eternal Pillar we have had quite enough of in this *Inquiry*, and wraps up the central fact that Termen was an unshakeable Axis-god who withstood all the gigantic strain of the vast universe that turned upon him—he was the god of the socket, the end, the term (ination) of that Axis. The *Tarpeian* rock is also thus clearly an avatar of the terminal Rock of Ages, for its name contains the same root *tar* that is in Termen.

It was either the Tarpeian mons or rupes or saxum; and the precipitation from it of criminals (originally of course human sacrifices in reparation to the gods) shows that it belongs to the category, celestial and terrestrial, mythic and actual, of the Kuanean rock of Ploutōn and Persephonē's plunge, the Guraian rock of the fall of Aias, the Akropolis rocks of the suicide of AgLauros, and the human sacrifices from the cliff of Leukata (p. 384 *supra*). The well-known proverb makes its proximity to the Capitol familiar, and the Capitol was also the Tarpeian arx. Jupiter was quite accurately the Tarpeian Father, and his thunder (fulmen) was called Tarpeian, but that was a celestial survival; so must have been the phrase 'the Tarpeian gods,' dei.

The worship of Terminus had to be celebrated in the open air—always a note of a supreme heavens-god—and a hole in the roof of the Capitol was kept open above his statue.¹ This is paralleled by the numerous roofless archaic temples to be found in all religions (see "The Eye of Heaven" and the Index).

How luminous, and easily made out, does this present to us all the images and statues of Terminus, which were originally a long squared upright stone (or a tree-stump, to which we shall return

¹ Servius on *Aeneid* ix, 448. Festus, s.v. Terminus. /

directly); and how immediately and aptly does Termen's head, and head alone (armless, bodiless, legless) on the top of the Pillar, at the end of the Axis, follow and explain itself in this symbology. It is just what has been shown at p. 214 about Ptah: that the body of the god permutes with the lower, the pillar portion of the monument. Termen the god of *the* boundary, of the *ὄρος* or *ὄρος* of the heavens, thus readily becomes the god of all boundaries; and we thus at once perceive how damnable was the sacrilege of removing his idol, of profaning the neighbour's landmark.

The reader will have seen, without my underlining of it, that this theory, by moving a previous and infinitely higher question, *completely overturns all Dulaure's elaborate construction¹ about the sacredness of pillar-stones coming from the sacredness of boundaries and frontiers*; nay not alone overturns it, but puts it up again upside-down, for indeed the true, the divine, theory is all 'the other way up.'²

The alternative tree-stump representations of Terminus not alone give us another coalescence of the pillar-stone and tree-trunk symbols of the axis, but also enable me to explain the wooden striped boundary-marks which denote to the hale and active tramp the frequent frontier of the minor German statelets. In the Grimms' tale (No. 56) of 'Sweetheart Roland,' the heroine changes herself into "a red stone landmark." I have already dealt with Roland's pillars, p. 332, and now the colour "red" must be accounted for. At the setting-up of a Roman boundary-stone all living near the spot were assembled, and in their presence the hole made for it in the ground was sanctified with the blood of a sacrificed victim. Incense field-produce honey and wine were also laid and poured in and upon the hole, and the victim was burnt thereon. The stone smeared with the blood—here is the red colour—and decked with ribbons and garlands, was then erected upon the still smouldering bones and ashes, and sunk into the foundation prepared for it. Whoever removed the stone was accursed and outlawed, and could therefore be killed with impunity by anyone.

At the annual *terminalia* festival on the 23rd of February, the neighbours from both sides of the boundary gathered at such a holy landmark, adorned it with wreaths, and offered cakes, and a

¹ *Hist. des Cultes*, 1805-'6, and 1825, *passim*. Dulaure also produced a History of the Beard, and other compilations.

² The full import of my note on p. 270 will now be apparent.

lamb or sucking-pig was sacrificed, the stone being smeared with the blood ; and then there was a feast. In the grove of Terminus near Laurentum (six miles outside Rome) a lamb was also the sacrifice. Now here we have not alone Grimm's 'red' colour but the ribbons which will explain to us the striping or ribboning with paint of the surviving German boundary-posts. And I must ask the reader who may have been following me thus far with moderate attention, to turn back now and read again what has been said at p. 301 of the Barber's Pole. He will then be in a position to draw his own conclusion as to whether I am inconsistent in making out my case.

The important Chinese philosophical compilation called the *Li-Khi*, effected under the personal superintendence of the Emperor K'ang Hi (1662-1723), says that the Ki of Tai-Ki (see p. 226 *supra*, and fully under "The Polestar" *infra*) "is the *extremity*. Placed in the middle, it is (like a pivot, like a king, like the Polestar) the centre and *terminus*; or it is like the upper end of the post of a house, which is in the middle and bears-up all."¹ The *Li-Khi* condensed the writings of philosophers from the 11th century downwards.

The Japanese Buddhist Ji-zô (? Sanskrit Kshiti-garbha) is the patron of travellers, and is frequently set up as a sign-post.² This seems to be quite a different idea, and it is only just mentioned in order to make out of it a sort of parallel to the street-god Apollo Aguius at p. 120 *supra*.

The archaic legend of P'an Ku 盤古, which means the Ancient Rotater or the Convolver of Antiquity, seems to me to be the first groundwork of the more elaborated philosophic theories about Tai-Ki, the Great-Extreme or Great-Final of all speculation. In fact P'an Ku is represented in Chinese popular imagery as a naked savage, with a girdle of leaves, holding against his navel, and as if rolling it between his hands, the round figure of all things³ which is that of Yang entering Yin (see p. 226 *supra*).

It is said in the *Loo She* (by Lo Mi or Lô Pè of the Sung dynasty, A.D. 960 to 1126) that

when the Great First Principle (Tai Ki) had given birth to the two Primary Forms (Yin and Yang) and these had produced the four secondary figures, the latter underwent transformations and evolutions, whence the natural objects

¹ Harlez, *École philos. de la Chine*, 1890, 152.

² Satow and Hawes, *Handbook of Japan*, 29.

³ Archdeacon Gray's *China*, i, 1, 18.

depending from their respective influences came abundantly into being. The first who came forth to rule the world was named P'an Ku, and he was called the Undeveloped and Unenlightened 渾敦氏 Hwén-tun-Shi.¹

The early historians, including Sze-ma Ts'ien (B.C. 130?), did not mention P'an Ku, but the philosophers of the Sung dynasty accepted the legend. Among them Hu Jên-chung wrote that P'an Ku came into being in the great Waste; his beginning is unknown. He understood the ways of Heaven and Earth, and comprehended the permutations of the two Principles of Nature, and he became the chief and prince of the Three Powers, San Ts'ai, 三才. Hereupon development began from Chaos.

These three ts'ai are also called the three ki 極 and the three i 儀. In addition to this, Mr. Aston informs me² that he finds it stated in a Japanese book that one Chinese tradition makes P'an Ku dual, a male and a female. Another writer said (in the *Fung Chow Kang Keën*, vol. i) that Heaven was his father and Earth his mother, and that he was therefore called Heaven's son, T'ien tsze 天子. The dissolution of his body at death gave the existing material universe; the breath becoming winds and clouds, the voice thunder, the blood rivers, the hair plants and trees, the parasites mankind, his left eye the sun and his right the moon.³ In Japanese myth the purification of Izanagi and also the transformation of the dead body of Kagutsuchi when killed by Izanagi are parallel cosmogonies to P'an Ku; but a sun-goddess comes from Izanagi's left eye and a moon-god from his right.⁴ In Norse mythology we find an equally striking parallel in the evolution of the Universe from the carcass of Ymir.⁵

Now here is a Norse-Japanese riddle-me riddle-me-ree for the migrationists; and they are placed under fearful bonds of gesa, which no true heroes elude (see p. 351), to answer it.

At this present day in the text-books for elementary Chinese schools, such for example as the *Yu-hio-tsien*, it is taught that P'an Ku was the first man, but of supernatural qualities which contributed to the formation of the world. His successors came down gradually to the ordinary condition of men—a sort of sliding scale from the

¹ Mayers, *Manual*, p. 174. Prof. G. Schlegel prefers the translation 'Chaotic,' and adds that the name is also written 混沌氏 which had the original meaning of a watery chaos.

² Letter of 16th Oct. 1891.

³ Mayers, *Manual*, p. 174, citing also the *Kwang po wuh Che*, vol. 9.

⁴ Chamberlain's *Kojiki*, pp. lxix, 33, 39, 42.

⁵ Bergmann's *Gylfa Ginning*, 82, 83, 188 to 193.



JĒN-KI CHAO-P AN CHE T'U.

divine to the human condition which avoids the shock of a Fall.¹ As such we see him in the accompanying plate copied from the 人紀類 (*Jên ki luy*) section of the 地輿類 (*Ti yü luy*) an exposition of the legends of the origin of Earth and Man.² Here we see what I take to be P'an (Ku) precisely in the position of a Terminus on a central cosmic Rock of Ages, which also exhibits in its two upright lines an assimilation to the Chinese universe-pillar that we had at p. 191. Around we see the Universe Ocean and the clouds of heaven, with four constellations and the Sun and Moon about his ears. In the moon the folklore hare is busy with its pestle, and the sun-bird seems to be intended for the crow, which is also Japanese. The First Man whom I conjecture to be P'an (Ku) is here seen without the above-mentioned round symbol of the All.

The description above the plate runs Jên-Ki chao-P'an³ che t'u, 'the picture of the first parting (from chaos?) of primordial Man,' where the expression Jên-Ki, Man-Extreme, must of course be related to Tai-Ki; the 'extreme' being, after the Chinese idiom, the backward extreme of cosmic time and evolution.

We might apply to him two of the old lines of the 14th century ballad 'Mariana en un Castillo,' which Cervantes used in the second chapter of *Don Quixote* :⁴

Mis arcos son las armas,	My armour is my only wear,
Mi descanso el pelear,	My only rest the fray,
Mi cama, las duras peñas,	My bed is on the flinty rock,
Mi dormir, siempre velar.	My sleep to watch alway.

In the Japanese description of the Rambini (Sanskrit Lumbini) garden, where Buddha was born, is "a lake large as the Ocean, with a rockwork of diamonds, crystal and lapis-lazuli."⁵

Ædipus (see p. 153) sits on a stone-throne where the way parts into many roads, that is at the centre of the Universe. See also p. 358 *supra* as to sitting on the Navel-Altar. All this I conceive to have been the initial mythic origin of the rock-seat or stone-throne of kings by "right divine," see p. 192. In Matthew v, 34, 35, it is said that *ὄψαυός* is the throne of God, of Theos.

¹ Harlez, *École philos. de la Chine*, 1890, 184.

² I owe Mr. Aston many thanks for permitting me to make this illustration from a volume in his Chinese library. See also the addition made to p. 193 at the end of this Volume.

³ There is unfortunately no authority traced for identifying this 判 p'an with the name of P'an Ku, but the coincidence is extraordinary.

⁴ The English is from Mr. John Ormsby's scholarly version of *Don Quixote* (1885, i. 123).

⁵ Satow and Hawes, *Handbook of Japan* (2nd ed.) p. [72].

3.—The Arcana.

A hair perhaps divides the false and true.
 Yes, and a single Alif were the clue
 —could you but find it—to the Treasure-house ;
 and peradventure to The Master too !

Fitzgerald's *Rubdydt* (4th ed.) 1.

THE highest signification of *Arx* is the height of heaven ; that is, as I explain that height throughout this *Inquiry*, the North celestial Pole. Thus Ovid¹ spoke of Father SaTurnius looking from the highest *arx*, *summa arce* ; and again² the omnipotent father seeks the highest *arx*. Thence it came to mean the whole heavens ; as in Ovid, still,³ the starry *arx* of the Universe : “*sideream arcem mundi*.” Then it meant a temple on a height, as in Horace's⁴ “*sacras arces*.” In the *arx* the augurs consulted,⁵ and there they made a sacrifice kept so remote from the knowledge of the vulgar that its ritual had never been written down, but was gone through from memory by successive celebrants.⁶ Then it was the summit of a mountain, as of Parnassus in Ovid,⁷ or of a tower.⁸ Next it came to stand for the topmost, and thus the best fortified, spot in a town—the citadel ; and that became its commonest use, generally given as its primary sense in the dictionaries ; and in this connexion Varro⁹ put it (as the most recent authorities still do) to the verb *arceo* to enclose, to shut up. *Arx* also, without any straining, meant the seat of tyrants, and even tyranny itself, in the senses of sovereigns and sovereign power.¹⁰ (Of course I maintain, what is quite consistent, that *τύρ-αννος* is connected with *turris*, p. 286 *supra*.) Servius¹¹ says as to *arca*, the coffer we call an *ark*, “*arcæ et arx quasi res secretæ, a quibus omnes arceantur*” : safe places, in fact, in which things are shut up ; but the secrecy of the heavenly *arx* has a loftier meaning. And I hold that the *Arcana*, the highest mysteries and secrets of the gods, belonged to that *arx* and that *arca*.

¹ *Met.* i, 163.

² *Ibid.* ii, 306.

³ *Ars Amor.* iii, 10, 21.

⁴ *Odes*, i, 2.

⁵ Cicero : *Off.* iii, 16, 66.

⁶ Festus s.v. *Arcani*.

⁷ *Met.* i, 467.

⁸ *Ibid.* xi, 393.

⁹ *L.L.* v, 151.

¹⁰ Lucan, vii, 593.

¹¹ *Ad Virg. Æn.* i, 262.

Arculus, whose name is found only in Festus, was thought, according to him, to be the god who guarded the arcæ, the safes ; but it must originally have been an adjectival title of the god or gods of the heavenly *arx* itself. And that would account for the ring-cushion, the "circulus," put on the head for safely supporting the sacred vessels, being called an *arculus*¹ and for the similarly shaped *arculata* or cakes used in sacrifices, and held by Dêmêtêr and Korê.² These ring-cakes are doubtless connected with the symbolic heavens-Wheel and wreath or crown (see those headings in Index). The bread still baked in that shape in France is called a couronne. The hindering bird in the auspices was also called an *arcula* (Festus), which word also meant an *arcella* or small *arca*.

Arkas, son of Kallistô by Zeus (who changed son and mother into the Great and Little Bears) was also placed in the heavens as Arktouros and, by another legend, as Arktophulax. Arkas (see also "The Seven of Ursa Major") was the father of the Arkades or Arcadians, who claimed to be the first men. Hermês, born on Mount Kullenê (Cyllene) in Arcadia—that is on the hollow (κύλα) or the rolling (κυλίω) mountain of the heavens—was the Arcadian *κατ' ἔξοχὴν* ; and the caduceus of Mercury was therefore called the Arcadian rod, Arcadia virga ; which is bringing us strangely near the Universe-Axis, when we consider that the Great Bear was also called the Arcadian star, Arcadium sidus (Seneca, *Æd.* 476). Pan was the Arcadian god, and Mercury's winged cap the Arcadian galerus. In fact, all this points to a typical celestial Arcadia which was the northernmost portion of the heavens. Byron's "Arcades ambo, id est : blackguards both," would thus become not a mere libel upon the simple Arcadian asinine mountaineers, but a flat blasphemy—unless indeed we once more apply the theory here so often urged as to fallen gods becoming infernal powers.

The meaning of *arcanus*, hidden mysterious, applied to the gods themselves, like absconditus—Kronos was the hidden, the veiled god—and to things and practices of religion whose very names were taboo, then acquires a far and deeper significance.

¹ Festus ; Servius on *Æneid* iv, 137.

² In a terra-cotta ex-voto from Praeneste figured from Gerhard in Saglio's *Dict. Antiq.* i, 1049. The cakes held by Astartê in Phœnician ex-votos are also round and flat, but not rings.

The arcana Jovis were the counsels of Jupiter, and the adjective was its own superlative.

With these, I fancy—the κ and χ and ch to the contrary notwithstanding—must be classed ἀρχή, whether as meaning origin or command. Thus all the compounds containing *arch-* receive a high supernal derivation. Such are Archibuculus ἀρκεβούκολος the arch-cowherd, the high-priest of Bacchus; archaic; ἄρκος a leader, a ruler; ἄρχων the supreme magistrate; the time-adverb ἀρχην, in the sense of ‘before all things’; architect ἀρχιτέκτων in its primary sense of the first begetter, bringer-forth, producer, creator;¹ arch-angelos, a head-messenger of the gods, and so forth.

ROBBING THE TREASURY. This arcanum, this treasure-house is, I confidently suggest, the magic rock-cave, with the door in the rock which is opened and shut by enchantment in Ali Baba and the Forty Thieves. It is also the strong marble Tower in the legend of Fortunatus, the chambers of which held rich vessels and jewels, gold coin, fine garments, and golden candlesticks which “shine all over the room”—the stars scintillating all over the heavens.

When Herodotus (ii, 121) heard in Egypt the tale of the Treasury, it had been fathered on Rameses III, or Rhampsinitus. The mason who builds the strong-room cuts and lays one stone in the outer wall so nicely that two men, or even one, could draw and move it from its place. By this artifice the mason’s two sons, after his death, gain access to the hoard and steal from it. Mr. W. A. Clouston in a most useful compilation² has run down this tale, as a mere epic of expert thieving, in a great number of versions; but he does not mention that it is found in the famous Orbiney papyrus, now in the British Museum.³ The version of Pausanias (ix, 37) brings us nearest to the supreme celestial origin of the myth; when AgaMêDês, the central Impeller God, and his brother Trophônios, build and play the same trick with the Treasury of Ὑριεύς (the Beehive heavens-god: ὕρον hive, ὕριον honeycomb, beeswork) in Ὑρία of Boiôtia, which they enter and plunder *every night*. (See this Beehive again p. 413.) AgaMêDês being caught in a trap (—that is in *the* hole, and oddly enough we still call a

¹ Compare the Seven Egyptian Khnumu or architects who aided Ptah.

² *Popular Tales and Fictions*, ii, 115.

³ Maspero; *Contes Populaires de l’Égypte Ancienne*, 1882.

hole in the floor or ceiling a trap—) Trophônios, in order to keep “the secrets of the gods,” that is the arcana as above, offs with his brother’s head; and the ground opening swallows-up Trophônios in the pit of AgaMêDês, which pit was shown in the sacred wood of Lebadeia with a column which was erected thereabove.

This is the punishment of the defeated attempters of the Arx of high heaven, and numbers of (fallen) axis-gods are seen in the course of this Inquiry to be swallowed-up in like manner.

I must not omit to point-out that in the fine tale of the Forty Thieves, the only thieves that we really see at work thieving are the quite other *two* that break into the treasury of the Forty and rob it; and that these two are brothers, like Trophônios and AgaMêDês; and that one of them, Cassim, is belated in and caught in the treasury, and sabred, though not by his brother. In Herodotus one of the brothers beheads the other when he is caught in the trap, and the same catastrophe, with variants, occurs in most of the other tales. One of the two Indian jugglers, who go up the axis-string to the heavens, cuts-up his fellow (p. 329), and Osiris was cut-up by his brother, and Absurtos by his sister MêDeia. Qain kills his brother Hahbel for capturing the divine favour of Yahveh.

(Nor is it unimportant for my tree † stone arguments *ante* that Ali Baba gets up into a great tree which is near a greater and inaccessible rock [see “The Rock of Ages”], wherein is the treasure-cave: Il monta sur un gros Arbre, dont les branches, à peu de hauteur, se separoient en rond . . . et l’arbre s’élevoit au pied d’un Rocher isolé de tous les côtés, beaucoup plus haut que l’arbre, et escarpé de manière qu’on ne pouvoit monter au haut par aucun endroit.¹)

Note too the pregnant passage that “it was not for long years but for ages that this grotto served as a retreat for thieves that had succeeded each other.”²

The Grimms gave a tale³ in which the Devil is plugged into a hole in a fir-tree. Being delivered, for a consideration, by the hero, the devil takes him to a high towering Rock and strikes it with a hazel-rod (see p. 53 *supra*), whereupon the rock splits in two and the devil plunges in, soon reappearing with the elixir he has promised. Again he strikes the rock, and it instantly closes together again. (Compare the Clashing Rocks, p. 382 *supra*.)

Just as I here laid down the pen (23rd September 1891) I took

¹ Galland, Paris 1806 (Caussin de Percival’s ed.) vi, 344.

² *Ibid.* 348.

³ Mrs. Margaret Hunt’s ed. ii, 401.

up Mr. Jacobs's excellent article on Childe Rowland in *Folk-Lore* for June 1891, in which Jamieson's version brings Rowland not to the Dark Tower but to "a round green hill surrounded with rings from the bottom to the top." Even if we had not the clue of the dark tower, this round hill with its rings, like Jemshid's cup or Völund's smithy, would be presumably the heavens. (The archaic colour green was also blue and black; or else the greenness is a terrestrial after-touch.) Rowland has to go round it three times withershins, each time saying "open, door!" (= "Open, Sesame"). When he gets in, the door immediately closes behind him, as it does on Ali Baba, and he then finds in a great hall all manner of treasures, *with a diamond keystone to the arch above* [—*this strikes me, see p. 402 infra, as a very strange co-incident*—] from which hangs by a gold chain (see Index) an immense lamp of one hollow transparent pearl, inside which, by magic power continually turns a large carbuncle like the setting sun. These last items seem to put the heavens explanation beyond dispute.

"In those days," says that truly great work called *Jack the Giant-Killer*, "the Mount of Cornwall was kept by a huge giant named Cormoran" Jack asked 'What reward will be given to the man who kills Cormoran?' 'The Giant's treasure,' they said, 'will be the reward.' Quoth Jack, 'Then let me undertake it' Jack then went to search the Cave, which he found contained much treasure."

Under the "Eye of Heaven" I deal with the ArimAspoi who pillage the gold which is guarded in the extreme North by the gryphons. It is doubtless a similar central celestial myth to all those we are now considering.

The king's daughter calls from the balcony to the Russian prince Ivan (our Jack): "see, there is a chink in the enclosure; touch it with your little finger, and it will become a door."² Which Jack does; and so gets into the "huge house" on the "tremendously high, steep, mountain," which he had ascended by the magic ladder.

In the Rev. Edward Davies's *Mythology* (p. 155) is a Tale in which on every May Day a *door in a rock* near a small lake in the mountains of Brecknock was opened. Whoever thus found it open, and boldly entered, was led by a secret passage to an (invisible) fairy island of enchanting beauty in the lake. This island-garden

¹ Mr. Jacobs, *Eng. Fairy Tales*. Version altered from two chapbooks of 1805 (London) and 1814 (Paisley).

² Ralston's *Russian Folk-Tales*, 102.

was occupied by the Tylwyth Teg (Fair Family), and stored with fruit and flowers.¹ William of Newbury related 600 years ago the tale of a Yorkshire peasant finding a door open in the side of a barrow, and a great banquet going on inside.

From a serving-man he obtained by stratagem a cup strange in form and stuff and colour,¹ which is manifestly one of the endless versions of the Holy Grail. William's contemporary Gervase of Tilbury tells a similar legend of ascending a hillock in a Gloucestershire forest, and getting a similar cup.¹ Of course barrow and hillock—and cup, as for that matter—are figures of the heavens-vault.

Dr. M. Gaster, citing numerous authorities, mentions the Jewish legend that at the destruction of the first temple of Jerusalem, the ark and the stone tables of the Law were hid within the kubbet-es-Sakhrâ (see "The Rock of Ages" p. 387 *supra*). He also refers to the second book of Maccabees, where we find that the prophet Jeremiah

"went forth into the mountain where Moses climbed up, and laid the tabernacle and the ark and the altar of incense within 'a house of a cave,' and so stopped the door. And some of those that followed him came to mark the place, but they could not find it. Which when Jeremiah perceived, he blamed them, saying: As for that place, it shall be unknown until the time that God gather his people again together: then shall the Lord show them these things." (ii *Macc.* ii, 4, &c.)

Dr. Gaster says that the "rock was sealed with the ineffable name of God."² This seems to suggest that in the word *Sesame* we really have some divine word.

What that word is, I think I have discovered. The Grimms³ gave (from the Münster province, and from the Hartz) the legend of *Simeli* Mountain—told of the Dumberg or Hochberg in the Hartz. There are two brothers, a rich and a poor, just as in *Ali Baba*. The poor one sees a great bare naked-looking Mountain, towards which approach *twelve* great wild men. He climbs up into a tree like *Ali Baba*, and the twelve cry '*Semsi* Mountain, *Semsi* Mountain, open!' Immediately it moves asunder, and when the twelve go in it shuts up. The story proceeds very similarly to the Arabian Nights tale; the rich brother being eventually caught in the cave, and beheaded. The Grimms, in annotating, pointed out, from Pistorius, a *Similes* Mountain in Grabfeld, and also a *Simeliberg*, in a Swiss song; in a tale of Meier's collection "open *Simson*" occurs, and the mountain becomes *Simsimseliger*, where

¹ E. S. Hartland's *Science of Fairy Tales* (1891), pp. 136, 146, 145.

² *Folk-Lore*, ii, 205.

³ Mrs. Margaret Hunt's e. l. ii, 206, 439.

seliger is clearly 'happy,' 'blessed.' Now the Indian Universe-mountain Meru (of which we shall have quite too much in Vol. II) is called *SuMeru* or the 'excellent' the 'goodly' Meru, and the name went with Buddhism to China as *SiuMi*, and to Japan as *ShuMi*, the full names (in which *shan* and *sen* mean mountain) being *Siumishan* and *Shumisen* 須彌山. Even in comparatively modern philosophic works, such as the *Li-Khi* (see p. 390 *supra*), the existence of "Mount Siumi in the middle" of the cosmos is posited.¹ Hepburn's Japanese *Dictionary* explains *Shumisen* as a "Buddhist fabulous mountain of wonderful height, forming the axis of every Universe, and the centre around which all the heavenly bodies revolve." This mountain's name is, I suggest, the real origin of "Sesame" and of all the resemblant words given by the Grimms, and one may be permitted to wonder that those celebrated philological and mythological brothers never hit upon the fact. The altar in a Buddhist temple is called *Shumidan* in Japan, where *dan* is 壇, and the other two characters are the same as before. This brings together in an inexpugnable manner the mountain, the altar and the navel (see p. 362 *supra*) and clenches the matter. "Seliger" above thus still carries on the Sanskrit *su-*. *SuMeru* is also personified; is in the Navel or centre of the Earth; on it lies *Swarga* the heaven of *Indra*, which encloses the seats and dwellings of the gods. It is the Olympus of *Hindû* mythology, and its terrestrial counterpart (see p. 415 and "The Hyperboreans" *infra*) is north of the *Himâlayas*. It is called *Hemâdri* 'gold-mountain,' *Ratnasânu* 'jewel-peak,' *Karṇikâchala* 'lotus-mountain' (where we perhaps have a clue to the famous *Mani padme hum*, 'the jewel is in the lotus') and *Amarâdri* and *Deva-parvata* 'mountain of the gods.'²

The mother of *Chang T'ien-shi* 張天師, *Chang* the Heavens-Master, was visited by the god of the Polar star who gave her a fragrant herb called *hêng-wei* which caused her to become pregnant of *Chang*. By another legend this Heavens-Master was the son of another *Chang*, a poor herdsman, who discovered, like *Ali Baba*, the secret of the stone-door in the cave of *Kwang-siu-fu* in *Kiang-si*. One day he overheard a "genie" saying "Stone-door open! Mr. *Kwei-ku* is coming": 石門開, 鬼谷先生來 *Shih-mun kai*, *Kwaiku-hsien shêng lai*. Thereupon the door opened and the

¹ Mgr. de Harlez, *SingLi*, 1850, p. 155.

² Dowson's *Dict.*

genie went in. When he came out he said: "Stone-door shut, Mr. Kweiku is going." Chang tried the charm, found a vast paradise within, and there lost his old grandmother¹ (which resembles the death of the old woman in the Russian "Beanstalk" tales, p. 296 *supra*).

To return to the Greek version. Trophônios was an adjectival title of Zeus, and of underground Hermês.

(*τρύπα* an auger-tool, and the hole it makes; *τρύπανον* a wimble gimlet auger, *τροπαία* turning, returning; *τροπαίον* = trophaeum = trophy (returning-spoil); *τροπαίω*, *τροπέω*, *τρέπω*, to turn-round; *τροπή* a solstice; *τροπικός* tropical, *τροπός* the rowlock in which the oar works).

Zeus was called Tropaios and Tropaiokos as well as Trophônios; and Hêra was called Tropaia. Of course it is quite a secondary and debased view (see p. 309 *supra*) that connects these titles with victory-trophies and the 'turn and flee' of the enemy. The lost reference is to the turning of the Universe. The trophies, it is important to note, were hung on an upright perch or a pole or a tree-trunk, doubtless as offerings to the god of battles; or a standing stone on the battlefield was a trophy (see p. 205 *supra*). These last are facts of the first rate as myth-items in my outfit. The Greek victors used even to lop the branches off a convenient tree in order to get their (axis) trunk, or pole.

The death of Trophônios and AgaMêDês after an *eight*-day guttle (Plutarch, following Pindar), must be founded on *τροφή* victuals, and *τρέφω* to feed. A gentler version was that Apollo, in return for the building of his (heavens-) temple promised them the best gift to man on the coming *seventh* day, when they both died peacefully like the brothers Κλέοβις and Βίτων of Argos (the heavens), sons of Kudippê. (Note carefully the name of *Kleobis*.)² But the gormandizing is also found in a Ceylonese version of the robbery, wherein the thief, having eaten to distension, sticks in the hole when he wants to get out, and so has to be beheaded.

The all-famous oracle of Trophônios was on a mount within a circle of white stones, where stood brazen obelisks (compare St. Patrick's brass-plated stones, p. 272). There was the tight little hole by which the speiring dupe, having first had a couple of drinks after several days of fasting, got himself down with a moveable ladder into the Davenport-brothers little cave-cabinet, his fists (in order that the sceptic might not feel about him) being first shut upon sticky masses of honied stuff which, like the grease at the bottom of the log, would afterwards tell their own tale of his gropings. He then had to thrust his feet through a second hole, and was pulled through it with a super-

¹ *China Review*, ii, 226. Dennys, *Folklore of China*, 134.

² Cicero *Tusc. Disp.*, i, 47, 113, 114; Plutarch, *Consol. ad Apollonium*, 14. Herod. i, 31,

natural bang which no doubt knocked all his remaining senses out of him ; and he was then about fit to see or hear "all about it," well knowing also that anyone that resisted was said to be instantly murdered. His ears and eyes were then assailed by most unearthly noises, howlings, shrieks and bellowings, with lurid lights and sudden glares ; in the midst of all which uproar and phantasmagoria the oracle was at length pronounced. The patient was then supernaturally pulled out again feet foremost, in order to put him back in his right mind ; plumped down into the chair of Mnemosyne, questioned, haled-off to the chapel of the good genius or agathodemon, and given a brief interval for recollection. Then he had to write down his visions, which the augurs interpreted secundem artem. (I shall just mention here the well-known and indubitable likeness between this and the stories of St. Patrick's purgatory.)

Festus¹ connected the secular games of Tarquinius Superbus (that is, as I interpret those games, the eternal motions of the High Turner of the heavens, and their ritualistic commemoration) with an altar 20 feet down in the Earth, consecrated to Dis and Proserpine in the Terentes extremity of the field of Mars, whereon for three days and three nights black (fervus) victims were immolated. Elsewhere Festus² confirms this rotating-heavens explanation of mine, when he reports the statement of Verrius that the four-in-hands at these games represented the motions of the sun and moon. However, Festus goes on to say that Verrius here spoke aniliter. Natheless am I for the drivelling Verrius.

Trophônios in the pit of AgaMêDês might also perhaps be the axis in the Earth-tube which is worked on it by the *Agitating* central deity MêDês ; and they are then brothers, somewhat as screws are male and female.

The man-hole is also possibly the socket or bearings in which the axis abuts ; and it is found again in Polynesian myth, where mankind come-up through the single hole in the roof of the underworld. In a modern Greek popular version,³ the thief-hole is in the roof, and not in the wall ; and it is thus, as I conceive, the key-stone of the vault of the heavens that is removed to effect the entry. (But in a Tyrolese tale⁴ it is an underground passage ;⁵ and so it is in a Ceylon version.) I must here request the reader to make a special reference to what has been said above (p. 220) as to the Indian relic-casket and the dome. I think it will be seen

¹ *Seculares ludi.*

² *Terentium.*

³ No. 24 of Le Grand's *Fabliaux.*

⁴ Zingerle's *Kinder und Hausmärchen.*

⁵ In the Greek gospel according to Matthew (vi, 19, 20), "treasures in heaven where thieves do not dig through (*διορύσσουσιν*) nor steal" seems to allude to this myth.

from the engravings at a glance how entrance into the Tee or arx could be effected from the inside of the vault.

The breaking-in and robbery *at night* is important and, together with the revolving explanation of the name of Trophônios, clears up some items that are recurrent in endless wide-apart versions. In Herodotus the right sides of the treasury-guards¹ beards are shaved-off at midnight ; the modern Greek story shaves half their beards and hair ; in a Russian tale half the thief's beard is shaved ; in a Kabylean legend half the thief's moustache is cut-off. All this is a story-telling view of Night and Day, or of a northern summer and winter. The same allegory peeps through in the 20 (= 10 × 2) horsemen in white armour, and as many in black, in the version told in "Dolopathos or the King and the Seven Sages." A couple of quatrains from Omar Khayyâm are not much out of place here :

Think, in this battered CaravanSerai
whose portals are alternate Night and Day,
how sultân after sultân with his pomp
abode his destined hour, and went his way.

and again :

. . . But helpless pieces of the game he plays
upon this chequer-board of Nights and Days ;
hither and thither moves, and checks, and slays ;
and one-by-one back in the closet lays.²

We have the cosmic idea of the interchangeability of black and white in the black sail of the celestial ship of Thêseus, which he forgot to change for a white one, and so caused a calamity, the death of his father Aigeus son of PanDiôn. It is also in the myth of Athamas (p. 142) whose children by one goddess are dressed in black, and those by another goddess in white. The white and black Egyptian Aḫimu (p. 166) are on all fours with these instances. In Mailduin's voyage (3rd day) he discovers an island divided off by a central wall of brass, with white sheep on one side and black on the other. A monstrous man is occupied in lifting the sheep over the wall ; whether he puts a white or a black sheep over among the others, it immediately turns to their colour, whether black or white. In the wanderings of the Welsh Peredur *Paladyr Hir*, the Spearsman of the long Pal, he finds in the valley of level meadows a flock of white sheep on one side of a river, and a flock of black on the other. When a white sheep bleats, a black one crosses the water and becomes white ; and when a black one baas, exactly the reverse takes place.³

¹ The guarded Treasury must of course be connected with the guarded garden of the Hesperides, which I elsewhere identify with the Pole.

² Fitzgerald's *Rubâiyât* (4th ed.) xvii, lxix.

³ Loth's *Mabinogion* (1889) ii, 87, 88.

He also finds on the bank a tree, one half of which is ablaze from root to top, the other half green with foliage.

The rationale of all this about the black and white seems to be given us in the HêraKlê's myth of Geruon's land of EriTheia, in the West (?) beyond the pillars of HêraKlê's, which is the border-land of Light and Darkness, of the supernal and under hemispheres, and where the herds of Hêlios and of Pluto graze in the same pastures. And we have the same idea put another way in the Italian myth of MeDientius, the central god, closely joining the living body to the corpse, Life to Death, at mouth, hand, leg, and every member. In one of Grimm's *Tales*,¹ the Smith of Jüterbock (=Hêphaistos) wears a black and white coat, but Grimm's expounding of "good and bad, spiritual and worldly" is but a secondary sort of bethinking. In a Hessian tale the castle-garden is half summer with flowers and half winter with snow, and later the castle is entirely hung with black crape, and the summer-garden covered with snow.²

We get the above decimal-zodiacal number again in Berinus, where the 10 treasurers are themselves accused of the robbery by the thief. And do we not therefore see that Ali Baba's $40 = 10 \times 2 \times 2$; and also why they are libelled as thieves by the successful thief Ali Baba, when they were clearly the treasury-guards. We get the duodecimal zodiac and the nocturnal ideas in the 12 porters disguised in black habits in Ser Giovanni's *Pecorone*; and in Dozon's *Contes Albanais* (No. 13) there are 12 robbers and a triad of brothers, instead of a duad. In the old Dutch rhyme of "Der Dieb von Brügge"—I am here working from Mr. Clouston's collection of the versions, but the commentary is my own—12 warders are muffled in cowls. We get the cardinal number of 4 once, in a Breton version, where 4 soldiers (2 in front and 2 behind) watch the beheaded thief's body. In Berinus all the barons are black-marked on the foreheads. The Seven Sages reappear in the Berinus version, where Aigres de l'Aimant (so called from his adventure on the Loadstone Mountain, see p. 131) and his father Berinus are the robber couple. Here again the connexion with the central Northern heavens comes true. The sticky stuff of the Trophônios oracle-cave is found in the pitch-tub which traps the thief in *Dolopathos*, in the modern Greek tale, in the Gaelic story of the Shifty Lad, and in the above Thief of Bruges (or of the Bridge?). In the Danish version it is a tar-barrel, and becomes a "glutinous composition" in Berinus. (The curious item of the dead hand would lead us out of our way.)

This mode of considering this myth can, I think, be further buttressed by an enumeration of the several constructions credited

¹ Mrs. M. Hunt's ed. i, 449, 452.

² *Ibid.* ii, 378, 379.

to the archi-tektons (see p. 396) Trophônios and AgaMêDês. These were (1) the temple of Apollo at Delphi, (2) that of Poseidôn at Mantinea, (3) the bed-chamber (or holy-of-holies, *θάλαμος*) of AlkMênê in Thebes, (4) the treasury of Augeias (the oldest form of the name) in Elis, and (5) the treasury of Hyrieus, as above.¹ No time need be spent in proving that the heavens are the temple of Apollo.

As to the Thalamos (see p. 227 *supra*), I maintain throughout this *Inquiry* that the mythic Thebes was the heavens. Zeus there visits AlkMênê, but under the shape of AmphiTruôn²; he lengthens the night and shortens the day, an incident (profanely perverted by the late Mr. Thomas Moore) which can be classed with the black-white changes of the Treasury of Hyrieus. AlkMênê's head-ornament of three moons is also celestjal. Her twin-children by this double *duality* Zeus-AmphiTruôn are IphiKlês and HêraKlês; and I suggest elsewhere that this difficult component -κλήης and its derivatives or similars klas, klos, kleias (AmuKlas, Kleia, AntiKleias, Kleis, AndroKlos, IphiKlos, PatroKlos alias PatroKlês) may sometimes be explained as the *key*(stone), the very stone, as I maintain, which is displaced by the divine thieves who break-into the Arcanum. Compare κλειδώ, κλείω, κληίζω to shut; κληίς, κλείς bolt. (Now, see Kleobis above, p. 401.) The fact of the natural magnet being called the HeraKlean stone (see pp. 146 and 130 *supra*) seems indefeasibly connected with this idea of the divine keystone of the northern heavens-vault in the name of HêraKlês.

Iphi- of course is strength; and may not Hêra-, as Juno's equivalent, be simply the feminine counterpart of Ἡρώς? Hêrôs = god, hêra = goddess. The meaning really seems to be *force*, energy. Sanskrit sâras strength, viras hero. Thus HêraKlês = the powerful keystone of the heavens-vault; where indeed he was the rival of the other stone AtLas his watch.

Of course the cradle, *εὐνή*, in which HêraKlês strangled the two serpents (and which will be discerned again a little later on in the mystic *κίστη*) stood in the same thalamos in Thebes (the

¹ Homeric Hymn to Apollo, 118; Strabo, 421; Paus. x, 5, 13; viii, 10, 2; ix, 11, 1; ix, 37, 4. Aristoph. *Nubes*, 508.

² I suggest that *τρυνων* may be = triple being. Amphión thus compares with AmphiTruôn. Unless indeed AmphiTruôn gives us a companion word to SeptemTriônes (see "The Seven of Ursa Major," where triô will be brought from tero, because of the rubbing or crushing by the labour-oxen and flint harrow, in the Eastern method of threshing).

heavens), and that is for me a point that marks. I therefore think, for several supreme reasons, that this thalamos was the high est heaven, the Northern Apex of the heavens. Alkmênê herself is one of the numerous divinities turned to stone, or else the stone is left in her place when she is rapt by Hermês, at the command of Zeus, into the Blessed Isles, εἰς μακάρων νήσους, where she married Rhadamanthus; which seems to prove her high state in the underworld also. Her poking out the eyes of the severed head of Eurystheus with spindles must not now lead us aside, but it is significant of much.¹

Now as to the treasury of Augeias, I think it must be bracketed as a doublet with the other treasury built by the same architectons. Augeias and Hyrieus were both sons of Poseidôn² (whose temple, as above, the same constructors made). Augeias had other fathers—Hêlios or Phorbas. I suppose his name must indicate the light or splendour, ἀύγη, of a heavens-god. His flocks and herds, with their twelve white (zodiacal) bulls, are the hosts of the heavens; and the famous stable into which Hêraklês turned aside the heavens-rivers is another figure for the heavens, of which the highest spot was his treasury.

And further, if the two constructor-gods be, as I suggest, forces of the rotating heavens, their mode of making, of creation, was that of the potter with his wheel, on which we have Ptah and Khnum engaged in making man from clay in Egypt.

THE CISTA MYSTICA. The κίστη, Latin cista mystica, also at times called κοίτη, was ritualistically a basket-work cylinder with cover of the same, which held the ἱερὰ μυστικά, the holy and mysterious "properties" of the pagan 'bag of tricks.' In Aristophanes (*Thesmophor.* 284), circa 410 B.C., the κίστη holds only the cakes for the sacrificial meal. The receptacle also belonged to the mystic worship of DêMêtêr, and in the Eleusinian mysteries it contained chiefly cakes to be partaken of during the nights of initiation.³

The Asia-Minor coins called kistophoroi in the 2nd and 1st

¹ See Apoll. *Bibl.* ii, 4 (5, 7; 6, 6; 8, 3; 11, 8); ii, 8, 1, 4. Pherecydes *frags.* 27, 39. Antoninus Liberalis in his *Metamorphoses* confirmed, if he did not use, Apollonios, some 300 years later.

² Apoll. *Bibl.* ii, 5, 5, 1.

³ F. Lenormant in Saglio, i, 1207 (*Cista*).

centuries B.C. were so named because they bore on one side the drum- or turret-shaped Dionysiac *κίσση*. These are well figured in Daremberg and Saglio's Dictionary (i, 1211), and they were struck, so far as we now know, at Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Laodicea, Adramyttium, Nyssa (Antiochia), Trallis (Antiochia), Parium, and Apamea: all in the kingdom of Pergamos, which was willed to the Roman people by the vastly wealthy last king of Pergamos, Attalus III, who is credited with the gorgeous invention of cloth of gold, and who died in 138 B.C. The monetary circulation of Asia-Minor and part of Greece then consisted mainly of these *kistophoroi*, which the Romans continued to coin. Cicero's name is found on them as proconsul, Mark-Antony's as Emperor, and the latest coinage known which bears the turret-cista is that of Octavius.¹ It will be seen that the first six of the above-named towns were also six of "the Seven churches of Asia," and Adramyttium is mentioned in the *Acts*, while Antioch of course goes as I want it without telling: Here I think we have a very perfect Roman-Christian title to the holy *turret-cista*.

And it was doubtless adopted by the Christian priesthood, for the eucharistic bread was kept and carried in a vessel formed like a *tower* (and to this I ought to have made a reference at p. 286 *supra*). Gregory of Tours, in his *Glory of the Martyrs* (85) attributes to a polluted conscience the accident which happened to some poor deacon at Riom on the feast of St. Polycarp, who let-fall the *turris* in qua mysterium Domini corp̄is habebatur, as he was bearing it to the altar. St. Remigius also left his little tower, *turriculus*, turret, to his church. The French Benedictine Martène² said the body of the Lord is carried in towers because the monument of the Lord was cut out of rock in the shape of a tower: *quia monumentum Domini in similitudinem turris fuit scissum in petra*. Smith's *Dictionary of Christian Antiquities* (1880) says this is "a sufficiently far-fetched and unintelligible reason"; which gives me an opportunity for saying that that most valuable work has not anticipated my investigations. (At Rome the Eucharist was transported in a *capsa*, which was an interchangeable

¹ See also p. 420 *infra*. In reference to what was said at p. 335, one wonders whether some numismatist may not some day run down the "bezant" bush on the bezant coin.

² *Anecd.* (1717) v, 95.

word with *cista* in classic times, for the box in which MS. rolls were kept.)¹ The pagan predecessor of Gregory's deacon was called a *κιστοφόρος*, which word the Romans sometimes latinised as *cistifer*. Consecrated virgins chosen by lot also led the cars on which the chests containing the *ἱερά μυστικά* were borne.

Clemens of Alexandria gave a ritualistic formula of the Eleusinian mysteries as follows: "I fasted. I drank the cup, *κυνεῶν*. I took from the *κίστη*; and, having tasted, I put it into the *κάλαθος* (another basket-box), and then out of the *κάλαθος* into the *κίστη*."² He went-on to give a miscellaneous catalogue of the contents of the *kisté* in many mysteries: "What are in those mystic chests? for I must expose their holy things. Are there not sesâme cakes, and pyramidal cakes, and globular and flat cakes embossed all over, and lumps of salt, and a serpent the symbol of Dionusos Bassareus? And besides these, are there not pomegranates, and hearts (*καρδία*),³ and rods, and ivybine; and besides round cakes and poppyseeds? And further there are the symbols of Themis: marjoram, a lamp, a sword, a woman's comb." Clement's snake seems, as he implied, to have been confined to the originally Sabazian mysteries of Dionusos. On the famous "Ptolemies' sardonix cup," which belonged to the Abbey of St. Denis, is an opened *kisté* from which the serpent is issuing in the midst of a lot of vases, masks, and ritualistic oddments of sorts, appertaining to the Bacchic celebrations. These were the *ἱερά* which Apuleius (*Metam.* vi, 2) called the tabooed (*tacita*) secrets of the *cistae*, and that Valerius Flaccus said (ii, 267) were not even named, because of religious dread (*plenae tacita formidine cistae*)—a kind of Freemason's secrets, or 'seacrabs' as the smaller children say. These concealed items were implicitly adored by the devout;⁴ and the contents of the *kisté* were thus in point of fact *Arcana*, as above, p. 394.

The sacred *kisté* seems indubitably to have been originally, if

¹ L. Duchesne, *Étude sur la Liturgie Latine* (1889) 195, 196. *Hierolexicon*, Roma, 1677.

² *Exhort. to the Hellenes*, ch. 2.

³ Probably heart-shaped cakes to represent the heart of Zagreus torn-out by Titans, and enshrined in a *kisté* by Athênê; from which heart the pomegranate sprung. In the margin of a *kistophoroi* coin of Adramyttium the *kisté* seems surrounded with hearts and seeds (Dar. and Sagl. i, 1211).

⁴ Aristides, *Orat.* 47.

not always, of basket-work, and I trace in the *Kozhiki*¹ what seems to be a distinct Japanese parallel: The goddess, "taking the jointed-bamboo of the River-island of that Idzu-shi (= Magic-stone) river, made an eight-mesh new basket, took the stones of that river, [and] mingling brine (or salt), she wrapped [them] up in the leaves of that bamboo, and had an evil charm repeated."

Sono Idzushi-gawa no *kawashima* no *yodake* wo torite, *yatsu-me* no *ara-ko* wo tsukuri, sono kawa no ishi wo tori shiwo ni ahete, sono take no ha ni tsutsumi, tokohi iwashime keraku.

kawashima, if it were possible to read in kawai, would be beautiful-island = the Greek Kallistê, the Earth (see p. 33).

yo might mean world here, and *yodake* would thus be the tall world tree. Another reading is *hito-dake*, which means "the One Bamboo."



ara, *aru* to storm, *arashi* a storm, and *arare* hail, here suggest to me a sky-meaning for *ara*, and *ara-ko* would thus be heavens-basket. This basket has already been mentioned under "The Number Eight," p. 170, and see p. 410 *infra*.

Here we have some very primitive savage *ἱερὰ μυστικὰ*. The river is the heavens-river of our Milky Way, the bamboo is the universe axe-tree, and the stones are meteorites or natural magnets.

The word *kistê* is still extant in Scotland. Here is a Deeside chapping- or titting- or counting-out rhyme of children :

One, two, three, four ; Mary at the cottage door,
eating cherries off a plate. Down fell the summer seat.
I've a *kistie*, I've a creel, I've a baggie fu' o' meal,
I've a doggie at the door ; one, two, three, four.²

I know not whether *ΜηΚιστεὺς*, son of *Talaos* and brother of *Melampodos* and *Adrastos* (see p. 135 *supra*), is to be connected with the *kistê* of mid-heavens. He was father of *Eurualos* and some made him one of the Seven against *Thebes*.³ *MêKisteus* was otherwise one of the 50 sons of *Lukaôn*.⁴ A *MêKisteus* son of *Echios* was a companion of *Aias* and was killed by *Polydamas* at *Troy*. *MêKiston* was a town of *Triphulia* or of *Êlis*.

¹ Mr. Chamberlain's *Kojiki*, p. 263. My transcription of the title is perhaps pedantic ; but 事 (*koto*, matter) is in the Japanese syllabary , not 事 , although the modern sound of these be in places the same.

² *Counting-out Rhymes* by Dr. Walter Gregor, 1891, p. 23.

³ *Apoll. Bibl.* i, 9, 13 ; iii, 6, 3.

⁴ *Ibid.* iii, 8, 3.

THE "ARK OF BULRUSHES." This wide-branching subject of the typical sacred *basket* now renders necessary the examination of some Moses-myths.

The mother of Sargon I, the first (fabulous?) monarch of Agade B.C. 3800, was embarked by his mother in a watertight *ark of rushes* caulked with pitch, on the Euphrates. He was rescued by Akki (akkad = north). The golden goddess Istar made Sargon king.¹ The *papyrus-basket* used by the mother of Moses is called in St. Jerome's *Vulgate* a *fiscella scirpea*, and it was plastered with bitumen and pitch (*Exod.* ii, 3).

In Japanese myth Hirugo, a child of Izanagi and Izanami, is put, apparently by them, into a *rush-boat*, and allowed to float away (or cast away, floating): *ashi-bune ni irete, nagashi-utetsu.*² I desire to fix attention on this extraordinary Japanese coincidence, as to which there can be no manner of dubitation, and I rely on it to support my view above, p. 409, about the analogy of the *ara-ko*.

In Welsh legend *Elfinn*, the king's son, sees floating on the waters a *basket*, and in the basket a child which he adopts and calls Taliesin, because of his radiant brow;³ which last gives another parallel—to the horns of Moses.

In a fairy-tale of the Western Irish islands, a man who was out late one feast of Samhain (November Eve) was asked to carry a *basket* for a little red-haired woman, "but the basket was very heavy, and he longed to drop it. 'Well, here, put down the basket' said the woman, and she took it and opened the cover, and out came a little old man, the ugliest, most misshapen little imp that could be imagined."⁴ I must here add on an important piece of commentary. The *basket* from one point of view is simply the cradle or crib of the human infant. Many households still have their dog-baskets. To this crib gloss I return lower down (pp. 414, 419).

Prof. Eugene O'Curry has a remark of some value in one of his Lectures:⁵ "I can testify that I myself, as I am sure thousands besides me, have seen" [Irish peasant] "children from one to two years old rocked to sleep in one of those modern potato-*sciaths* which . . . are certainly not larger nor probably at all different in shape from the ancient shields." The English name for

¹ Dr. Wallis Budge: *Babyl. Life and Hist.* 40.

² Chamberlain's *Kojiki*, p. 20.

³ Ed. Schuré in *Rev. des Deux-Mondes*, 15 août 1891.

⁴ Lady Wilde's *Ancient Legends*, 1888, p. 79.

⁵ *Manners and Customs*, ii, 331.

the sciath in Munster is sometimes 'scuttle.' The sciath is strongly made of osier in the shape of half-an-egg, cut lengthwise.

Pausanias gave (iii, 24, 3) a local legend peculiar to Brasiai, according to which Sémélê produced Dionusos naturally, but Kadmos shut her up with the infant in a *box* which was cast into the sea and carried by the waves to Brasiai. When it was opened Sémélê was found dead, but the living child was taken by Inô and brought up in a neighbouring grotto.

Tennês or Tenês and his sister AmphiThea or HêmiThea, children of Kuknos (who himself had also been exposed on the seashore by his mother Kalukê) were thrown by their father in a *chest* into the sea, because of the Potiphar's-wife accusations of their stepmother, his second wife, Philonomê. Tenês was really son of Apollo, by another account, and his proverbial *tenacity* and his vengeance on perjurers make him one of the endless central Truth-gods whom I identify with the Polar deity. His sister's names both clearly indicate divine duality. In this legend we have the exposure of Perdita through jealousy in *A Winter's Tale*, and the casting into the sea in a chest of Lychorida in *Pericles, prince of Tyre*.

Akrisios similarly set his daughter Danaê and her son (by Zeus) Perseus adrift in a *λάρναξ*, to destroy them. Hypsipyle, 'Ἐψιπύλεια, saved her father from massacre by first disguising him as Bacchus and then sending him to sea in a "hollow coffer, *λάρνακι δ' ἐν κοίλῃ*."¹ Festus gave a similar tale of the hiding and saving of a sexagenarian Roman by his son, at the mythic time when all men over 60 years of age (—our Civil Service now merely superannuates them—) were thrown into the Tiber; and Festus here preserves for us a legendary scrap of the sanctity I claim for the *arca*, when he says that the hiding-place chosen by the son was considered worthy of religious consecration, and so was called an *arcæa*: *latebras autem . . . sanctitate dignas esse visas, ideoque arcæa appellata.*

Set induced Osiris at a feast to go into a box, which was immediately closed, carried to the Nile, thrown in, and borne away by the river to the sea, and by the sea to Egyptian Byblos and

¹ *Argonautika* i, 622; Val. Flaccus ii, 255.

there lodged in a tamarisk which then miraculously grew round and enclosed the chest from view.¹

There is a quite isolated incident in the Welsh legend of Owein and Lunet,² where Lunet or *Eluned* is shut up by two varlets of the Lady of the Fountain in a *coffer of stone*. (I have suggested on p. 198 that the Welsh mythic names in El- may hide more than is now thought-for.) In another Welsh legend, of Kulhwch and Olwen, the nameless old hag opens a *stone coffer* which was near the hearthstone, and a young man with white curling hair comes out of it. (Note, see p. 362 *supra*, that the hearth was in the centre of the dwelling.)³ He was hidden there by his mother, to save him from his father, who had already killed his 23 brothers. (Note $23 + 1 = 2 \times 12$.) In an Ainu tale a wife, who was jealous of the affection her husband showed 'the baby,' waited till he had gone off bear-hunting in the mountains, and then put the child "into a *box*, which she took to the river, and allowed to float away." The husband goes off in search of it, and at last finds an Old Man whose daughter had found box and boy when she went to fetch water from the river.⁴ In the *Wilkinasage* Siegfried is laid by his mother in a little glass coffer that rolls into the river and is carried away. In a Hessian folktale a king's daughter and her waiting-maid who are shut-up in a tower from mice (compare the Mausthurm Rhine legends) miraculously bear a son apiece, and putting them in a chest, let it float down stream, whence a fisherman rescues it.⁵

The scenes of Danaë and Perseus, or of Tennês and HêmiThea, or of Thoas, in great solid *coffers* were famous subjects for the vase-painters; and on the Etruscan mirrors Adonis is shut up in a *box*. In the early Christian catacomb paintings Noah's ark is a rectangular packing-case. Our 'Old oak chest' and the tale of 'The Mistletoe Bough' must no doubt be also traced back to such far away originals. In the Russian tale of the Norka, a bird so big that it blots out the light takes the Prince into the other world in a large *zasyek* (safe or bin).⁶ Gulliver is taken out of Brobdingnag in his box by an eagle of the country, which seizes its ring in his beak. And I shall not omit to mention the Indian juggler's far-

¹ Plutarch and Dr. Wallis Budge in *Archæologia*, lii (1890), 401.

² Loth's *Mabinogion* (1889) ii, 36.

³ J. Loth, *Mabinog.* i, 232.

⁴ Chamberlain's *Ainu Folk-Tales*, p. 46.

⁵ Grimm's *Tales* (Mrs. Hunt's ed.) i, 421, 419.

⁶ Ralston's *Russ. Folk-Tales*, 1873, p. 77.

famed *basket-trick*, in which a girl is shut-up, put to death, and brought to life again.

May I venture to put into very small type here a scrap of a ballad about the discovery made by Pharaoh's daughter, which used to be sung about Dublin long ago by old blind Zosimus. It is rough enough, but here goes :

And as she ran upon the shthrand to dhry her shkin,
 She kicked the bucket that the babe lay in ;
 Then, turning to her maids so coy,
 "Girls," says she, "which of yiz owns the boy?"
 At which they all, in accents mild did say :
 "Sure you know very well, Mam, that none
 of us was ever in the family way!"

THE CHEST OF CYPSELUS. I have reserved for separate treatment the very similar myth of the famous hiding of Cypselus in a chest by his mother Labda, to prevent a massacre of the innocent. In this myth¹ the infant Κύψελος passes round from hand to hand until he returns (through *ten* would-be murderers) to his mother; and this incident not alone recalls the "infant Horus" but clearly must be a rotating-heavens myth. The hiding of him in a *κυψέλη* is all in the part, for it means here, as I believe, the Beehive of the heavens (see p. 396 *supra*, and the Section on "The Bees" in Vol. II) rather than *κυψελίς* the wooden corn-bushel.

The father of Kupselos was Ἡερίων, also a king of the heavens (Thebes); and his son was PeriAndros (one of the Seven Sages, or Upper-Lights? = *σάω* + *φῶς*)² a word like MaiAndros (Meander) which must have been originally (see Maia, p. 148 *supra*) the heavens-river. To this Periander's reign belongs another heavens-harmony god Ariōn (compare Aries and Arēs) with his harp and his ship, which is a doublet of Argo navis. Periander is also connected with the given and stolen copper [heavens-] cup of Croesus (Κροῖσος, another treasure-god), graven on the rim with [zodiacal] animals, which holds 300 amphorae. Three hundred boys are also sent for mutilation by Periander to Haluattēs; but they dance at night (with honey-cakes—see "The Bees") and escape, returning whence they started. This is all manifestly astrological. Periander marries Melissa (see Index) the Queen Bee, and Herodotus also makes Kupselos their son, thus preserving

¹ See Herodotus v, 59, 92; i, 14, 20, 23.

² Liddell and Scott suggest that Σί-συφος seems to be from the same root as σοφός.

for us a usual confusion of divine generations. Of course the authorities¹ make out two, if not more, of this name of Cypselus; mais nous avons changé tout cela.²

The actual practicable much-decorated chest or *κυψέλη* of Kupselos (Cypselus), which Pausanias saw in the temple of Hêra in Olympia, was of course a 'relic,' a pious fraud of the priests, and a mere material replica of the mythic chest or coffer made by Hêphaistos, and taken by Eurupulos (see p. 420 *infra*) from Troy. It was of cedar ivory and gold, and richly adorned with many celestial mythic subjects and figures carved in relief. That, as Pausanias relates the legend, the kupselê was acquired by an ancestor of Kupselos, who kept in it his most costly treasures; that it remained with the descendants of this ancestor; and that *in it* was young Kupselos hid, is all of course mythically quite accurate when understood of the heavens-vault itself, its arcana as above expositied, and the genealogical succession of supreme heavens-gods—the successive thieves of Ali Baba (p. 397).

Κυψέλη, say Liddell and Scott, meant any hollow vessel, and they bring it from *κύπτω*, *κύψω*, to bend down (like the sky, as I say). Mr. E. R. Wharton makes it a "box." But it belongs to a large group of words: *cupa*, tub; OldSlav *kupa*, cup; Sanskrit *kupas*, a hollow; *κύπαρος* capacious vessel, *κύπελλον* cup; *κύπελλα* hollow thing, clouds; *κυφός* bent, *κύφων* arched roof.

And the verb *κυψέλλω* "to tyrannize like Cypselus," that is to over-rule like the heavens-god, is pregnant with meaning for my purposes. *Κυψέλη* is the cupola of the heavens. It is a word like *κοῖλος*, which gave us *caelum*³ and ceiling. Kupselos is thus also,

¹ However, two of the latest—Daremberg and Saglio's Dictionary, and Seyffert's (by Nettleship and Sandys), make up for this by fighting shy of Cypselus altogether.

² The account of Kupselos the tyrant of Corinth in Nicholas of Damascus (Didot's *Frag. Hist. Græc.* iii, 391) is obviously drawn from parallel mythic sources. The would-be murderers there are shield-bearers *ἵπασπιστοὶ*, which oddly sends one back to O'Curry's remark on p. 410 *supra*, and also concords with the zodiacal bucklers of the Sali, which we shall have in Vol. II. Aetion is the father, and exposes the child on Olympus. Gorgos was brother or son to this Kupselos; PeriAndros is his son, and so on. The identity is sufficiently proved.

³ *Caelum* being now held to be undoubtedly the true spelling, the connexion with *κοῖλος* is denied, and *caelum* is put to *caelo caelatura* and so forth, as 'the adorned thing' *scil.* by the stars. Above and on p. 230 *supra* I was following Prof. Skeat in the 2nd ed. of his Dictionary, *s.v.* Ceil. The name of the mighty *Kylas* peaks of the Himâlayas where the chief of all the gods of the Pabaris abides, and where heaven lies high among those inaccessible altitudes, seems to give us the same root; and in that case a sky (and not an earth) mountain must be the conception. The rock-cut temples of Ellora are also called *Kylas*, which must mean hollowed out. (Miss Gordon-Cumming's *Himalayas and Indian Plains*, 400, 401.)

of course, one of the heavens-treasure gods ; and so harks us back again to the Treasury we have been robbing above.

Taking this view, the Kupselidai or descendants of Kupselos would be the host of the heavens, and the votive gifts of the Cypselidae at Olympia, mentioned in Plato's *Phaedrus* and by Agaclytus (in Photius), the *Κυψελιδῶν ἀνάθημα*, must have been offerings dedicated to the star-gods and not by them ; in fact "the ex-votos of the Cypselidae" is and was an indefinite phrase ; the real signification had been long lost. Near by these (or this) *ἀνάθημα* (which is the same word as *ἀνάθεμα*, and thus had, from 'dedicated' 'set-apart,' taken-on the sense first of 'taboo' and then of 'curse') stood a golden kolossos wrought with the hammer which was a votive offering of Kupselos, that he might become turannos of Korinthos. Didymus (1st century B.C.) said this kolossos was made by PeriAndros, but he was a kupselidēs,¹ and peri-andros (*ἀνήρ*) indicates for me a rotating man-god, and may only have been an alias for Kupselos, although said in the myths to have been his son.² Theophrastus added a comparison of this kolossos with the Egyptian pyramids and all other like works, and said they were all made with one intention, and he cited a proverbial saying (epigramma) which hinted to him this intention : *ἐζώλης ἔτη Κυψελιδῶν γενεά*, 'that the race of Kupselos might be destroyed.'² It seems quite impossible to extract sense out of this, and a kolossos of wrought gold that can be compared with the pyramids is obviously mythic,³ and must be explained from similar AtLas axis-symbols such as that of Rhodes, which we shall have in "The Romain of the Rose" (in Vol. II), and such Pillar-symbols as the columen (*κολώνη*).

Diogenes Laertius cited Ephoros (4th century B.C. : may have been copied by Didymus), who also gave PeriAndros the dedication of a golden man-statue "*χρυσοῦν ἀνδριάντα*." Ephoros and Aristotle⁴ were cited by Diogenes as saying that PeriAndros was the first who had spear-bearers, *δορυφόροι* (see p. 36 *supra*), and he instituted the rule of the turannoi, who are originally, for me, tower-gods, see p. 286. There can scarcely be a doubt that we here have cosmic northern myths, and this is further supported by PeriAndros having been one of the Seven Wise whom I put, later on, to the Seven of Ursa Major.

But now I must transfer the attention to the much-discussed question of the *ἀρρηφόροι*, *ἐρρηφόροι* or *ἐρσηφόροι*,⁵ who were two or four young maidens of noble birth, chosen from their 7th to their 11th year,⁶ who carried something or other at the Athenian festival of similar name, the *Ἀρρηφόρια*. The night before, that is on the vigil of the feast, the priestess of Athênê Polias gave

¹ See the *Ciris* put to Virgil's debit, line 463.

² Didot's *Frag. Hist. Græc.* iv, 288.

³ Of course Theophrastus may (but there is nothing to show it) have referred to the numerous Egyptian colossi—of Memnon and Rameses III at Thebes, at Abu-Simbel, Sebû'ah, Luxor, Karnak, Konosso ; and the colosso of Cypselus may have been gilt. We have some Egyptian colossi in the British Museum. ⁴ *Politics*, v, 8.

⁵ *Etymol. Mag.*

⁶ Paus. i, 27, 3.

two of these girls a *basket* or vessel, of which the contents were unknown. This they carried down into a cave, bringing up instead another equally mysterious. This ceremony was anciently explained as being in honour of **Ἐρση*, sister of PanDrosos and AgLauros, and K. O. Müller considered therefore that these girls carried *dew*, which is a meaning of *ἔρση*. But that I submit is most unsatisfying, if not deadly absurd. The other explanation is that *ἄρρη* means *ἄρρητά*, 'not to be mentioned, indicta, taboo'; but it is hard to get rid of the *-τά*. One thing seems quite clear: that they were carrying this hermetic *basket* in commemoration of the mysterious basket of EriChthonios, Athêné, PanDrosos, Hersé, and AgLauros; and it seems to me further that the title of these girls, *arrê-* or *ersê-* or *errêphoroi* may have meant neither more nor less than *basket-carriers*, simply and merely—a straight parallel to the *kistophoroi* above. (See too the name of Arriphê p. 146 *supra*.)

The word for a *wicker basket* had many forms; it was *ἄρι-χος* and *ἄρρι-κη* and *ἄρρι-κος* and *ἄρρι-χος* and *τ-αρρὸς* and *τ-αρρὸς* and even *ὑρρῖς* and *ὑρρῖσος*; if I may trust the dictionary of Schrevelius. Liddell and Scott and Mr. E. R. Wharton give the form *ὑρρῖσος*. The fact is that common utensil-names naturally get mouthed into various shapes in differing dialects and districts, just as the shapes and uses of the utensils themselves slightly differ. If there be anything in what I advance, then *ἄρρη-* and *ἔρρη-* were more archaic or dialect forms of *ἄρι-*, *ἄρρι-*, *ἄρρι-* and *ὑρρῖ-*; and *ἔρση* was similarly the equivalent of *ἄρρι-*; and the whole thing was nothing more than a very old fraud of a 'basket-trick.'¹

And further, the aspiration of **Ἐρση* need not, in view of *ὑρρῖσος*, *ὑρρῖς* and *ὑρρῖσος* above, imply any difference from *ἔρσηφόροι* unaspirated. Thus **Ἐρση*—which, for the matter of that, is also found as **Ἐρση*—need no longer mean dew (—and at least one of the two supposed dew-sisters Hersé and PanDrosos must be *de trop*—) but the sacred mystic *κίσση*.

If one now again reflect upon the undoubted fact that the girls did not know the contents of the baskets they carried to and fro, it is an irrefragable proof that the title of these same girls could not at the same time have declared those contents to them and all the world! What then was the use of K. O. Müller's guessing-out a revelation where, by the nature of the case, none could have been conveyed?

EriChThonios was the son of Hêphaistos and Atthis daughter of Kranaos (an auto-chthon), or else the abnormal result of an unsuccessful attempt by Hêphaistos upon the virgin person of Athênâ. She however desiring to bring up the infant, unknown to the rest of the gods, took the strange course of shutting it up in a

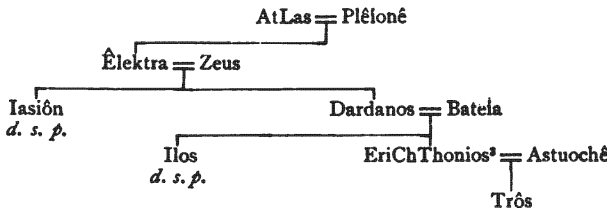
¹ Of course I am not saying what was *in* the basket. Two of the Fathers of the Church however compel me to mention the *φαλλός* of Dionusos, put into a *kisté* after his murder by his two brother Kabeiroi, carried into the land of the *Τυρρηνοὶ* or *Τυρσηνοὶ*, that is of the Tower-gods (or men), and there worshipped in a *basket* (Clemens Alexandrinus, *Exhortn.* 16, 19; Arnobius, *Adv. Nationes*, v. 19. See also p. 422 *infra*.) And this strangely enough further supports my remarks above about the *turris* (= *τύρρις*) being the *kisté* and *basket*.

κίστη, confiding it and the secret to PanDrosos daughter of Kekrops, and forbidding her to open the *basket*. But the curiosity of the two sisters of PanDrosos led them to peep inside, where they saw twined round the baby a serpent, which thereupon killed them both. Or, according to another account, the sacrilegious pair were struck mad by Athēna, and flung themselves down from the Akropolis. In any case we have here the dire punishment of prying into the κίστη μυστική of Dionusos (whom the serpent, on F. Lenormant's supposition, here indicates). See also the note on the preceding page.

The above legend is that given by Apollodoros,¹ but Homer (see also pp. 232, 348 *supra*) called the child EreChTheus, and said he was the son of the Earth by Hēphaistos, and that (like Kekrops) his legs were serpents.

The rest of Homer's version resembles that of Apollodoros, but the latter seems to explain the name EriChThonios to be an alias descriptive of the manner of EreChTheus his production. Ἐκείνη δὲ μυσσαχθείσα, ἐρίῳ ἀπομάξασα τὸν γόνον εἰς γῆν [Athēna] ἔρριψε. Φευγούσης δὲ αὐτῆς, καὶ τῆς γονῆς εἰς γῆν πεσοῦσης, Ἐριχθῶνιος γίνεται. (*Bibl.* iii, 14, 6, 5)²; leading us to suppose, though he points it not, that the name means "flung on the Earth." But looking at the number of other names in Eri- this etymology can hardly stand; and this method of production seems to be a doublet of the cryptic production of Ariōn by Poseidōn's striking the earth with his trident, in his contest with Athēna. (It also, of course, belongs to the union of heavens and earth as a sexual pair, see p. 88 *supra*.)

Another genealogy of EriChThonios was :³



[I think the equation EreChTheus = EriChThonios = adjectival form of EriChThōn, shows that, on a comparison with such words as PhaeThōn, the real word was Ἐρι-χ-θων, where θων was exchangeable with θεύς (= θεός) in Ἐρε-χ-θεύς. The word for Earth then = χ-θών. This of course encounters the difficulty of the Greek χθ being only an aspirate in other tongues, e.g. χθών = χώμ (an unencountered word) = humus ; χθές = Sanskrit hyas = heri ; χθαμαλός low = humilis, and so on.]

¹ *Bibl.* iii, 14, 6.

² The legend of the formation of AgDistis from the sleeping Zeus and the Earth (? Gê), preserved by Pausanias (vii, 18) as current at Pessinus, is a similar case.

³ Eustathius, ad Dion. 270 (citing Strabo and Arrianos).

Hermes seems to have been called Ἐπιούριος and Χθόνιος and ἘπιΧθόνιος, which Lenormant¹ calls "producer of wealth"; but that has to be fetched so far that one can scarcely see it; and Eriounios itself is a hard word. Zeus Chthonios was also a similar "producer of wealth";² and in fact it may be generally premised that F. Lenormant's mythology preoccupied itself with the agricultural money-grubbing idea; and so every possible god was a Hodge or a hobereau with him. Of course I anticipate what the reader might here turn round and say to myself; but Lenormant had no glimmer of cosmic speculation in his eye. He said elsewhere³ that χθών expresses especially the ground and its depths, and then that, as one of the forms of the deified Earth, DêMêtêr was the goddess to whom par excellence belonged the epithet χθονία, she was even ChThonia alone. But surely this is a mythic conception not quite so grovelling as the mere 'ground.' Then he identifies her with Gê ChThonia, but still sticks to the idea of "the fecund soil of the humus or germ of vegetation"—the market-gardener's view in fact. Then her empire extends to what is underneath that ground, that soil—à ce qui est au-dessous de ce sol—to the sombre region where dwell the shades of the dead whose remains have been confided to the Earth. (Here he begs the burial question.) She, DêMêtêr, personifies the bowels of the Earth as well as the cultivable soil which the plough opens (as if all men had been originally mere agricultural labourers, serfs adscripti glebae). She is καταχθόνιος as well as χθονία, and this last qualification tended more and more towards an infernal sense. Here of course is where the Cosmic should have come in, but Lenormant has no notion deeper than the inside of the Earth, a hole in the ground. Kata here means 'down from,' and kata-ChThôn thus means beneath the Earth in the cosmic sense, down where the stars and moon and sun go when they set, the infernal southern hemisphere.⁴ That is where Zeus KataChThonios belonged.

Lucian—but he was a quiz—did indeed say that EriChThonios "came out of the ground like a vegetable";⁵ but this would mean that he was autoChthonous, a "first-man;" unless indeed it also include the idea of the Tree. EriChThô was a name for a Thessalian she-magician, and also a Fury.

EriChThonios (or EreChTheus?) reigned 50 years (a chronic cycle?). He also established the festival of the Horaia, of the Hours who were the gatekeepers of the heavens, another indubitably cosmic note. He invented cars, or else added wheels to the previous sledge. This makes him a universe wheel-god, like the similarly-inventive Chinese Hwang Ti, whom we shall have in "The Wheel." He was rapt into the heavens as Ἡνίοχος, Auriga the charioteer, the driver of the heavens-chariot; which idea of

¹ Dar. and Saglio's *Dict.* 1052. ² Lenormant, again, *ibid.* 632. ³ *Ibid.* 1046.

⁴ I believe it was Dr. Warren, the President of Boston University, Mass., who first worked out, or at all events fully elaborated this theory for us moderns, in his works on cosmic mythology. See his *Paradise Found*, Appx. sec. vi.

⁵ *Philops.* 3.

driving (—he was also said to have invented four-in-hands—) we have had in the name of *AgLauros* (p. 344), one of the transgressing sisters who were his nurse-maids. The chariot is also in the similar (what shall I call it?) of the assumption of *EliJah*,¹ a name which includes the two god-names Êl and Yah. The likeness of name and fate, too, between *Enoch*² and Êniochos is striking. "Enoch walked (went or proceeded) with the Elohîm (= the Eloahs?) and he was-not any more, for the Elohîm had taken him." (*Genesis v, 22, 24*); and "'Ενὼχ was translated, that he should not see death; and he was not found, because God (Θεὸς) translated him" (*Hebrews xi, 5*).

Can 'Επι- be = *Eli*.? If so, much would be plain-sailing. *Enoch* joining the Êls would be merely one of the endless cases of turning into a stone-god (see "Axis-Myths" Sec. 9 *supra*): *EliChThonios* would be a stone-axis (symbol) god; for he is also = 'Ηνίοχος; and his equalisation with *ErechTheus* gives a parallel to 'Ενὼχ joining Θεὸς. If that be so, one can perhaps see the way to giving 'Επεχ- the sense of erectus, rectus (root *rak* to stretch-out, make-straight) as on p. 230 *supra*, and *ErechTheus* would be a pillar-stone god.

To return for a little to the *serpents*. On an amphora in the British Museum (cat. E, 418) two serpents are seen issuing, one on each side, from under the basket-coffer of *EriChThonios*. This recalls the incident of the infant *HêraKlês* strangling the brace of snakes sent to his cradle by *Hêra* to destroy him. *F. Lenormant*³ considered the serpent in the ritualistic kistê of *Dionusos* as a symbol and image of the god himself; and he added that some accounts represent the infant *Dionusos* as brought up in a coffer, but he is never given the kistê for cradle, while it was in a basket of this last form that *Athênê* shut up the child *EriChThonios ut mysteria*.⁴ See however what has been said above p. 410 as to basket = crib or cradle. In a frequent antique terra-cotta bas-relief a *Satyr* and a *Menad* dance holding the infant *Dionusos* in a crib. See the subject reproduced in *Saglio's Dictionnaire*, i, 239,⁵ and note once again *O'Curry's* remark on p. 410 *supra*, and see

¹ ii *Kings* ii, 11.

² The *Vulgate* of Hieronymus (St. Jerome) gave *Henoch*; *F. Lenormant* transcribed it as 'Hanoch (*ch* = English *sh* ?); and *Bishop Hellmuth* gives *Chanokh*.

³ In *Saglio* i, 598 (*Bacchus*).

⁴ *Ibid.* 1207.

⁵ From *Winckelmann, Mon. ind.* 53.

out that the Athenian has a companion Purrakos, a name which corresponds to the hill Purraia in the plain of Dôtion in Thessaly (Magnesia).

ErusiChThôn cut down the tree of DêMêtêr (see p. 299 *supra*), and devoured his own limbs. Now if we take these to be both figures for the separation of heavens and Earth by the destruction of the axis-tree and the removal of the legs of an Atlas axis-god, we are at once turned back to the Polynesian legend and its explanation on p. 88 *supra*, which again redirects us to the severance of the φαλλὸς of Dionusos (p. 416), which last then becomes merely another variant of the endless cosmic mutilations, which Mr. Lang has suggested (p. 88) belong to the mythic sundering of the heavens-father and the Earth-mother. And I think that if the reader who has been attentively following me will reflect upon these facts he will see that we are here at an important juncture of our arguments. So I shall ask him also to turn back to pp. 67 and 38, where the Japanese version is touched upon.

But there is yet another genealogy of ErusiChThôn which I cannot find that Lenormant had in sight. Athenæus (x, 416) recorded that Hellanikos stated that ErusiChThôn, son of Murmidôn, was called Aithôn because he was an insatiable glutton, *οτι ἦν ἀπληστος βορᾶς Αἰθῶνα κληθῆναι*.¹ Lenormant reports the legend that DêMêtêr struck him with a "fierce and unassuagable hunger, *αἰθῶν, βούβρωστις, βούπεινα*."² It must be left to a stronger than I to say whether Αἰθῶν be not *here* a proper name. It was (as Æthon) the name of a horse harnessed to the chariots of Phœbus (Ovid's *Met.* ii, 153), of Pallas (*Æneid*, xi, 89), of Aurora (Servius on *Æn.* xi, 89), and of Pluton (Claudianus, *Rapt. Proserp.* i, 284). One of the genealogies made Aithôn (or Αἰθῶν ?) the father of Ixiôn.³ Aithôn is an odd word, which meant dark and blazing, besides impetuous; aithos was black and fiery; aithô was to blaze. When we remember the various phases of the heavens, and that aithêr is the sky, I think one might advance that AiThôn could in reality be the heavens-god, or the everlasting god (*αἰεὶ, αἰών*).

An important genealogical point is that the crime and punishment of ErusiChThôn are also attributed by some accounts⁴ to his father TriOps, TriOpês, or Zeus TriOpas, whom Hyginus⁵ made into the constellation Ophiouchos, put there by DêMêtêr; but the gods in ὄψ and ὠψ will claim attention under the head of "The Eye of Heaven."

Everything thus seems to point to the conclusion that Erisi-(or Erusi-)χ-Θῶν, alias AiΘῶν, the brother of AgLauros, Hersê, and PanDrosos, is the same as Eri-χ-Θόνιος (the adjectival form of Eri-

¹ Hellanikos, *frag.* 17 (Didot, i, 48).

² Saglio, 1039.

³ Schol. Apollon. (iii, 62).

⁴ Schol. on *Theorrit.* xvii, 69.

⁵ *P. Astron.* ii, 14.

χ-Θών), the infant entrusted to their care, who is also identical with Ere-χ-Θεύς, which god is the same as Zeus TriOpas.

THE CHRISTMAS BOX. It seems as if some sort of a case could be made out for connecting the Christmas *Box* with the holy kist. Take, for example, the following instances of carrying about boxes and such, in England.

That useful compilation *British Popular Customs*¹ states: There is a custom, now nearly obsolete, of bearing the *vessel* at Christmas. This consisted of a *box* containing two dolls, decorated with ribbons, and surrounded by flowers and apples. The *box* had usually a glass lid, and was covered over by a white napkin, and carried from door to door on the arms of a woman. On the top of, or in, the *box*, was placed a china basin; and on reaching a house, the *box* was uncovered, and a carol sung. [It is then suggested that "vessel" = wassail. The dolls represented Virgin and Child; and the carol was the "Seven Joys of the Virgin."] In Yorkshire formerly the *box* was surrounded with evergreens and flowers, and at the houses to which it was brought a leaf or flower was taken, and saved up as a cure for toothache. There was only one image in this *box*, the Child.²

This "*Vessel*"-box was clearly the "*Wesley*"-box, containing two dolls, carried about at Aberford near Leeds.³ At Leeds itself it became a "*Wesley-bob*," which, veiled in a cloth, was borne from house to house by children. When it was uncovered, a ditty was sung. The word wassail remained almost intact at Huddersfield, where a "*wessel-bob*" was carried.

Here, of course, we have a genuine English (or rather Yorkshire) form of the Christmas-tree, which, as stated above, p. 334, has come into fashion from Germany since Queen Victoria's marriage; "previous to which time it was almost unknown in this country," as the *Book of Days* (ii, 787) very properly points out.

In Cheshire the poor went from farm to farm a-Thomasin' on the 21st of December, and took with them a bag or *can* in which corn, meal, flour, were given them.⁴

It seems clear here that the gifts were *to* the *box* and *for* a

¹ By Rev. T. F. T. Dyer, 1876, pp. 464, 484, 441, citing authorities which I here repeat.

² *Journal Arch. Soc.* viii, 38 (1853); *Bk. of Days*, ii, 725 (1864) Brand, i, 454.

³ *Notes and Queries* (3rd series) vi, 494, xi, 144.

⁴ *Journal, Arch. Soc.* v, 253 (1850).

wassail or holy feast and orgie. Then the gift itself came to be called a Christmas-box. The box also clearly held the Child, with or without the virgin-mother; and thus the offerings were to the Child. And here I should desire to refer to François Lenormant's *Origines* (i, 258), where he deals with the Grecian women's night orgie on the mountains at the winter solstice, waking with their shouts the new-born Dionusos, lying in the mystic basket which served for his cradle.¹ See also, again, the dancing of the Menads and Satyrs with the infant in a basket-cradle mentioned at p. 419 *supra*. It was in the beginning of our 4th century, adds Lenormant, that the birth of Christ was put by the Church to the 25th of December.²

¹ Plutarch, *De Is. et Osir.* 35.

² See also Gaidoz, *Symbolisme de la Roue*, 15; Mémain, *Temps Évangéliques*, 97.

4.—The North.

Out of the North cometh golden splendour :
 Ēlôah hath upon him terrible Majesty.¹
 He stretcheth-out the North over empty space
 and hangeth the Earth upon nothing.

(*Job xxxvii, 22 ; xxvi, 7.*)

THESE verses are a clear identification of the supreme stone-god Ēlôah (see pp. 116, 196 *supra*), with the North. The Greeks prayed to the North; so did Roman worshippers, for the statues of their gods had their backs to the North,² where Varro expressly put the seat of the gods: a deorum sede cum in Meridiem spectes, ad sinistram sunt partes mundi exorientes, ad dexteram occidentes. Servius also called the North the domicilium Jovis.³ The Greek augurs faced the N, while the Roman placed themselves in the N, so as to look S, like their gods. A priest in such a position would face the worshippers; and "there are ancient churches in Rome where the disposition of the altar causes the celebrant to look the people in the face in saying mass."⁴

The ancient Hindû diviners faced N; so does the Hawaiian medicine-man or Kilo-kilo, when observing the heavens or the flight of birds, for omens.⁵ (But this is in the Southern hemisphere.) In the *Bhâgavata-purâna* (i, 9, 17), the King Bhagavat sits down full of stedfastness and meditation with his face turned towards the N.

According to the *Kâlikâ-purâna*, "the side sacred to Kuvera (north) is the most gratifying to Śiva; therefore, seated with the face directed to that side should Chandikâ (*i.e.* Śiva) be always worshipped." When people sit to repeat their sandhyâ (sunrise noon, and sunset) prayers, they turn towards the North if they be Śaktas, that is worshippers of Śiva's consort. The followers of Ganeśa, the son of Śiva, also turn to the North.⁶

¹ Or 'is terrible of glory,': אֱלֹהֵי נִרְאָה הַדָּוָר

² Dacier's Horace, iii, 339.

⁴ Montpellier *Catéchisme*, iii, 162.

⁵ Fornander's *Polynesian Race*, i, 240.

⁶ Rajendralala Mitra's *Indo-Aryans* (1881), i, 72, 73.

³ On *Æneid* ii, 693.

In the remotely archaic ritual for the Hindû cow-sacrifice, the priest stood up facing the North, and covering his face with a cloth, repeated a mantra offering any blood which had been spilt on the ground to the serpents to whom it belonged. This seems to refer to the 'uræus' serpent or ārāret, found with the central winged sphere in Egypt¹ (see Frontispiece).

In the trial of the Jubraj of Manipur for the killing of Messrs. Quinton and Grimwood on 24th March 1891, the ninth witness was Sagonsenka Dana Singh, who stated (on 4th June) that he was an executioner by profession. He executed four officers and one bugler. He faced the North while executing them. The victims faced the West; they were standing.² In this mode of execution we must discern a human sacrifice, for the victims were brought for beheading before the two "dragons" which were the chief idols of Manipur. The sacrificing executioner (-priest) faced the Northern place of the heavens-god.

In ii Kings xvi, 14 the blood is, according to the only comprehensible text, applied by Ahaz to the Northern flank of the Altar.³

The following texts in the *Satapatha-brāhmana* refer to the sacredness of the North; but it is obvious that when that book, as we now have it, went through its latest revision or modernisation, much of the pristine meaning of the North had been long wholly lost.

In the N the sacrificer raises the Agnīdhra shed (ii, p. 147). He spreads the cloth with the fringe towards the N (355); towards the E or N (66). He lays the lower churning-stick with the top to the N (91, 309). He lays the yoke-pin from S to N, and draws the W outline (117), which is a reminder of the augur's laying-out of his templum, *infra*. Thus indeed his work attains completion towards the N (177).

He steps out towards the N, with a slight turn to the E—prāñ ivodañ = uttarapūrvārdham (8); They walk northwards out of the sacrificial ground (233). They lead the soma-cow northwards round (58); when they lead the victims northwards they lead Agni's first (222).

The sacrifice requires a northern attendance (102). In the N (or upwards) shall this sacred work of ours be accomplished (365); We will then enter on the sacrifice on the N side, in a place free from danger and injury [This is eight times repeated, as in a litany.] (433).

The adhvaryu and sacrificer sit N, looking towards the S (238). The Aswins became the adhvaryu priests, who are the heads of the sacrifice (239 276); the adhvaryu makes libations on the N side of the fire (316).

He first sprinkles the high-altar in front, standing facing the N (122). Having gone round to the front, he sits down facing the N, and anoints the stake (170); thereupon he heats the navel-fat (see p. 377 *supra*) while standing

¹ Rajendralala Mitra's *Indo-Aryans*, i, 366.

² *Bombay Gazette Budget*, 12th June 1891, p. 5.

³ *Relig. of Semites*, 467

on the N side (195) ; therewith he offers on the N part of the fire (367) ; he offers on the N part of the fire for that is the region of that god Agni (352).












Let him deposit the Graha (soma-cup, Graal?) on the N (uttara) part of the mound, because there is not any higher (uttara) graha than this. Let him then lay-down the soma-pressing-stone beside the graha, with the face towards the N (256).

[*The Graha.* The graha vessel or cup is described as resembling a mortar in shape. It is also explained as a small saucer-cup of clay, to put over the cavity of the soma-vessel (pâtra) and so cover the precious intoxicating soma-juice, the sacrificial wine of these archaic Indian sacrifices. The pâtra is said to be "a vessel which resembles a large wooden jar," but has only a very slight cavity (on the top) into which the soma-juice is poured. (Note that chalice and *paten* would seem here to have changed names.) Graha and pâtra are as inseparable as cup and saucer are ; and were perhaps the original of our 'cup-and-saucer.' Graha also means a cupful of the soma. Again, there is both a pâtra (cup) and a sthâli (bowl). Dr. Eggeling¹ gives all this doubtfully from Haug² ; and doubtable it justly is, in its making the Graha into the mere saucer.

Graha, however, primarily seems to have meant 'seizing' or the 'seizer' ; thus "we take the cups" = we grah the grahas," and it ought to be cognate with grasp (grap)? The planets are also grahas because of their grasp on the destinies of men ; so is also the power that lays-hold of sun or moon in an eclipse ; so are the evil spirits of demoniacs and of the sick.

Many mysteries are asserted about the Graha (cup) in the fifth *Brâhmana* of the Cow-Walk (Gavâm-ayana).³ The Graha is the Word, it is the Name, it is Food, and the soma (its contents) is also Food. The Kânva text of the same says the Graha is the Breath, the graha of breath (Life?) is food, the graha of food is water, the graha of water is Agni, the graha of Agni (fire) is Breath, again.

Here is a mort of mystery sufficient to usher in the mysteriousness of the *Graal*, of which I suggest the Graha to have been the true original. See also p. 231 *supra*.]

That the Egyptian also put his back to the N, is proved by äb  being left, and äbti  and  and  and  and  being East.  by itself is also the sign of the East. Besides,  which indicates the N, is also ha, behind. Right, unami  and  has for its initial the glyph  which designates the West.

In the 13th century the Tartars pitched their tents or huts with

¹ *Sat.-brâhm.* ii, 259.

² *Ait.-brâhm.* 118.

³ *Sat.-brâhm.* ii, 432.

the doors to the South and the bed of the master at the North side, so that sitting upon it he faced South. They also sprinkled of their drink to the North, in behalf of the dead. So reported Willielmus de Rubriquis, envoy of St. Louis of France to the Tartars, in 1253. He also wrote that the idolaters whom he calls "Iugures" worshipped towards the North, clapping their hands together, and prostrating themselves on their knees upon the earth, holding their foreheads in their hands. The doors of their temples also opened to the South, contrary to the custom of the Saracens. From their bells, big gilt idols, shaven heads, saffron garments, beads, and formula of "Ou mam Hactani" (Om mani padme hûm?) these Iugures appear to have been Buddhists.¹

The Chinese North is the point "over which the Polestar stands," while the three other points are referred to the sun: E, where he rises, S, where he rests, and W, where he sets.² The Emperor when officiating at the round altar of Heaven faces the N,³ and the Taoists turn towards the same point when addressing the first person of their trinity,⁴ just as the pagan Germans did when praying and sacrificing.⁵ The round altar of Heaven, T'ien, stands at the N of the Northern round temple at Peking.⁶ In divining by the tortoiseshell, the Emperor faced N, while the divining priest holding the shell faced S, that is faced the Emperor.⁷ Though the place of honour occupied by the head of every Chinese family is now in the E, which may be the fruit of a later sun-worship, the Emperor and every mandarin has his throne or judgement-seat in the N,⁸ that is he faces S; taking in fact the position of the Judge of Heaven, see under "The Polestar" *infra*. This looking S seems to be well confirmed even as late as 1618 by the *Lo-king kiaï* (Astrological compass described) which states that "heaven is represented by the 28 stellar divisions; it continuously turns to the right."⁹ This would only be true to an observer facing S.

The Eastern and Western walls of Peking, built under the second of the Ming Emperors (circa 1400) are directed 2° 30' to the E of S (and therefore to the W of N). Gaubil thought this

¹ Voyage of W. de Rubriquis, chaps. 3, 26, 27 (in Hakluyt).

² Mayers, *Chi. Reader's Manual*, p. 306.

³ Dr. Warren's *Paradise Found*, 216.

⁴ Edkins, *Relig. in China* (2nd ed.) 151.

⁵ Grimm, *Deutsche Myth.* 778.

⁶ W. Simpson's *Meeting the Sun*, 183.

⁷ Dr. Legge's *Li Ki*, ii, 233.

⁸ Giles, *Historic China*, 393.

⁹ Ed. Biot, in *Comptes rendus, Acad. des Sciences* (1844) xix, 827.

was due to the variation of the compass,¹ which is normally 2° to 2° 30' in China, and rarely more than 4° 30'.² From the end of the 17th century down to our days, wrote Ed. Biot³ the declination of the compass has remained *nil* or very minute in China. In the *Lo-king kiaï* (see p. 98) published in 1618 the declination of the needle was indicated as being only 1°. Amyot said⁴ that the Chinese in fixing their sundials with a compass allowed 2° for W declination. That the compass-wagons (see p. 98 *supra*) were used for fixing the aspect of buildings is proved by the *Cyclopedia Santsai t'u hwuy* (1609) which says that in the period yanyow (1314 to 1320) the situation of the Yao-mu-ngan monastery was so determined.⁵ The *Tseng ting Tsing wen kian* (Great Mirror of Manchu and Chinese tongues—vii, 57) as cited by Klaproth (p. 109) says that “when a house is to be built, the diviners use the astrological compass (which is a wooden instrument made like a mirror, that is like a round plate) to determine whether the spot is luckily situated.” This is fengshui, and luckily must be read holily, but is also clearly connected with the points of the compass.

Mr. W. G. Aston, C.M.G., who possesses such an intimate knowledge of Japan and Corea, and of the languages of both countries, informs me that both the Mikado of Japan and the King of Corea place themselves in the North when holding a court; while the palaces of both Kioto and of Souï lie to the North of those cities, and their chief gates open to the South. The main entrance to the castle of Tokio (Yedo) is also in the South. At the promulgation of the decree creating a Japanese parliament, on 11th February 1889, the Mikado's “throne faced the South.”⁶ The temple of the Japanese thunder-god faces N, although the shrine of his symbol, the Sword, faces East.

“Send round the glass to the South, from the left to the right hand. All things should front the South.”⁷ This is just the Chinaman's taking his position at the N.

But we must now discuss in some detail the aspecting of religious buildings.

¹ *Descrip. de Peking*, Paris 1763, p. 8.

² Amiot in *Mém. concernant les Chinois*, ix, 2; x, 142.

³ *Comptes rendus, Acad. des Sciences* (1844) xix, 823.

⁴ *Mém. des Miss.* iv, 2.

⁵ Klaproth, *La Boussole*, 93.

⁶ *Daily News*, 22nd March 1889.

⁷ Lady Wilde's *Ancient Cures*, &c. 1890, p. 251.

THE AUGUR'S TEMPLUM. One of the oldest, most permanent, indubitable connexions of the North with the Divinity is assuredly that still subsisting clearly in Roman classical times in the *templum* of the augurs. And there need be no doubt that the position of that *templum* has descended to us in Christian churches, and in the Northern position of their celebrating ministers, which still gives rise in England to ecclesiastical litigation.

The initial essential point to posit and bear in mind is that the *templum* being for sighting and observing celestial meteorological phenomena and the venue and flight of the birds of the heavens (see "Divine Birds" in Vol. II), it was by virtue of necessity a dividing-off of the whole heavens; the *templum* was thus originally celestial. So did Varro say that *templum* originally applied to the whole extent of the heavens. Bene autem universus mundus Dei *templum* vocatur, wrote Macrobius¹; and that meaning is still familiar to ourselves in devotional poesy.

The old derivation of *templum* from *τέμνειν*, to cut, which would thus refer it merely to 'the dividing-off' of the heavens by the augur, is most unsatisfactory. I make from Mr. E. R. Wharton's *Etyma Latina*, the following extracts:

tēmō pole: = *tex-mō fr. *texō* shaped. Cf. Anglosaxon thisle pole.

temperō qualify (English tamper): fix the limits of. Lithuanian *tempti* stretch.

templum open space: expanse. Cf. *ex-templō* on the spot.


tempora temples of the head: spaces.

tempus time: extension (see *temperō*).

Note here the connexion of *tempus*, *tempora*, *templum*, *tempti*; and the idea of stretching, extension (in both space and time). *Templum* seems to me to be simply the wide expanse of the heavens.


It would almost seem that the true origin of the word *templum* has been just missed by merely, as it were, taking the wrong turning. *Tempus* (time, extension, space) seems to me to be the nearest word; the *tempora* of the head are 'spaces'; *tempero* = fix limits (Lithuanian *tempti* stretch); and I suggest (it cannot be for the first time) that *tēmō* contains the real origin of all these words, which have a time (temporal) and a space and a heavens meaning. For *temo* is a pole, and we know that *πόλος* was not alone the pole or axis of the universe, but was also the revolving heavens, that is space itself. The analogous extension of the meaning of *temo* from pole (or axis) I obtain by citing its ancient meaning as the constellation of the Great Bear, which was quoted

¹ *Sonn. Scip.* i, 14.

in Varro¹ from Ennius. The word reappears as the French *timon*, and I suppose one is free to wonder whether *timeo* may not have a similar heavenly origin. I direct attention also to the Egyptian *temet* to join (at p. 460 *infra*), and *temt* *temtu* total,  which are clearly celestial words.

These considerations would lead one to attach great importance to the *augural* verb *contemplor*, which referred to the tracing of the celestial as well as the terrestrial space for studying the will of heaven, and also to the ancient meaning of *templum* in Festus (*Contemplari*) as a place from which all parts could be seen: *loco ex quo omnis pars videri potest*.

The Etruscans seem to have given the better part of their religious time to ascertaining the will of the gods, that is to divination, rather than to prayer. In their auguries the *templum* was a determinate space of the heavens, which the augurs observed. The Roman augurs, as has been already stated, p. 425, placed themselves in the North,² so as to look South, like their gods. In Plutarch's *Numa*³ the chief of the augurs covered Numa's head, and turned his face towards the South. The Roman augur, thus facing South, first drew with his *lituus* or crooked rod—which was as like as need be (see p. 56 *supra*) to a Roman bishop's 'crozier' of to-day—a meridian, the *cardo*, from N to S.

The unmistakable "lituus"-crook here given is held, left, by a four-handed MahâDêva in Moor's *Hindû Pantheon* (plate 46). Attention is directed to the triple emblem on it, which is the fleur-de-lis. The Roman *lituus*, which is taken from Guhl and Koner, was held in the right hand, and was a curved rod without a knot  (Dextra manu baculum sine nodo aduncum tenens, quem lituum appellerunt. Livy, i, 18). Romulus created three augurs and gave them the *lituus* to mark their dignity. He is represented on an ancient gem as an Arvalian brother, holding the *lituus*. Here we have the pedigree of the crozier. (There was also a Roman cavalry bugle of similar curvature and same name, with which the Indian conch-shell might be compared.) *Lituus* is said to be an Etruscan word.

It is this *Cardo*, so drawn by the augur, that gives us the origin of our 'cardinal' points; the four winds blow from the four

¹ *L.L.* vii, 4, 94. See also Statius *Theb.* i, 370, 692; Cicero *De Nat. deor.* ii, 42; Ovid, *Met.* x, 447.

² M. A. Bouché-Leclercq's statements in Daremberg and Saglio's *Dict.* vol. i (especially note 127 on p. 554) as to "later" and differing practices are inconclusive.

³ Clough's, 136.

cardines (Quintil. *Inst.* xii, 10, 67). And here the reader must be reminded that, the heavens being divided by this *cardo*, all that lay-round to one side of it, *from N to S*, was the E, while the W similarly embraced the other half-circle and semi-hemisphere. The *cardo caeli* or *mundi* was also the North Pole. Mount Taurus was called the *cardo* for a similar reason (see "The Mountain" in Vol. II). Our Earth was a *cardo*, as the centre of the Universe (Pliny ii, 64, 64 ; 9, 6). The *cardo masculus* was the kingpost of a roof (see p. 226 *supra*). The latest etymology for *cardo*, which allies it with *καρδία*¹ is clearly the correct one; and the OldSlavish *srēda*, middle, is directly in point here. It is thus evident that the meaning 'hinge' of a door for *cardo* must be quite secondary, even though we take the 'hinge' or socket or pivot to be that of the Axis in the North Pole.

The archaic Latin goddess Cardea (see p. 160 *supra*) must here of course be connected with the *Cardo*. That was why she was the *Dea Cardinis*, and not because she was (save in the sense just hinted) the goddess of hinges. She was indeed the goddess of the socket in which the Universe turned on its Axis, and subsequently must have fallen to the creaking door; where she became a sort of concierge. She was also, in her primeval state, the beloved of Janus (p. 323 *supra*), who gave her her potency and the sacred Whitethorn which banishes unluck from the threshold touched with it. Her festival was near Midsummer (Calends of June) and Beans were then eaten with pork (of a sacrificed sow). Thence were these calends (1st June) called *calendae fabariae*,² and thence (or by a parallel descent) our 'beanfeasts.' Here once again we connect the Bean with the Pole, and are again reminded of Jack and the Beanstalk (p. 295).

The augur, having drawn the *cardo*, next drew another line crossing it at right-angles from E to W, that is from his left-hand to his right-hand quarter. This line was the *decumanus*, unsatisfactorily said to be from the Etruscan cypher for ten, which, like the Chinese and Japanese of to-day, was a +. The centre, where stood the augur, was the *decus*, whence of course *decumanus* really comes;

[and this it must be which gave the *κατ' ἐξοχήν* meaning to *decus*: a subject which, as well as the + for ten, would bear threshing out, but not on this occasion.]

The S half of the heavens so lined off was the *pars antica* or front portion; the other half was the *pars postica* or portion behind the augur.

¹ Mr. E. R. Wharton's *Etyma Latina*, pp. 15, 23.

² Macrobian *Saturni*. i, 12.

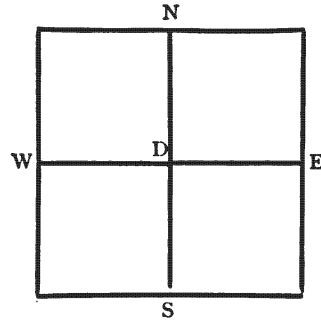
D = Decus or decus-sis.

N S = Cardo.

E W = Decu-manus.

∴ E = left hand ; W = right hand.

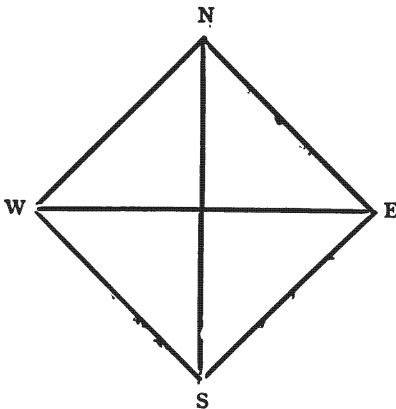
[at D was the augur's *tabernacle* or tent.]



AN AUGUR'S TEMPLUM.

We learn from an excellent authority on such a subject, from the augur Cicero,¹ that the Romans only had *four* divisions to their heavens-templum, while the Etruscan *sixteen* (as I should have stated at p. 182) was got by bisecting and rebisecting the four angles : Caelum in xvi partes diviserunt Etrusci ; facile id quidem fuit quattuor quas nos habemus duplicare, post idem iterum facere.

Martianus Capella confirms what Varro tells (p. 430 *supra*) and gives us besides the deities belonging to the 16 (4 × 4) Etruscan divisions of the templum ; and it is obvious that if the N celestial pole was thus taken for the holiest point of departure, the line from E to W which cut the meridian at right-angles should have been the great circle of the equator.



The Umbrian temple, according to Kirchhoff² and Bréal³ was practically the same as the Roman, in as far as its dividing-off of the heavens was concerned, but its earthly boundaries were drawn so as to present external angles, and not sides, towards the cardinal points—if we may draw the conclusion that the angles were pointed as lettered in this figure.


Cicero, augur that he was, only made a mere mention (*De Div.* i, 42) of the Umbrian augurs ; but the highly important bronze tables of Iguvium (now Gubbio) have preserved us some fragments of this ritual from a date which is

¹ *De Div.* ii, 18.

² *Die umbrischen Sprachdenkmäler*, p. 102.

³ *Les Tables Eugubines*, p. 52.

widely put at between 400 and 200 B.C. But the whole thing was then manifestly archaic and decayed, as may be clearly seen from an attentive perusal of M. Michel Bréal's long and tentative study of the Tables.

The great interest of this Umbrian practice is that it not alone gives us a practical recognition of the Egyptian title of the Four Cardinal powers, the "lords of the kebs (= angles) of the heavens  p. 161 *supra*, but it must also be viewed as a (not identical but only) similar case to the posing of Babylonian temples, as we shall see later, at p. 444. This Umbrian ritual seems also to supply a clue to the strange proceeding in Gallican church-consecration, upon which we shall come immediately.

[Indeed the boundary of the augur's templum seems to have been sometimes drawn in a circle (Gühl and Koner, ii, 410), whence, and originally from the roundness of the heavens, the magician's circle and, perhaps directly, round churches. See also p. 280 *supra*.]

H. Nissen in his researches (*Das Templum*, Berlin, 1869) seems to show that the later Roman temples were not always East-ed towards the selfsame point of the East. And it would appear that a practice grew up, under the influence of Sun-Worship, of facing the temple towards the actual rising-point of the sun on its foundation-day. This day of course became later the day of the saint to whom the church is dedicated. That this would admit of great latitude is evident, for the northern and southern limits of sunrise at Rome are "some 65° apart." This even gave rise geographically or nautically to an odd system of terminology, which may be often encountered in old books. For example Vertot describing Cos said¹: "cette île a celle de Rhodes à l'orient d'hyver," which meant the direction in which the sun set in winter, as viewed from Cos. Nissen thinks the Romans only very rarely laid their temples according to the archaic Etruscan N and S mode. See also p. 442 *infra*.

The sacred significance of this *wide* East, as defined on p. 432 *supra*, lay in the rising of all heavenly objects therein, and not the sun only. "For the E is the quarter of the gods, and from the E westwards the gods approach men."²

All the Roman practices were, according to Hyginus, taken from the lore of the Etruscan haruspices as to the dwelling of their gods, which (as already seen) was in the Northern portion of the heavens, *because of its immobility*; from the polar region they watched over the earth. The S thus faced their abode, the W was to their right hand, and the E to their left. As all the heavenly bodies come in at the E, it was the good quarter of the Etruscans, while the W, where they disappeared, was of evil augury. Right is here wrong and evil, it will be remarked; and left is its opposite.

¹ *Hist. des chev. de S. Jean*, 1778, ii, 77.

² Dr. Eggeling's *Satafatha-brâhmana*, ii, 3, 165.

Any sign in the N half was greatly more significant than if it occurred in the S. The N-E, the nearest on the good side to the dwelling of the gods—of which region the stars never set—was the most favourable quarter of the augur's templum, and the S-W, where the stars are always "down among the dead men," was the most inauspicious. These are my glosses, for the reason given by Servius¹ as to the left-North: quoniam altiora et viciniora Domicilio Jovis, is only half a good one. It forgets the N-W.

In the *Satapatha-brâhmana*² the Hindû sacrificer "stepped out towards the N, with a slight turn to the E: prân ivodañ = uttarapûrvârdham;" and in digging the hole for the sacrificial post, he strewed the sacred barhis-grass "both eastward-pointed and northward-pointed."

To show what had been irrecoverably lost, the N-E quarter belonged to the *opertanei* or hidden gods, with the lares, penates, favores, consentes (who were also called complices, and recall the epithets of the Zoroastrian Ameshaspentas who, under "The Number Seven" are sought to be identified with the stars of Ursa Major). But these last three terms seem also to be mere adjectival epithets of classes of omens, and not substantive names of gods.

The augur's tracing having been done (as above) on the heavens by waving his lituus in the air (making "the sign of the cross" with it, in fact, just as is done in giving a sacerdotal blessing to this day), the tracing of a cross was next done more permanently with the same divining-rod on the ground, and was limited by a square or *πλινθίον*, which enclosed and formed the visible *templum*, of which the sides were also called *cardines* and *decumanes*. The augur then pronounced the *verba concepta* for the in-augur-ation³ of the templum, some at least of which words have been preserved for us by Varro.

The passages of the ancient augur's Latin 'mumpsimus' gibberish in Varro (*L.L.* vii, 8) seem from his commentary—but he knew little about them—to denote the marking of a ground-templum among trees (In hoc templo faciundo arbores constitui fines apparet), which may have been just the keremet of the Finns, see pp. 315, 316 *supra*. The puzzling augur's (Sabine) *tesca* also seem from these passages to have been all that was not templum, the forest-primeval roundabout, in fact, with its rocks and other barren places (see also Festus, s.v. *Tesca*). Note that the templum and the *tesca* being thus conterminous explains much.

A fence of boards, or even a textile screen, was next employed to mark the boundary of the templum, which was then a *locus septus*; but the uttered words alone were sufficient, and then it

¹ On *Aeneid*, ii, 693.

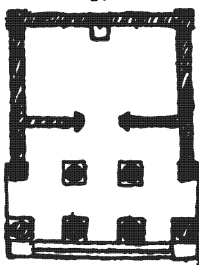
² Dr. Eggeling's, ii, 8, 169, 139.

³ See p. 440 *infra*.

was a locus effatus merely. But thus consecrated it was inviolable ; none dare cross its holy boundaries, none could enter it or go out from it but by its door.

The difficulties of sighting birds in flight—especially when the birds would not come—seems at length to have led the Etruscans to artificially induce these tokens from the gods by liberating captured birds from the terrestrial templum-enclosure, and then observing their comportment in the air ; and the pious practice of buying doves and so on in the temples, to let them loose, must have thus originated. These difficulties indeed had led to the total abandonment of the observation of wild birds in Cicero's augural time.¹ The ground-templum was even put to the use of observing the ways of small animals and reptiles, at large therein ; but this too had gone out in Cicero's time,² and all these frauds had dwindled down to idiotically watching the feeding of chickens.³ Migration too would have played hell, or heaven, with the omens of wild birds, according to the season of the year.

To K. O. Müller⁴ we perhaps first owed the clearest generalisation from the augur's templum to the religious edifices that succeeded it. Thence they took the form of an oblong square, which was that of the great temple of the Capitol at the foundation, in-augur-ation, of which the Etruscan haruspices presided. Thus the door of the first, the Etruscan, temple-building faced the South, because the deity's place (as above seen) was at the other end, the North.



Etruscan Temple
(as supposed).

Here is inserted, from Guhl and Koner's handy book, the supposititious plan of an Etruscan temple, sketched by Hirt from the data of Vitruvius (iv, 7).

The entrance to an Etruscan tomb was also in the S and its posticum consequently in the N, whereas the Greek and Roman tombs and temples generally ran E and W. The frequent cross-form of the Etruscan sepulchral cavern would have been due to the fundamental cross-lines of the templum.⁵

It is easy to see from all this why mensuration and surveying formed portion of the functions of the Etruscan haruspex ; and the augurs being thus also the first land-surveyors,⁶ camps were

¹ *De Div.* ii, 31.

² *Ibid.* ii, 23.

³ *Obiter*, 'chickens' is a double plural ; 'chicken' is a plural in East Kent, and includes the hen and chickens, and the cock too.

⁴ *Etrusker*, ii, 124 seq.

⁵ A. Maury, in Guignaut's *Creuzer*, ii, 1216. See also M. Bouché-Leclercq's *Hist. de la divination dans l'antiquité*, Paris 1879 et seq., and Guhl and Koner's *La Vie Antique* (French version of 4th ed.) 1885, ii, 6, &c.

⁶ Marquardt, ii, 68 ; iv, 34.

also sacredly laid-out in right-angled fashion,¹ and so were colonies, which were at first permanent camps.² Lots of land were also consequently bounded and divided by lines running in the same straight fashion, which has again broken out in the American 'city.' And I believe it is not generally known that the ordinary cross-walks of our old-fashioned rectangular gardens descend directly from these sanctified customs. The Romans called the main path or *limes* from N to S the *cardo*; that crossing it from E to W was the *limes decumanus*. Smaller paths in the same directions were called by the names of *transversus* and *prorus*.³ Thus each man's 'allotment' became pro tanto a sort of private *templum* where auguries could be observed at home; and this it is that explains "the humour of it."

A very curious practice survives in the Gallican ceremony for the consecration of a new Roman Christian church. As soon as the bishop, after thrice knocking, is admitted into the building, an oblique cross is made upon the floor with ashes.⁴ This cross extends from end to end of the church, and is diagonal, like a saltire in heraldry, or a St. Patrick's or St. Andrew's cross.




Shield of
St. Andrew.



St. Patrick.



St. Andrew.

The existence of this cross in the two Celtic countries of Ireland and Scotland, with differing modern names in each, would seem to point to a common but more archaic origin than the preaching of Christianity in either. Our Union-jack, as is well known, consists of the superposition of the straight cross, here called after St. George, upon these diagonal crosses attributed to Sts. Patrick and Andrew. But the very same diagram  is to be seen

¹ Pliny, *Hist. Nat.* xviii, 76, 77.

² Marquardt, iii, 343. See also Daremberg and Saglio's *Dict.* i, 1312 to 1314.

³ Hyginus, *De Limit. const.* xviii, 33, 34.

⁴ Montpellier *Catechisme* (1751), 265. Duchesne, *Orig. du culte Chrétien*, 1889, 395, 402. The ashes were originally, of course, taken from the sacrificial fire, as shown above at p. 364.

⁵ Of course these names must be very archaic too, for *patricius*, *patrick*, *patraic* is simply a *pater*, a Father-god's name; and Andrew (see p. 415) is an *ander*, *andros*, Man-god's name.

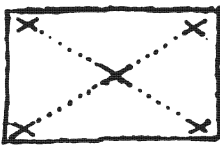
on a 'Gnostic gem,'¹ which also clearly gives the seven stars of Ursa Major (see "The Number Seven" in Vol. II) round the Old Man (Kronos?) who is here a terminal figure, that is (see p. 387 *supra*) an Axis-god. Mr. C. Boutell is therefore abundantly accurate (perhaps sans le savoir), when he says the making of the Union-jack was "reviving a still earlier process."²

To return to the church. Supposing its sides to face the cardinal points, the ends of the cross of ashes would thus, oddly enough, face the cardinal points of the Babylonians as given by Dr. Wallis Budge (p. 444 *infra*); but a more likely connexion is, of course, as already stated, with the Umbrian augur's templum shown above, p. 433.

The Roman archæologist De Rossi³ says these oblique diagonals correspond to the lines which the Roman surveyors first traced on the lands they measured, and the Abbé L. Duchesne follows him⁴; but they are both astray, of course, as has been seen.

That this ashes-cross has some extremely archaic pagan origin is still further suggested by the use to which it is put. The bishop draws upon one of its cross-lines, in the ashes and with the end of his staff (or lituus, see p. 431), all the letters of the Greek alphabet; and on the other he so writes the Latin alphabet; so that the two alphabets cross in the middle, and the first letter of each alphabet is in a corner of the church, and its last letter in the diagonally opposite corner. This is done during the chanting of the psalm, *Fundamenta Ejus in Montibus sanctis*. The scription of the alphabets suggests a pagan adoration of the Word (that is of the Name, or of Speech; for all these senses and interpretations existed, and can be abundantly illustrated, in Vedic, Avestan, and Egyptian antiquity). "S'il y a une raison littérale pour l'institution de cette cérémonie," says the Montpellier Catechism (iii, 273) very honestly, "nous ignorons cette raison." Neither De Rossi nor the Abbé Duchesne⁵ throw the faintest light on the question.

In the subsequent consecration of the altar of the church, in the same Gallican ceremonial, the bishop, with holy-water in which



blessed salt ashes and wine have been mingled, makes five crosses with his thumb on the table of the altar: one in the middle and one at each of the four corners;⁶ and these crosses he repeats thrice. The same thing is done in the Roman

¹ King's *Gnostics*, 1864, p. 213.

² *English Heraldry* (4th ed. 1879) p. 261.

³ *Bulle'ino di archeologia Cristiana*, 1881, p. 140.

⁴ *Origines du culte Chrétien*, 1889, p. 402.

⁵ *Ibid.* 1889, p. 402.

⁶ *Montpellier Catéchisme*, iii, 266, 269.

ritual. This would give (see p. 437) a 'St. Andrew's' cross of five St. Andrew's crosses, and would be in concord with the Chinese five quarters, as stated on p. 184, though not right but oblique. $(5 \times 5 =) 25$ "grains" of incense are next blessed, and five are put on the centre and points of each one of the five crosses so made. Above each of the five crosses is then placed a bees-wax-taper, and the tapers are lit and allowed to burn-down to and with the grains of incense. This is doubtless extremely ancient and supremely significant; it gives a burnt sacrifice. The Abbé Duchesne¹ says the first and second 5 crosses are made with ordinary blessed oil, and the third time they are made with holy chrism. See also pp. 124, 125 *supra*.

In the *Satapatha-brahmāna* the priest "makes in the middle of the high altar as it were a navel," and when he makes the libation of ghee, he pours it on the four corners of the "navel," and thereby as it were on the whole high altar.² (See also the identity of navel and altar p. 360 *supra*.) He pours the ghee crosswise on the corners; and first on "the southern of the two front corners of that navel, so to say, which is in the middle of the sides of the altar; then on the northern of the two back corners, then on the southern of the two back corners, then on the northern of the front corners. He then pours ghee into the middle." The ritualistic parallel is here, I think, perfect.

But the Roman augur's right-angled *cardo* and *decumanus* are also perpetuated by the bishop who, subsequently to the diagonal rite, sprinkles the floor with holy-water on those right lines, "walking from the E altar to the W door, and then in the centre of the church, on a line perpendicular to the length of the building."³ So that we obviously have here a syncretism of two separate pagan temple practices. He then places himself in the middle of the church—just as the Roman augur did in his *templum*—and proceeds with his consecrational prayers. The right cross made with the holy-water is patently connected with the origin of the cross formed by the transept³ crossing the nave at right angles; both these together reproducing the *cardo* and *decumanus* of the augur's *templum*. In fact the whole function now called "consecration" is

¹ *Orig. du culte Chrétien*, 397, 396.

Dr. Eggeling's translation, ii, 120, 124.

³ The wheel-windows in the gables of the transept, which point N and S are notable cosmic symbols of the turning of the heavens on the *Axis*, as will be shown under "The Wheel."

a survival of the augur's "in-augur-atio," the effect of which (either on priests, other persons or buildings) could be annulled by a contrary conjuration the "ex-augur-atio," which still also survives in Christian practices as the de-consecration of a church on demolition, and so on.

The North in their churches still interests the Anglican priesthood. "I shall," wrote the Rev. J. H. Newman from Oxford, 21st June 1834, "have a desk put up (in St. Mary the Virgin) near the altar, facing the *South*, from which I shall read the psalms and lessons; kneeling however towards the *East*."¹ (See also as to priests facing the people, p. 425 *supra*.) Among the charges preferred in 1889 against the Bishop of Lincoln, was one "for having offended against the laws ecclesiastical by . . . on the morning of the 18th day of December 1887, in the cathedral church of the B.V.M. of Lincoln . . . as the principal celebrant during the service for the administration of the holy communion . . . stood during the whole of such service (down to the ordering of the bread and wine before the prayer of consecration) on the West *instead of on the North side* of the holy table."²

The (Judicial) Privy-Council judgement on this, 2nd August 1892, quotes the Rubric as saying "the priest standing at the N side of the table shall" (and so on). "In their Lordships' opinion, there can be no doubt that at the period when the rubric in question was framed, the table was . . . placed in almost all parish churches lengthwise in the body of the church or chancel; the smaller sides or ends facing E and W, and the longer sides N and S." The judgement then says "It appears to be suggested that the eastward position at the holy table is significant of the act of the priest being a sacrificial one." . . . "Of what importance can it be to insist that he shall . . . place himself at that part of the table which faces towards the N? . . . Even if the contention that the priest must stand at that part of the table which faces northward were well-founded." . . . "The only question is whether he can lawfully" [say certain prayers] "when occupying a position near the N corner of the W side of the table. Of what moment is it, or can it ever have been, to insist that he should, during the two prayers with which the service commences, place himself at that part of the table which faces towards the N?" . . . It will here be evident that the Judicial Committee of the Privy-Council argue (to repeat a very old joke) from different premises to those of this *Inquiry*. The final conclusion (as infinitely abbreviated) is that "Their Lordships are not to be understood as indicating an opinion that it would be contrary to the law to occupy a position at the N end of the table, when saying the opening prayers. All that they determine is that it is not an ecclesiastical offence to stand at the N part of the side which faces eastwards." (*The Mail*, 3rd Aug. 1892.)

¹ *Letters of J. H. Newman*, edited by Anne Mozley, 1891, ii, 50.

² Citation of the Archbishop of Canterbury 4th Jan. 1889, in the *Daily News* of 9th Feb. 1889. Trial in *Morning Post* 5th Feb. 1890 and *Daily News* 8th Feb. 1890.

The Times, in commenting on this judgement (which already, 10th August 1892, leads to misinterpretation) safely remarked that "whether the Archbishop or the Privy-Council are entirely successful in dealing with this puzzling question may be doubted." To quote Seigny Joan, fol insigne de Paris, bisayeu de Caillette : "Ordonne la dite court que chascun se retire en sa chascuniere, sans despens, et pour cause."¹

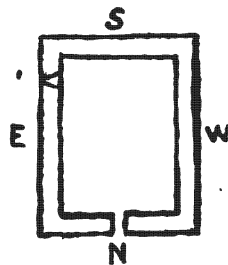
The haram or sanctuary at Hebron is a right-angled oblong, 197 feet by 111 feet, one of the angles of which is directed nearly to the N. "The exact orientation of the quadrangle is 50° true bearing" [instead of 45°?]² The entrance door was in 1047 "in the middle of the northern wall," that is the north-eastern, where it now still is. I have just mentioned the composite sacredness of the North-East portion of the heavens, see p. 435.

The N door of the Dome of the Rock, Kubbet es Şakhrâ in Jerusalem lies a little W of N. This N gate is called that of Paradise, and the S, the gate of prayer or bâb el kibleh.³ (See also "The Rock of Agès," *supra*.)

The little sacred building, called in Irish tempûl Benén, in the island of Aran Môr stands N and S, the door being in the N end. Lord Dunraven's *Notes on Irish Architecture*⁴ has the following remarks upon it :

As the primitive Irish churches are generally placed E and W, it is a curious thing that this building stands N and S, without there being any apparent reason for this most unusual arrangement. The doorway is in the N gable wall. It is the narrowest I have seen, as compared with its height, and its jambs incline in a remarkable degree.

This little temple is rectangular and measures inside only 10 ft. 9 in. × 7 ft. Walls 2 ft. thick ; one great stone in them 7 ft. long, another 4 ft. 8 in. × 4 ft. 4 in. Door 23 inches wide below and only 16 in. at top ; height of door 5 ft. 2 in. The single aperture (besides the door) is in the E wall, and only measures outside 4½ in. wide below, and 3½ in. at the springing of its rounded top, which is scooped out of big stones. This "window" begins 3 ft. 6 in. above the ground. The anti-quaries seem to have taken this tempûl for granted as a Christian



¹ Rabelais, iii, ch. 37.

² Palestine Pilgrims' Text Soc. (1888) : *Nâsir-i-Khusrau's Diary* A.D. 1047, pp. 54, 58. ³ Pal. Pilgrims' Text Soc. 1888, pp. 28, 44. ⁴ 1875, vol. i, p. 70.

"church": why, I know not. There is a good photograph of it in Lord Dunraven's publication. Another such building on the same island is described by O'Curry¹ and its name is an important one for me. He calls it the tempall an Cheathrair Aluinn, temple of the Four Beautiful Ones. This, of course, I at once suggest was originally connected with the divine powers of the four cardinal points; see especially the Irish facts stated on p. 165 *supra*. Near it is a *clochan* or archaic dwelling (as is supposed) built-up of "dry stones," that is without mortar of any kind. This *clochan* stands N and S and measures about 20 ft. x 9 x 9, the last being the height to the top of the roof.

All the Irish round towers stand a little to the N or N-W (points not accurately stated or ascertained) of the churches near them.²

Referring again to what has been quoted from Nissen above, p. 434, I find that the distinguished astronomer-chemist Professor J. Norman Lockyer states in *The Speaker* of 6th June 1891, that by "an old world tradition" the chancel windows or the church-axis should in such cases face or point absolutely to sunrise on the Saints' day. This I have already mentioned, though I can find no satisfying authority for it.³ He also says that the churches of St. John face very nearly N-E; and he defines the term "orientation" to have meant this aspecting of churches towards such a particular spot in the Orient, although he adds that "in our churches the door is always to the W, and the altar always to the E, but it is a modern practice."⁴ But all this, as before stated, was sun-worship, and still not *pure* sun-worship, having been combined with the worship of the "saint," who would of course have been previously a pagan holy, "saintly" star-god.

In a quite modern description of the Little Braxted church of St. Nicholas, Essex (A.D. 1120?) the rector states that the chancel points much to the S of E, so that on 6th December, St. Nicholas's day, the rising sun "shines straight in at the E window over the altar."⁵

A notable instance of "orientation" is familiar to Villonists. The church of Saint-Benoît near the Sorbonne (destroyed 1854) had its apse or chevet to the W, and so came to be called Sanctus Benedictus maleversus. But in the 14th century the altar was moved to the E end, and thenceforward the church became Sanctus Benedictus beneversus (1481) or Saint-Benoist le Bientourné

¹ *Manners and Customs*, iii, 66.

² Lord Dunraven's *Notes*, ii, 23, 152, 154.

³ Professor Lockyer in the *Nineteenth Century* for July 1892 makes a general reference to Mr. Gilbert Scott's *Essay on Church Architecture* and Mr. Penrose's observations of Greek temples, "the greater part of which were turned to the sun-rising at a particular time of the year."

⁴ *XIXth Century*, July 1892, p. 43.

⁵ J. J. Hissey's *Tour in a Phaeton*, 1889, p. 61.

(1455), which became Bétourné in the popular mouth; and in its cloister lived for a time François Montcorbier alias Des Loges alias Villon.¹ When this church was originally founded, they were careless about the Eastern position.

And now must we Eastward-ho again.

The exact direction of Chaldean and Assyrian sacred and royal buildings seemed difficult to define. Loftus² said the top story of the great temple at Mugeyer, Mugheir, or Umgheir (Ur or Hur of the Chaldees) appears to have been square, and its angles to have pointed due N, S, E, and W. This is reproduced in the useful compilation known as Rawlinson's *Five Monarchies* (i, 96 to 99). Layard says³ that the N side of the Assyrian Ziggurat (staged temple-tower) at Nimrûd had a sort of apse outside on its remaining lowest story, which none of the other three sides had. This is also adopted by Canon Rawlinson (i, 397).

But Babelon, following Victor Place, says⁴ of Sargon's Assyrian fortress Dur-Sarrukin that the angles of the wall of circumvallation "pointed to the four quarters of the heavens, as in the Chaldean buildings." This would be definite if the circuit wall were a true square, but he figures it as an oblong, which at once stamps his statement as indefinite.

Again Babelon (p. 8), apparently following Heuzey, says of the Chaldean Tello palace: "Like the palaces of Warka and Mugheir its *orientation* is according to the Assyrian custom, that is to say the angles are turned towards the cardinal points, *not the sides* as in the Egyptian monuments." This contradicts Layard's statement about Nimrûd; and besides, the Tello building immediately in question is no true square but most irregular (173 feet × 101 feet, with two bulging sides), so that it is impossible to argue from Babelon's loose statement about its "angles." It is passing strange that, after all the explorations, it is so difficult to obtain mathematical certainty on so simple and important a point as the aspect of the sacred buildings of the most astrognostic nation of ancient West Asia. A protest must here be entered against the French term "orientation." "Aspect" is a truer and a more applicable term.

Babelon (p. 9) makes another statement about Tello which appeared at first reading to confirm an idea which seems to pierce through all the accounts: namely that one external corner of every building faced N, that is that the meridian bisected its interior angle. This of course, in the case of a true square, would plant the other corners S, E, and W. Babelon's statement is: "the adjacent sides of the northern angle are" [externally] "ornamented by projections alternately curved and rectilinear—a system of decoration which has also been observed at Warka" [in Chaldæa] "among the ruins of the temple called Wuswas, and is found later in the Assyrian monuments." But unfortunately the plan of Tello which Babelon appends (from Heuzey) contradicts his description, and the N angle is not a right angle. He also (p. 12) calls the N-E "the principal side" of this palace.

¹ Longnon's *Étude sur Villon*, 1877, pp. 133, 190, 205.

² *Travels* (1857) p. 128.

³ *Nineveh and Babylon*, pp. 123, 127.


⁴ *Manual* (enlarged by Evetts) p. 67.

From an excellent book by Dr. Wallis Budge one learns however that "from a tablet brought to the British Museum in 1881 it appears that the cardinal points of the Babylonians were rather different from ours; our N-W being their N,"¹ and so on. This is the only piece of consistent information I have come across upon the subject; it throws quite another light upon the "lie" of their buildings, and merits most careful investigation.² Our N would thus answer to their N-E; and this is what has led me above (p. 438) to compare the Gallican church-consecration and the Umbrian augur's practices with the Chaldean temples. Dr. Budge, whose great and genuine practical scholarship and his willingness to communicate it are well known, further says the sides of the (now shapeless?) Birs-Nimrud are as follows:

N-W (their N) . . .	643 feet.	N-E (their E) . . .	420 feet.
S-E (their S) . . .	643 „	S-W (their W) . . .	376 „

These measurements however suggest no systematic conclusion to the mind.

In the Phœnician town south of Tyfe (now called Umm el 'Amūd) which was ransacked by M. Renan, and where inscriptions to Moloch, Astarte, and Baal, Lord of the heavens, have been unearthed, the temple faced North of North-east, says Capt. Conder.³

Professor Notman Lockyer has published an Egyptian fact which is curious, but does not surprise in view of all the rest that is stated here about the Egyptian kopesh  (see p. 85 *supra* and "The Number Seven" in Vol. II). It accords also with the Egyptian corner-gods (p. 161), with the Egyptian holiness of the Great Bear, and apparently with the aspecting of Babylonian temples by their corners.

Brugsch Bey was good enough to look up some of the old inscriptions, and told me he had found a very interesting one concerning the foundation of the temple at Edfu. It describes what happened when the temple was founded. The king gives the account; it runs that the god told him to take with him a wooden stake, a heavy mallet, and a cord: "I drove in the wooden stake with the heavy hammer, I stretched the cord. My glance followed the course of the


¹ *Babyl. Life and Hist.* (1884), 110; 23.

² Professor Terrien de Lacouperie read to the London Oriental Congress of September 1892 a paper attributing the shifting of "the points of space" to migration, a subject on which, so far as Cosmic Myths are concerned, my views are stated at p. 11.

³ *Heth and Moab*, 87, 77, 79.

star, my eye being directed to the Great Bear. In this way I laid the corner of thy holy temple." (*The Speaker*, 6th June 1891, p. 665.)

The sides of every Egyptian pyramid face nearly N, S, E, and W; the aspects of the Gizeh examples being exact, says Mr. Flinders Petrie.¹ The "entrance" is nearly in the middle of the N face; Khafra's had two entrances, both to the N. The stone sarcophagi holding the bodies lay "feet to S, head to N, along the W wall."¹ (See p. 448 *infra*.)

We knew that the name and the Mastabas of Mēdūm (? Methun )² were most archaic, and it had been conjectured that the pyramid of Mēdūm was the monument of Snefru, the first of the 4th dynasty. Mr. Flinders Petrie now announces that Mēdūm is proved, by the hieratic graffiti discovered by him and translated by Brugsch Pasha,³ to belong to Snefru of the 3rd dynasty; and it is therefore the oldest dated pyramid. It opened to the N. He has also found there a statuette "dedicated to the gods of a town Tat-snefru by a woman named Snefru-khati."

The chief exception to the exactitude of the pyramidal rule of N, S, E, and W is the extraordinary oblong (about 398 ft. E and W × 354 N and S) six-staged pyramid of Sakkara (an Arab name said to come from Sokar) at Memphis, of which the N side lies 4° 21' E of due N. "It has four entrances, the main one being in the N."⁴ This pyramid, "perhaps," said Mariette, "the most ancient structure in the world," "must have been used for different purposes from the great sepulchral pyramids of Gizeh, but the scanty inscriptions found afford no information." Its six stages might, supposing an obelisk to have been the seventh portion, be connected with the seven-staged zikkurat of Assyria. See also what is stated as to the mysterious Egyptian *Six*, p. 179 *supra*. It contains a "very numerous and complicated series of passages and chambers."⁵ It may be of the 1st dynasty according to Mariette, but this is merely one way of saying that it belongs to unkenne'd pre-historic time.

¹ Maspero's *Egypt. Arch.* 129, 326, 132, 133, 135.

² Baedeker's *Lower Egypt* (Ebers) 457.

³ *Academy* 18th April 1891, p. 376; *Athenæum* 16th May 1891, p. 644.

⁴ Maspero's *Egypt. Arch.* 129, 326, 132, 133, 135.

⁵ Baedeker's *Lower Egypt*, 368.

Five of the other pyramids of Sakkarah (of which the plan is uniform) belonged to Unas and the first four kings of the 6th dynasty, Teti, Pepi I, Merenra, and Pepi II. They are inscribed and decorated within, and "the ceilings covered with stars to represent the sky and night."¹ This last strikes me as a leading but neglected fact of the utmost importance.

The sides of the square base of the Great Pyramid "very truly" face astronomically "due" N, S, E, and W. So writes Mr. Piazz Smyth,² although on another page he states that by means of a "Playfair astronomical instrument" he has reduced "the alleged error of its orientation from 19' 58" to 4' 30". At Thebes and in Nubia, he adds, the temples and tombs are founded "at every possible azimuth in almost every quarter of the compass," while in Mesopotamia the rectangular, though not square, bases of the Chaldean temples are set forth "with their sides as far as possible from any cardinal point, or at an angle of 45° therefrom."³ The down-sloping entrance-passage which pierces the N face of the great pyramid points upwards to a spot in the heavens 3° 42' vertically below the celestial pole.⁴ The endeavours to connect this fact with a Draco and the year 2170 B.C. are unconvincing; but the fact remains that, although the passage does not guide the eyesight right on to the pole, its direction does very nearly hit the Earth-axis somewhat (3° 42') below the pole; being only 19' 58" or 4' 30" West of it. It would therefore appear that we may admit that the pole was aimed-at, if it wasn't hit. It is important to note too that this passage does not internally strike the axis of the pyramid itself, but, as in other cases, lies considerably to the E of it. Nor is any one of the chambers directly "on" the axis. These stubborn leading skews (which are of course shunted) seem to play Old Boots at the very start with all the pseudo-systematic, mystical, supernatural, theories and measurements of this great building.

The above "alleged error of orientation"—septentrionation would be a real term—may perhaps find some explanation in the now more than strongly suspected instability of the Earth-axis, within some very small limit. The latitude of Greenwich—it makes one's blood run cold to think of it—has pretty regularly decreased from 51° 28' 38"·59 in 1826 to 51° 28' 37"·95 in 1889. The latitude of Pulkova showed a decrease of 0"·33 between 1843 and 1882, which corresponds to a shifting of some 6 inches yearly. Washburn in Wisconsin approaches the pole by 0"·043 yearly. All these observations would work out to a shifting of the N polar terrestrial spot by some 4 feet every year along the (Greenwich) meridian of 69° W. The astronomers Schiaparelli, George C. Comstock, S. S. Chandler, and others, have recently given attention to this subject, and the German government sent an expedition to Honolulu (189° E of Berlin) in 1890, which has proved that the latitude of that place shows a corresponding change to those of Pulkova and Berlin, but of course in a reverse direction.⁵

¹ Maspero's *Egypt. Archeol.* (Edwards) 136.

² *Great Pyramid* (1874) 55, 60.

³ *Ibid.* 64.

⁴ *Ibid.* 313, 323, 327.

⁵ Prince Kropotkin in *XIXth Century*, May 1892, p. 748.

The Egyptian temples adjoining the pyramids were not aspected by the same rules as the pyramids themselves. We certainly have seen above (p. 444) an instance of laying the foundation of an Edfu temple by a star and the Great Bear, but others seem to tell different tales.

Mr. Flinders Petrie has uncovered the temple which is on the E side of the Médûm pyramid. The temple-door is in the S end of its E face. An obelisk stands on each side of the altar which is in the temple-court, situated against the pyramid at the N end of the temple. The obelisks are over 13 ft. high, with *rounded* tops, and uninscribed (a fact which I ought to have mentioned at p. 200, but Egyptian discoveries now come-on hand-over-hand). This, "the only pyramid-temple ever found entire" is, says Mr. Petrie, "the oldest *dated* building in the world."¹ But can it be as old as the pyramid against which it stands, and which (see p. 445) is the "oldest *dated* pyramid?"

Remains of the separate "chapels" of the pyramids are still to be seen at Gizeh, Abusir, and Dashûr "at the E or N front of the pyramids," says Maspero.² The exterior temple of the king buried in the pyramid stood close to the E side of the mass, says Mariette;³ presumably, as I suggest, to face him on his up-coming from Amenti, the lower hemisphere, whence every celestial object rises in the E. This last view (already stated by me at pp. 251, 434 and to be more fully stated under its proper head, "The South") is the great expounder of Egyptian beliefs about man's 'future states.' Professor Lockyer points out that while the temples of Isis which are associated with each of the pyramids at Gizeh face due E, a quite recently excavated temple of Osiris (near the Sphinx), built strictly in relation to the second pyramid, faces due W. "The temple of Isis" [at the E side, facing due E] "is in an exact line running through the centre of the pyramid. The temple of Osiris is built so that its axis prolonged passes along the face of the pyramid. . . . There has been a covered way found connecting the temple of Isis with the temple of Osiris." . . . "The temples of Osiris at the pyramids invariably point to the Westward."⁴ The temple of Osiris faces W because (in my view) there, in the W, was the entrance to the Southern underworld into which descended the souls of men as well as

¹ *Academy*, 18th April 1891, p. 376.

² *Egypt. Arch.* (Edwards) 2nd ed. 127.

³ *Itinéraire des invités du Khédive*.

⁴ *XIXth Century*, July 1892, pp. 45, 48.

the star-gods of the heavens; and the souls arose again with those same gods in the E.

Prof. Lockyer, in support of his very probable theory that certain temples were built to face the rising of certain stars at certain times of the year, states the following aspects of some other temples. Denderah: Hathor's, 18° E of N, and that of Isis 18° S of E (Biot). Karnak: large temple 26° N of W; Maut's, 71° N of E; another, 63° S of W. Both at Denderah and at Karnak he points to adjoining temples at right angles to each other.¹ For me this right-angled apposition is the same fact (laying aspect aside) as the right-angled crossing of the augur's *cardo* and *decumanus*, and of the nave and transept of Christian churches.

[Although I have been to Egypt and Syria, the mass of these facts—though not of the arguments—is here taken from the work of others, to whom the reader is referred in the notes.]

NORTHERN BURIAL. The entrances to the overground Egyptian tomb-buildings called Mastabas is usually on the E, and the descending burial-shaft inside at the W, where also was the statue of the dead, and an imitation door, no doubt the W entrance to the S underworld. The entrance to the celebrated tomb of Ti however (Sakkara, 5th dynasty) is at the N, and the construction runs due South. M. Maspero² says the longer axis of the mastabas ran N and S, but that practically the masons took no special care to find the true N, and the aspect of a mastaba is thus seldom exact. "The doors face to the eastward side"; but there is "a kind of forecourt open to the N." The mouths of the Médûm tombs were towards the E.³ Mr. Flinders Petrie says the bodies buried at Médûm "are always on the left side, with the face E, head N."⁴ We have seen above, p. 445, that the stone sarcophagi holding the bodies in the pyramids lay "feet to S head to N along the W wall,"⁵ and I must here again desire the reader to refer back to the profession of faith on this subject at p. 251.

The Scandinavian stone-tomb with a covered gallery or passage at the entrance, had the mouth usually either to the N or to the W.⁶

The archaic Chinaman when dying was laid on the ground under the N window, with his head to the E. When actually

¹ *The Speaker*, 6th June 1891. *XIXth Century*, July 1892, p. 41.

² *Egypt. Arch.* (Edwards) pp. 111, 112.

³ Baedeker's *Lower Egypt* (Ebers) 457. ⁴ *Academy*, 18th April 1891, p. 376.

⁵ Maspero, *ut sup.* Baedeker's *Lower Egypt*.

⁶ Sven Nilsson's *Age de la Pierre*, Paris, 1868, pp. 163, 165, 180, 183, 187.

dead, his head was changed round to the S.¹ The souls of the Chinese dead are still "called back" from the North before the body is prepared for the grave,² and the caller-back goes through his function on the housetop, the significance of which has been already dwelt on (pp. 226 to 230).

The custom of calling-back exists also in Annam, where it is called Tan-pash. On 20th February 1889, before the funeral procession of the late king Dong-Khanh started from the palace, one of his relatives ascended the roof, holding a white silk turban-cloth, and three times in a loud voice called the dead king, making a knot each time in the cloth.³

Le Cardinal Pecci [now Leo XIII] vint à la nuit tombée. Il fit soulever le voile blanc qui couvrait le visage de Pie IX, et de son marteau d'argent le frappant à la tempe par trois fois : "Dors-tu Jean Mastai?" lui demanda-t-il. Comme il ne recevait point de réponse, il entonna le *De profundis*.⁴

I am tempted to copy the following from "A Patern of True Love, &c." (about 1715) in *The Yorkshire Garland* (1788). "And so in mournful cries and prayers [she] was fainter and fainter for about three hours, and seemed to breath her last ; but her mother and another girl of the town shrick'd aloud, and so called her back again, (as they term it) and in amazed manner, distorted with convulsion fits, (just as it is described in Dr. Taylor's *Holy Living and Dying*) stayed her spirit 10 or 12 hours longer, and then she dyed."

When the archaic Chinaman's body was shrouded, the male relatives and officials faced North, but the women faced South.⁵ Their burial-grounds lie to the North of the town or village,⁶ and burial takes place with the head to the North ; the North is the land of the dead, whither libations to ancestors are directed. The Japanese Buddha died with his head to the North,⁷ and corpses are laid out in that position ; for which reason the living will not sleep or lie that way. When a death takes place in Japan, the body is at once turned with its head to the North ; and in Japanese inns, as Mr. Aston informs me, a circular card showing the cardinal points is nailed to the ceiling of each sleeping room so that lying down with the head to the North may be avoided.

¹ Dr. Legge's *Li Ki*, ii, 173, 175, 188, 189, 136.

² Prof. Schlegel's *Uranog. Chi.* 234.

³ *Le Temps* (special correspondence) 11 Avril 1889.

⁴ M. Charles Benoist, in *Le Temps* 23 Aug. 1890.

⁵ *Li Ki*, ii, 173, 175, 188, 189, 136.

⁶ *Uranog. Chi.* 217 to 219.

⁷ Murray's *Habk. of Japan*, p. [83].

The megalithic tombs of Japan also all open towards the South, so as, it may be presumed, to have admitted of burial in the North. The Ainu, on the other hand, who appear to be aborigines who were driven off by the Japanese, bury with the feet to the North; and the 2,000,000 of aboriginal non-Aryan Ghonds of India do the same,¹ for the home of their gods is there.

At the funeral ceremony in ancient India, as described by Mr. Rājendralāla Mitra,² three trenches dug to the North of the cremation pyre were filled with water, in which the mourners purified themselves. They then spread out their clothes towards the North, and sat down there until the stars were seen.

It is here in point to quote Lord Tennyson's epitaph on Sir John Franklin :

Not here! The white North has thy bones. And thou,
 Heroic sailor-soul,
 Art passing on thine happier voyage now
 Toward no earthly Pole.

The Yezidis are buried "with the *face* turned towards the North-star" wrote Layard,³ but this does not define the exact lie of the body. Siouffi is more precise about the Subbas or Mandoyo (ancients) of Mesopotamia.

So soon as the sick man has breathed his last, the corpse is laid on a mattress, head to S and feet to N, so that it has the Polar-star before the eyes. The grave is dug in the same direction, so that even underground the dead may always have the Polestar in front. In all their actions, even during sleep, the Subbas are bound to turn towards this Star, which fixes for them the place where dwells Avather (the angel of the scales, the judge of the dead, guardian of paradise), and where is Olmi-Danhuro, or paradise.⁴

[In this section of "The North" I have several times made use of facts cited in Dr. Warren's attractive book *Paradise Found; the Cradle of the Human Race at the North Pole*,⁵ but the interested reader will find a quantity of valuable matter there, which this *Inquiry* does not touch, although it was his book that, I believe, first crystallized, if it did not suggest, the main Northern theory here urged. While acknowledging respectfully with friendly pleasure the influence of much of his book, I must also express my regret at not having been able to follow him in the conclusions and arguments which are the chief motors of, and give the title to his work. Doubtless he could say the same of much of this book.]

¹ Miss Gordon Cumming's *Himalayas and Indian Plains*, 171.

² *Indo-Aryans*, ii, p. 141.

³ *Nin. and Bab.* 94.

⁴ Siouffi : *Relig. des Soubbas*, 124.

⁵ London, Sampson Low, 1885.

THE HYPERBOREANS. Every schoolgirl knows that "the top of the map is the North;" and that must descend to us, at the very least, from the time when the Sanskrit *uttara*, North, meant 'upwards.'

Of course the etymology of *uttara* shows that its sense of 'left' is purely secondary. Its original sense as a cosmic point must have been similar to our 'utter,' that is parallel to the Greek *hyper*Borean, farthest North. The sense of 'left' could not have come until worshippers faced the East, and the *uttara* quarter thus became that at their left hands.¹ Compare *ârât* far, *ârâtât* from afar atas yonder, *ut-tamâ* highest, *ut-tame* in the highest (heavens), *ut-tara* higher.² The Earth was born of *UttânaPada*, which was born of Space, which was born of Being, which was born of Not-Being. Such is the cosmogony in the *RigVeda* x, 72, 3 and 4 ;³ and *UttânaPada* must here mean the furthest Northern foothold. In Malayan the Sanskrit word is used, as *utara*, for the N point of the compass. The Hindi region lying far to the North, *Uttara-kuru*, is clearly = the hyperBorean land. *Uttara* is always rendered *higher* by Dr. Eggeling; but it here clearly carries a superlative, absolute, meaning. This would place the locus of the blessed people of the *Uttara-kuravaḥ* in the Northern heavens, and make their story a celestial myth. These are said to be the *Ὀτταρακόρραι* of Ptolemy, whom tradition, according to Lassen, placed in the remotest (geographical) North. H. Zimmer, on the other hand⁴ wants to put them near Cashmere.

Festus said the HyperBoreans lived above the N wind: *supra Aquilonis flatum* (where by the way we have a clear connexion of the eagle with the N pole); and he quoted *ἵπερβαίνοντες ὄρον* of them, as meaning living beyond the limits of human life, beyond 100 years: "humanæ vitæ modum excedant, vivendo ultra c. annum." But the *ὄρος* or *ὄδος* beyond which they move (round) is not the limit of human life but the Northern limit of the Universe, as has so often to be pointed out here (see pp. 23, 46, 366 and 368 *supra*). *Ora* in Latin had a similar meaning, and the famous "Trojæ qui primus ab oris" thus gains a great significance in view of the suggestion that mythic Troia was a celestial northern Trinidad. *Palanto* the mother of *Latinus* by Hercules was the daughter of HyperBoreus⁵ (see words in *lat-* and in *pal-*).

Our phrase "At the back o' the North Wind" is also in the *Argonautika* (iv, 286): "beyond the breath of Boreas in the Ripaian mountains." That was where the HyperBoreans dwelt too, accord-

¹ See Dr. Eggeling's *Sat.-brâhmana*, ii, 2, 50.

² F. M. Müller, *Vedic Hymns* (Glossary).


³ *Ibid.* p. 247.

⁴ *Altind. Leben*, 101.

⁵ Festus: *palatium*.

ing to Hellanikos (*frag.* 96).¹ Diodorus also cited from Hekataios (circa 550 B.C.) the statement that they were so called because they lay further off than the Borean wind: ἀπὸ τοῦ πορρωτέρω κείσθαι τῆς βορείου πνοῆς. But the wind idea is here clearly an excrescence. See also what is said about the Arimaspoi in "The Eye of Heaven" *infra*.

The Thracian word βορέας is now brought from φέρω, and is explained as a ventus ferens, being compared with the old Norse byrr, a fair wind (Wharton's *Etyma Latina*). But we must I fancy look rather to the Norse (and Celtic?)² god Bør father of Odinn and son of, or the same as, Buri the son of Tiv, who (Buri) was born out of a Rock of ice.³

Clement of Alexandria, writing of the Hebrew Tabernacle,⁴ says: "North of the altar of incense was placed a table on which there was the exhibition of the loaves; for the most nourishing of the winds are those of the North." Like hundreds more of Clement's reasons, this one is not very nourishing; but the question is a good deal one of climate. He doubtless had some glimmerings of the Egyptian belief that the N wind proceeds from the nostrils of khnum (the original father of all the gods, and co-creator of man) and enlivens all creatures.⁵ "Give the sweet breath of the N wind to the Osiris"⁶ (that is to the dead one). In the Boulak papyrus "the agreeable winds of the N in the âmḥi" are wished to the dead;⁷ âmḥi (âmḥit?)  being the exit-gate of the funereal underworld, and also Memphis itself⁸ (where perhaps the priests fabled that resurrection took place).

In a Hannoverian story of The Water of Life, given by the Grimms (No. 97, notes), the North Wind knows the castle where it is to be had, and takes the youngest Prince there at dead of night, when alone the castle is visible, after which time it sinks into the water.⁹ This is genuine myth, for the heavens-River of the Milky Way flows from the N celestial pole, and is visible only at night.

The legends of Hyperborean Apollo must also be locussed with Ὠκεανός Ὑπερβόρειος in the polar parts of the Universe. The references of these legends to Mounts Pelion and Ossa, or to "tra-

¹ See also Didot's *Frag. Hist. Græc.* ii, 65.

² "Quidam putant, ut Asclepiades ait, Boream fuisse Celtarum regem." Probus, ad Virg. *Georg.* ii, 84.

³ Bergmann's *Gylfa Ginning*, 82, 182 to 184.

⁴ *Stromata*, v, 6.

⁵ *Records of Past*, iv, 67.

⁶ Birch, *Book of Dead*, p. 170.

⁷ Brugsch, *Dict. Glog.* 37.

⁸ Pierret, *Vocab.* 30.

⁹ Mrs. Hunt's ed. 1884, ii, 399.

ditions borne from a farther North," are unsufficing efforts. The HyperBoreans worshipped the Virgins Argê and Ὀπις;¹ the first of which is a white-heavens name, and the second resembles the Latin Ops, but there is ὀπή and also ὀπ-ῶρος, which might perhaps be strained to the Northern peg or pivot, and its socket.

And I think this might be driven somewhat further home. Ὀψ was the son of PeisĒnōr and the father of EuruKleia.² Now Πεισῆνωρ was a heavens-herald, a sort of Hermês, who gave his σκήπτρον, his rod, to Odusseus. PeisĒnōr is clearly I think Rope³-man (ἡροπέη manhood, ἀνήρ man), that is the man who anchors the world by his cable. Compare the etymology of Seirios referred to on p. 24, and given *infra* under "The Polestar." He was also a Centaur and the father of Kleitos the companion of PoluDamas the All-conqueror, a parallel to the Indian ChakraVartin or Universal Emperor. Homer attributes to PoluDamas the exclusive knowledge of the future and the past, that is he was a Sphere-of-Fortune, a wheel (chakra)-god. His putting a patent break on the hind wheels of a chariot in full career must be understood of his control of the Universe-chariot. The Bull that he seizes by the hindleg, and that leaves its hoof (a footprint myth) in his hand, is the Bull of the Universe. He fights and slays a Triad, which makes him an opposition-god in a war-in-heaven; another way of saying which was that (with AntĒnōr; the Fore-man or Adverse-man? —all these divine names in ἦνωρ are of man-gods), he betrayed the Trinity-house, Τροία, of Διων. Like HéraKlēs he, on Olympus, killed a Lion. Like AtLas he was the tallest of the Heroes. Like many Axis-gods he is swallowed up by a rock which opens to engulf him; or (a fate which was parodied by PolyDumas in the death of Porthos), the rock he tries to uphold falls on him with the whole Universe-Mountain. AntĒnōr is a chronological cyclic god also for he has 19 sons.⁴ Klei-tos and EuruKleia must be regarded as Keystone-deities, and I here renew my suggestion that we have in all such god-names the word κληίς the key or bolt or keystone of the heavens (see p. 405 *supra*). Kleitos drove the chariot of PoluDamas, and was killed by Teukros (Teucer) the Maker. Kleitos was otherwise the son of Mantios, a Fortune-god, which is a still further connexion with PoluDamas. EuruKleia was the slave of Laertēs, a stone-god whose name must come from λᾶας a stone (λᾶες stones). Surely here is a strong point in favour of the keystone hypothesis.

To continue about the HyperBoreans. A fragment of Hekataios (373), or of his namesake of Abdēra, reported by Diodoros, made Phrenikos state that the HyperBoreans were of Titanic race, Τιτανικοῦ γένους. This we may read as meaning also that the

¹ Apoll. *Bibl.* i, 4, 5. Herod. iv, 35.

² *Odyssey*, i, 429; xx; ii, 38.

³ The Spartans who sprang from the dragon-teeth sown by Kadmos were Rope-men? σπάρτων = rope. One of them was HyperĒnōr = SuperHuman? (Apoll. *Bibl.* iii, 4, 1. Hellanikos, *frag.* 2. Pheryc. *frag.* 44.)

⁴ Diodorus related that the Apollo of the HyperBoreans descended every 19 years, whence the Great Year of the Greeks. (Didot's *Frag. Hist. Græc.* ii, 387.)

Titans were celestial HyperBoreans, which is what is always here maintained. HêraKlês (I have suggested, p. 405, that κλής is also the same 'key,' while the rest is ἥρωσ hero; Sanskrit sâras strength) has to go among the HyperBoreans to get to AtLas (by the advice of PromêTheus, the Chief-god or First-god), when he takes the sphere or pole, πόλος, of AtLas on to his own shoulders, and so takes the place of AtLas.¹

AtLas then, in turn, gives HêraKlês the three golden apples of the seven or three Hesperides or Atlantides, daughters of AtLas and Hesperis daughter of Hesperos (son of AtLas or else) son of Iapetos and thus brother of AtLas; or else they were the daughters of Night. Hesperos was also son of Kephalos; and as son of AtLas he was a god of Justice, which connects him with the Judge Süddüq and the Polar spot (see *infra*). He climbed to the top of Mt. AtLas (a myth-variant) to observe the stars, when, like EliYah, he was rapt away by a whirlwind. His special mountain was Oitê (οἶτρος doom?) on which HêraKlês cremated himself. The Dorians, the Spear-axis gods as I suggest, lay round Mt. Oitê.²

Hellanikos (*frag.* 96, as above) said the HyperBoreans, which he wrote Ἵπερβόρειοι, dwelt beyond the Ripaian mountains (ῥιπή swing, rotation?). They taught Justice (compare Hesperos above) and ate tree-fruit, Hesperides-apples in fact.

The hyperBorean was a mysterious region to which the route could no longer be found by sea or land. This I consider to be merely a variant of the world-wide myth of the separation of the once-conjoined heavens and earth. Peace and eternal light there reigned; which I interpret as the nirvana of the "point quiescent," (see pp. 6, 7, *supra*), and the cosmic Fire-origin; both of them points which are further dealt with under "The Wheel." There abided Apollo in the midst of pleasures with his mother Lêtô and his sister Artemis; descending each year³ to the foot of the Universe-trees at Délos and at Delphoi, and returning borne or drawn by swans or gryphons.⁴

I should theorise that this going up and down the tree-axis-spear was intimately connected with the rank of Apollo as the national chief god of the Dorians or Spear-people, otherwise the chief of the spear-gods. He was their θεὸς ἡγήτωρ or "leader." The Argives also called him Zeus and Ἠγήτωρ.⁵ But ἡγήτωρ οὐ-τωρ belongs to ἡγέομαι which belongs to ἄγω; and that brings me back to one of my repeated contentions that divine names in ag- refer to the agging-

¹ Apollod. *Bibl.* ii, 5, 11 (13, 14).

² Ephoros, *frag.* 10.

³ See note 4 p. 453 *supra* as to 19 years.

⁴ See illustration from Tischbein's *Vase d'Hamilton*, ii, pl. 12 in Saglio's *Dict.* i, 311. See also Hekataios of Abdêra on the HyperBoreans as preserved by Diodorus and others: Didot's *Frag. Hist. Græc.* ii, 386.

⁵ Theopompos, *frag.* 171.

on, the driving round, the compelling of the Universe (see p. 345 *supra*). That, I am free to maintain, is the sense of the Hégétôr name of Zeus-Apollo. The first day of his feast in Sparta was the ἀγγορία, and the celebrant was called the ἀγπητής, one of the numerous instances of priests (and peoples) taking the names of their gods. Another Spartan name for this Apollo was Καρνείος, as to which see what is said *supra* (p. 432) as to the goddess Carnea or CarDea. At Kuréné he had a perpetual fire in his temple, in which we may see a commemoration of the central cosmic fire. All this seems better at least than Pictet's suggestion¹ that Apollo was Hégétôr "because the sun was the leader of the Aryan migrations in their march from East to West"!

All the fabled happiness of the HyperBoreans and their abode must be referred to the conception of a highest northern celestial 'heaven' of the blessed. And the "famous temple" of the same peoples to Apollo, fashioned as a sphere and adorned with many votive offerings, ναὸς ἀξιόλογος ἀναθήμασι πολλοῖς κεκοσμημένος, σφαιροειδῆ τῷ σχήματι, is of course nothing but the spherical heavens itself. And the reader, with these views in mind, is begged to read again carefully the fragments of Hekataios (of Abdêra) about the HyperBoreans,² and I think he will say that all the much-derided "absurdities" about them at once become the most orthodox cosmic mythology. The divine progeny of Boreas, the Boreades, naturally had the supreme care of this temple. (Claudius) Ælianus (2nd century A.D.) stated that the three sons of Boreas and Chioné were the priests of Apollo there, and that they were of the height of 6 cubits (πῆχυς, a word in which one strongly suspects a relationship with the god Picus, see p. 40 *supra*). But Diodorus said that all the HyperBoreans were, as it were, priests of Apollo, for they perpetually chanted hymns in his honour; which is a straight parallel to the blessed in the Christian heaven never-endingly singing the praises of the Deity. The name of the cosmic island (or orb) of the HyperBoreans was Ἐλίξιοια, which simply gives me a parallel to the name Ἐλίκη of the Great Bear (which we shall have under "The Number Seven") and of the Arcadian Cosmic Willow (see p. 298 *supra*). It refers directly to the rotating of the Heavens. Stephen of Byzantium also cited Hieroklês as stating that the Tarkunaioi, among whom the gryphons (γρὺνψ) guarded gold, were a HyperBorean people;³ and this word must contain the root *tark* (see p. 309 *supra*), and so mean the Turners (the Tarquins in fact)

¹ *Orig. Indo-europ.* ii, 668.

² Didot's *Frag. Hist. Græc.* ii, 386 to 388.

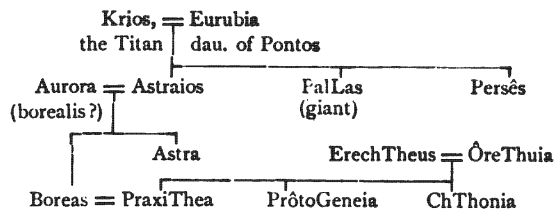
³ *Ibid.* iv, 430.

of the Sphere. The swans of that region will be dealt with under "Divine Birds"; but see also p. 463 *infra*.

This subject caught, and only just caught, the attention of Swift. In the *Tale of a Tub* he made a faulty reference to Pausanias, and spoke of "the almighty North, an antient deity, whom the inhabitants of Megalopolis in Greece had in the highest reverence: omnium deorum Boream maxime celebrant." It was in the Arkadika that Pausanias (viii, 78) recorded this, saying that the people of Megalopolis kept the anniversary of Boreas as a holy day, and had no other god in greater honour, because by him they had been helped against the LakeDaimôns (Lacedemonians) and King Agis: a clear war-in-heaven, which also gives us the supreme god as a god of battles, which he will be found to be in all mythologies.

What *λακε* may mean here is now difficult to speir into (one may perhaps suspect that $\kappa = \chi$), but the *δαίμων* half of the name must have its full mythic value; and the name of Agides, like that of the similarly-named priests of DêMêtêr, the agidiai, must be put with the other celestial names of powers in *dy-* (see p. 345 *supra*).

The myth of serpent-legged Boreas abducting and cohabiting with ÔreThuia was on the chest of Cypselus,¹ and must be understood of the revolving cosmic year pivoting on the northern stronghold (ÔreThuia = *ώρα ὄρη* year season + *θύω* rush, whence *θυιάς*, dancing Bacchante). She was daughter of ErechTheus and PraxiThea (*πράσσω = περάω* pass-through = Sanskrit *par* carry-over; compare Latin *Ter*(men) = Avestan *tar* go-over = Sanskrit *tar* pass. She is a terminal goddess, see p. 388 *supra*). Sisters of PraxiThea were the primeval female powers PrôtoGeneia First-Birth, and ChThonia the Earth-goddess. Here is the genealogy of Boreas, whose horse-god character will be dealt-with under "The Centaurs."



Boreas was also worshipped at Thourion in an annual festival. On the Tower of the Winds at Athens he appeared as a winged child wearing sandals and with his head veiled, which is also a note of Kronos.

¹ Paus. v. 44.

THE NORTH, contra. Against the foregoing the following must be set as diametrically opposed. In Zoroastrianism the North is the domain of all evil and hurtful powers.¹ Did reforming Mazdeism in transforming—as new faiths are wont to do—the old gods in Heaven, the varenya daēvas, into demons, also turn the originally holy North into a cursed quarter; influenced also perhaps by the old belief that it was the quarter of the dead.² The myth of the evil god Ahriman forcing his way through the earth to the South lends support to this theory of a *volte-face*. So does a passage in the *Sad Dar* (xxx, i) by which it was forbidden to throw water out of the house by night, especially at the North side (janīb), which would be the worst offence. The good genii or demons of pagan Rome were fully recognised by the Christians of the third century as having a very real existence and influence; but in their eyes they were bad demons, acolytes of Satan.³

In Snorri's Edda,⁴ when Hermódhr rides to Hel to look for the soul of Baldr, the maiden Mòdhgudhr who keeps the bridge over the river Giöll tells him "Hel's way lies still deeper and more Northward." Then rode Hermódhr forwards till he came to Hel's grate. The 'devil's door' at the North side of some Christian churches, near the baptismal font, opened to let him out when he was renounced by the sponsors, may arise from teaching the people that their old gods whom they worshipped when pagans, were devils; for one man's god is another man's devil, all the world over. There is such a door in Wellcombe church, Morvenstowe, which is always opened at a baptism, that the fiend may escape when the rite is done.⁵ One must theorise of course that the opening of this Northern aperture had a directly opposite meaning in Pagan times—it admitted a deity. The North side of the churchyard for suicides, too, is of this class of facts:

'Tis said that some have died for love;
And here and there a churchyard grave is found
In the cold North's unhallowed ground;
Because the wretched man himself has slain,
His love was such a grievous pain. (Wordsworth, 1800.)

¹ Geiger: *Civ. of Iranians*, i, 133.

² Dr. Warren: *Paradise Found*, 207, 213. Darmesteter's *Zend Avesta*, i, lxxvii, lxxx.

³ Reville: *Relig. sous les Sévères*, p. 46.

⁴ Fab. 44, ed. Resen.

⁵ *Church-Lore Gleanings* by T. F. Thiselton Dyer, 1892.

Here is an actual example. The North side of the Seaford (Sussex) church-yard is "devoted to suicides and bodies washed up from the sea;" 'nonconformists' object to their dead being buried there, and a dispute with the vicar on the subject is in progress.¹

One of Ezekiel's complaints (viii, 14) is of the women who came and sat at the N door of the temple of Jerusalem, and bewept the death of Tammuz.

When a body was cremated in ancient India, the ashes and cinders were collected (leaving the bones for urn-burial) and thrown towards the South side.² In ancient Egypt, too, Set (or Typhon) is found connected with Ursa Major, and therefore with the North; but Set was first a good god, before he was degraded, and so they scratched and battered him out of the monuments, and he became the principle of darkness.³ But this is a still very mysterious point upon which no stable conclusion has yet been reached.

To the same class of facts must also, I presume, be referred "the horrible army of Mâras coming from the North" who attack Buddha in his Siamese Life,⁴ but cannot enter the shadow of the Bo-tree (world-tree) where he is sheltered. Buddha adores this tree, first on the East, which denotes the rise of sun-worship, and then on the North. Kronos is another instance of a fallen god. Originally in Heaven, he is found in Tartaros after the contest with Zeus, having been defeated and cast down like Ahriman and Lucifer. In considering the variations of the Kronos myth, as we shall have to do, it is indispensable to disentangle these two periods.

There is just one other explanation for the few contradictory facts about the supreme sacredness of the North which one would wish to put on record without in any way pressing it or even following it up. It is this, and it is perhaps somewhat novel in ethnological speculations: that the theory of an archaic migration from our Southern to our Northern hemisphere could be introduced to account for these few facts. This would be quite consistent with the rejection of a necessary migration of cosmic myths within the N hemisphere (see p. 11 *supra*). The recent extraordinary fossil finds of more than 200 species of mammals of the most outlandish

¹ *Daily News*, 18 July 1889, p. 6, col. 6.

² R. Mitra's *Indo-Aryans*, ii, 141.

³ Dr. Ebers (Baedeker's *Lower Egypt*, 128, 130). Brugsch: *Astron. Inschr.* 82.

123.

⁴ Alabaster's *Wheel of the Law*, 150, 161.

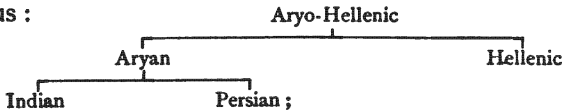
new types in the Argentine and in Patagonia include remains of Man which are considered by Dr. F. Ameghino to belong to the pliocene and miocene ages.¹

Sir R. Ball, the Royal Astronomer of Ireland, in treating of the Ice-Age, or of successive ice-ages as he posits them, says that, viewing the two hemispheres each as a whole, it is most important to observe that their respective glaciations were not simultaneous. He points out that while one hemisphere was experiencing the rigours of an ice-age, the opposite one was genial, and as it were proffered hospitality to the creatures retiring before the ice in the desolated hemisphere in search of a suitable abode. "In accordance with this view, we should expect to find indications of an oscillation of characteristic organic forms between one hemisphere and another. In Darwin's pages will be found some singularly interesting phenomena connected with the distribution of Alpine plants and animals, which lend much support to this view."² Here we clearly have the idea of migration from hemisphere to hemisphere, which is quite left out of the purview of "Indo-Germanic" pundits.

As the subject of ethnological migrations has been mentioned it may be convenient to set down here some briefest skeleton-notes of the newest views as to the origin-spot of the Celtindians.

R. G. Latham in 1854 and 1862³ thought that Sanskrit might have had its origin to the E or S-E of the *Lithuanic* district. He presupposed an Indo-European population in Europe, to which the Indians likewise once belonged; and he put them, but by way of hypothesis only, in *Podolia* or *Volhynia*.

Lazarus Geiger⁴ put an Aryo-Hellenic period before the Aryan, as thus :



and he maintained that a good deal of what was called Indo-European is merely Aryo-Hellenic. [It is of course maintained throughout this *Inquiry* that most part of the cosmic myth-matter with which it deals is not Aryan merely, or Indo-European, or Celtindic; but is human, widely human as the Northern terrestrial hemisphere.] Geiger further considered that the British barbarian Kelts were the most embryonic form of the Indo-European nature left in the North; and—a good deal on the nothing-like-leather

¹ *Revista Argentina*, December 1891. Prince Krapotkin in *XIXth Century*, August 1892. Dr. Ameghino has published important works on all these discoveries, in Spanish at Buenos Ayres since 1880.









² *The Cause of an Ice Age*, 1891, pp. 30 to 32.






³ *Native Races of Russ. Emp.* (*Comp. Philol.* p. 611).

⁴ *Developmt. of Human Race* (1880), 131, 151, 156.

principle—suggested that the primitive Indo-European people had its home in *Germany*.

Mr. E. R. Wharton¹ justifies the supposition that the languages spoken by the nations of Europe (with isolated exceptions), and of Asia from the Caucasus to Ceylon, all descend from one common original speech or *Ursprache*, the speakers of which, issuing from *Scandinavia* in search of a warmer climate, separated in various directions. He also proposes the convenient term *Celtindic* which has been here adopted.

NORTH AND SOUTH. The division of the Egyptian empire into North and South is one of the most leading historical, ritualistic, and symbolical facts in the archæology of the country. This is very generally misunderstood or debased into a mere geographical expression; but there can be no doubt, it seems to me, that we must take a higher and holier cosmic view of the symbolism, which expresses itself in the well-known and perpetual title of Suten-sehet (or net)²  'king of the double-crown' (or 'of N and S'), of the red and white crowns³ net  and nefer  whose union  implied the empire over both N and S. The name of this last crown was sehet (see also p. 56 *supra*). M. Pierret says the hieroglyph  (semet, Coptic *twel*, to join)⁴ properly indicates by the emblems of sovereignty—crossed the whips—domination over the N and the S, adding that  = *χeb*, with a single whip, indicates dominion over the N alone, *χeb* also being the sound of the glyphs  and  which designate the North.

I may say parenthetically here that 'whip' is a misnomer; the object meant is the horse-tail on a short baton, still carried by the Turkish pasha, as any one who has been to the East must have observed. It may also be added that the glyph  leads us on to the right appreciation of the glyph *ker*  so incessant as a supreme symbol on sarcophagi and all sorts of monuments. It must indicate the Universe, and we shall have it again under the heading "Kronos and Ptah." M. Naville⁵ reads    as "he in whom are

¹ *Etyma Latina* (1890) p. xxv.


² Dr. Wallis Budge's *Nesi-Amsu papyrus* (*Archæologia*, 1890, lii, 470).


³ Dr. Wallis Budge's *Dwellers on the Nile*, p. 50.


⁴ See p. 431 *supra*.



⁵ *Litanies du Soleil*, 15, 16.

assembled all the spheres and who comprises them all in him." The meanings zone and sphere are given for ker  Q in Pierret's *Vocab.* p. 627.

M. Grébaut maintains¹ that the title of Suten-sechet is divine, and implies domination over the S and N of the Universe; not merely over Upper and Lower Egypt. I cordially welcome this scrap of encouragement to my theories. The title must correspond, then, to the Indian one of Universal Emperor, ChakraVartin. M. Grébaut also considers the Bee alone,  χeb, to mean the sovereignty of the North in general. This, too, exactly fits-in with the considerations as to the Bees (or stars) of heaven urged throughout this *Inquiry*. But to be mythically consistent we must go beyond this, and maintain further that the dominion over the N and the S meant also in its fulness the lordship over this world and the next; for the celestial S was the underworld of the dead. Thus the Egyptian monarch, who in life was divine, had attributed to him an imperium comparable to that of his greatest gods; just as each one of his faithful worshippers became one with Osiris, absolutely *an* Osiris, in that god's dominion of the S heavens.

In the festival Songs of Isis and Nephthys, translated by Dr. Wallis Budge in his important work on the Nesi-Amsu papyrus,² occurs the phrase, addressed to the infant Osiris: "The great and living god, the greatly beloved one, is dandled in the presence of the North and South, qemā mehit .

Again, in the Litanies of Seker, "Hail thou sacred visitor of the South and North, qemāt mehit .

The N and S emblems for Lower  and Upper  Egypt arē triple, like the fleur-de-lis, and this demands consideration (see p. 66 *supra*).

M. Maspero says³ that "the great Egyptian temple, like the universe, was double," the temple of the N and the temple of the S. "This fiction of duality was carried yet further; each chamber was divided, in imitation of the temple, into two halves," one belonging to the N the other to the S. "The house of the god had no communication with the adjoining parts except by doors in the southern wall." This is quite a parallel to the symbology of the Labyrinth, as will be seen under that heading; only that the





¹ *Hymne à Ammon-Ra*, p. 175.











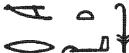
² *Archæologia* lii (1890) 407, 467.

³ *Egyptian Archaeology*, trans. by A. B. Edwards, 2nd ed. pp. 93, 68.

N and S portions of the temple are here both above ground; while the supernal half alone of the labyrinth is overground, the infernal or southern portion being subterranean, as in the cosmos. The crypts of our churches and all underground temples and sacred caves and pits must fall into this last classification.

The sacrificial post in the *Satapatha-brâhmana* (ii, 141)¹ is ordered to stand exactly in the centre of the sacrificial shed, which is divided by a cross-line into two equal parts, a northern and a southern half. This seems an identical usage to the Egyptian.

Uet'i, Uat'i, Uat'  is said to be the goddess personifying or symbolising the North; and also a form of Sḫet. "Her sanctuary was at Tḫep  a town situated at the extremity of the Rosetta branch" (Pierret, *Dict.* 399; *Vocab.* 117, 708). But we must not forget Pa-Uet' (= Buto)  and P-ta-n-Uet' (Phthenotés)  the name of geographical Lower (Northern) Egypt, of which Pa-Uet', dwelling of Uet', was the capital. J. de Rougé says Uat' was a form of Isis (*Monnaies des Nomes*).

Nexeb  woman-faced and wearing the nefer head-dress, was the goddess of the South, the opposite of Uat'. She was also indicated by the vulture holding the ankh  and "the emblem of serenity." (Her name had first been read Suban, and Brugsch even proposed to read it Heben.) Eileithya in Upper Egypt, El Kab, was called Nexeb, and there was also Nekeb  also  which last = the Hebrew *South* with the Egyptian article (Chabas, *Mélanges*, iii, 2, 291). But the South was also expressed by the plant  which phonetically = su and thus the reading of *Suban* for Nexeb in another of its forms  is partly explained. Set was also 'lord of the South,' Nubt or Nubti . The South was also res  or  or  and mer-t-res  (Brugsch, *Geog.* i, 32). See also "The Eye of Heaven" *infra*, p. 465. The division of the Earthly kingdom of Egypt into North and South was paralleled in North (Akkad) and South (Sumir) Babylonia.² With the Hebrews, to go North was to go up, to

¹ Dr. Eggeing's version.

² Dr. Wallis Budge's *Babyl. Life and Hist.* 14.

travel South was to go down.¹ Prof. Sayce detected, cut in hieroglyphs on a small greenstone dish from Bubastis, Hri Khebu Amu, which he reads 'Lord of the N and S, Amu' (Amu = terrible one, plural Emim. *Gen.* xiv, 5; *Deut.* ii, 10).² Lucanus in the *Pharsalia* (vii, 422), addressing Rome, merely reproduces the same conception when he says that Titan beheld her empire stretch from pole to pole: Te geminum Titan procedere videt in axem.

In "the very oldest" Irish books, the two leaders of the Milesian colonisation, the brothers Eber and Eremon, divided Ireland between them into a Northern and a Southern Kingdom.³ We have a fuller (and later?) division when, in the central hall, the miadh-chuarta of Tara, the king of Erin sat in the centre with his face to the E, the king of Ulster being at his N and the king of Munster at his S; while the king of Leinster sat opposite to him and the king of Connacht *behind* him.⁴ This should previously have been mentioned under the Cardinal points, p. 165 *supra*.

The myth which accounted for the taboo of the swan in Erin makes the Four Swans fly straight to the North till they alight on the sea of Mael (= the *bald* mountain) between Erin and Alban (= the *white* land); and they are not to be disenchanting until Lairgnen the prince from the North is united to Deoch the princess from the South.⁴ The mythic Niall Navi-giallach, of the Nine Treasures (see p. 39 *supra*), had a Northern king for father and a Southern princess for mother.⁵

[In here interposing the headings of "The North, *contra*" and "The North and South" before getting the reader to "The Polestar," the section on "The South" in Vol. II has been somewhat anticipated; but it had to be done. Never did warlock in tale or legend set his most persecuted victim a more impossible task than the logical assortment of the sections and subordinate facts in this *Inquiry*. Each one of them wants to be in two or more places at once. For one example, the unsatisfactory section on "Rhabdomancy" might have been in the Tree division.]

¹ Lenormant: *Orig. de l'hist.* 313.

² *Academy* 26 Oct. 1889, p. 276.

³ O'Curry's *Manners and Customs*, ii, 4, 16.

⁴ Dr. Joyce's *Celtic Romances*, 9, 18. The subject of mythic swans will be dealt with under "Divine Birds."

⁵ O'Curry's *Manners and Customs*, ii, 147.

5.—The Eye of Heaven.

THE Japanese deity Ama no Ma-hitotsu, One-Eye of Heaven, has already been mentioned at p. 67. The One-eyed Mexican Waters-god Tlaloc dwells in the North on the highest of Mountains, whence come the rains and all streams.¹ The revolving Eye of the Norse world-millstone is directly above Hvergelmer, and through it the waters flow to and from the great fountain of the Universe waters.² See also what is said as to the one Eye of a Shan deity at p. 72. The supreme Babylonian god Êa (identified with Kronos in Vol. II) is called on the tablets the lord with the clear-seeing Eye,³ and also the motionless Lord, which last seems to me to be an epithet peculiar to the polar divinity. To these should be added the all-piercing Eye of AtLas in the *Odyssey*,⁴ for AtLas is an axis-god, and this seems to make a Cyclops of him. The eye of Ra at the tip of the papyrus-stem (an axis-symbol?) will be met with a little lower down. And there was an all-seeing Eye in the forehead of Krishna. Nor is the eye always in the fore-head, it is sometimes in the fore-body, as in the case of the rākshasa Kabandha, slain by Rāma, who had one enormous eye in the breast. A close parallel to this is to be found in the *RigVeda* (iii, 59) where "Mitra sustains the Earth and the sky, Mitra with unwinking eye beholds all creatures." It is of course a leading point that Mitra was not *originally* the sun, and it is not to weaken my case to state that animisha, unwinking, became a general epithet of all gods.⁵ The Avestan Mithra, the yazata of light, has "10,000 eyes,⁶ high, with full knowledge (perethu-vaêdhayana), strong, sleepless, and ever awake (jaghâurvaunghem)."⁷ The supreme god Ahura Mazda also has one Eye,⁸ or else it is said that "with his eyes, the sun moon and stars, he sees everything."⁹

¹ A. Réville's *Hib. Lects.* 71.

² Rydberg's *Teut. Myth.* 395.

³ F. Lenormant, *Orig.* i, 505.

⁴ i, 52; and see Paus. ix, 20; and later under "The Polestar."

⁵ Dowson's *Hindu Dict.*


⁶ Darmesteter's *Zend Avesta*, ii, 121.

⁷ W. Geiger's *Civ. of Irānians*, i, lv to lviii, 133. The identification of archaic Mithra with the sun is quite unproved. See "The Judge of Heaven," *infra*.



⁸ *Ibid.* xxviii, 133. This eye the commentators also assume to be the sun, but they do not prove that either.

⁹ Darmesteter's *Zend Avesta*, i, lviii. It will be seen that this theory and W. Geiger's are incompatible.

The theory that Mithra was *originally* a title of the supreme heavens-god—putting the sun out of court—is the only one that answers all requirements. It will be evident that here we have origins in abundance for the Freemason's Eye and its "nunquam dormio." A Chinese constellation is called "the Eye of Heaven that judges the wicked." 天目也.¹

The single and the dual ut'at Eye  of Egyptian symbolism is of the utmost importance in the interpretation of the sacred lore of Egypt's past. The conclusion which I advance here is that the pair of these Eyes indicate the deities of the North and the South poles respectively (see "North and South" *supra*, p. 460).

The scarab with a green globe on his head is seen at the top of one of the 3 coffins of the librarian Shutemes. "This symbol," said E. De Rougé,² "is placed between two winged Eyes which represent the two chief divisions of the heavens, the North and South, which are reproduced on the inner sides of the coffin in the two crowned vipers" (the ârâret). Here, as it seems to me, De Rougé was on the right road, and in consonance with that remarkable Egyptologist Théodule Devéria, who held the two Eyes to be "symbols of celestial space,"³ which they are on my supposition, as will be seen lower down. But elsewhere De Rougé shows that (perhaps at some other period of his studies) he was quite unfixed about the dual Eyes, which are also called the "eyes of Horus."

For example, he said vaguely they had "a most extensive symbolism."⁴ "The right eye referred to the sun, the left to the moon." "Thoth-Moon sometimes bears in his hands the eye of Horus, symbol of the full moon." This, according to Lanzoni,⁵ is Amsu, who holds in each hand , which seem to me to be the N and S hemispheres. And then, said De Rougé, further, "they were also taken sometimes for the two divisions of the heavens" (here again he approaches the real origin); and "they then replace the wings of the winged disk." "But the principal sense attached to this much-revered emblem appears to have been the epoch of the accomplishment of astronomical periods. The eye thus figured with an appendage below the globe  was called in Egyptian outa" [now read ut'at]. "This word indicated the *equilibrium* and accomplishment of the phases of the lunar and solar periods. The fate of man being assimilated to that of the stars, the return of the sun to its ut'at, that is to say to the initial point of its diverse periods" [all this is oddly indefinite] "was the emblem, and as if the perpetual pledge, of the resurrection of his soul,

¹ G. Schlegel, *Uranog. Chi.* 436.

² *Notice Somnaire* (1876), p. 105.

³ *Cat. des MSS.* 1881, 78.

⁴ *Not. Som.* 150, 141, 151.

⁵ *Dizionario*, 617.

after it had got through the infernal periods. These ideas explain" [do they!] "the singular veneration which was attained by this symbol, which is found spread abroad in profusion. The Egyptians employed for the purpose all the precious materials known to them." (These last I explain as Evil-Eye charms, lower down, p. 481.)

M. Pierret in his indispensable *Vocabulaire* (p. 106) makes a portion of this somewhat clearer by citing the same De Rougé for the statement that ut'at meant (also?) "the node of an astronomical period, that is to say its point of meeting with a determinate point of the vague year." But surely this was manifestly a secondary scientific use of the term.


In his *Dictionnaire* M. Pierret says the two ut'at are often personified by Shu and Tefnut; but Shu I make here the axis-god, and Tefnut his consort. The fact that the two Eyes permute, as symbols flanking the *sphere* (not the 'disk'!), with the two 'jackals' called the guides of the N and S, is clearly an argument of the first rate in my favour (see the postponed section on "The Dogs"). Two *lions* flank the sphere on one of the coffins of Shutemes. Mistaking this round symbol for the "sun's disk," as usual, De Rougé said¹ that "this is one of the figures of the rising Sun." I declare I cannot see it. The god Shu at times has a lion's head, and so has Tefnut, and these must be the lions that 'support' the sphere (heraldically); and they support me too, with leonine force, in the exposition of the Mycenæ lions p. 208 *supra*. 'One pair guards the Sphere, the other the pillar-axis; and each is a polar symbolic beast divine, quia nominatur Leo. The symbolism must have had its birth in a lion country, as the equally polar bear symbolism arose in a country where the bear was king.


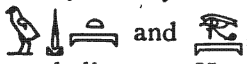
M. Grébaut (*Hymne à Ammon-Ra*) considers that in the Sun's daily progress from E to W, one of his two eyes looks N and the other S; and that that is why the two regions of Egypt and the two regions of heaven are each called ut'at.² But surely that is an Alice-in-Wonderland way of accounting for N and S, as to which see the heading "North and South" *supra* p. 460. And the fact which M. Grébaut points out as to there being two Truths, two Ma, one of the N and one of the S, and that they also are identified with the two eyes, is a proof-positive for me, when it is borne in mind (see "The Judge of Heaven" *infra*) that Truth here means that which is Just, Right, Fixed, as the Poles alone were in the Cosmos. M. Pierret also says "there does not exist a more complex symbol" than the ut'at eye. The greater part of the complexity instantly vanishes, as it seems to me, if the position of the Eyes be identified with the position of the sockets of the Universe


¹ *Not. Sem.* 108.





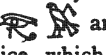
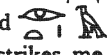
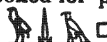
² Pierret, *Dict.* 399, 372.

axis. And the word sockets is here advisedly used, for we shall soon see some physiological analogies for it in archaic græco-celtic myths.


A text published by Dümichen¹ says : "Thou art the Eye of Ra, at the tip of the papyrus-stem, she [Isis, as "Buto," Uat'] protects her son, she suckles Hor in the reeds" 

 (The ending of this recalls the type of the Moses-myths p. 410). See also Index as to the relics of the Eye and eyelids of Osiris. Brugsch gives the meaning 'heaven' to 

both read as ut'at, the same word as the symbolic eye. Here we have the principal, highest, point of the vault standing for the vault itself ; an analogous fact to my arguments about Ouranos on pp. 23, 46, 366, 364 and 451 *supra*. In the decree of Rosetta is the following glyph for Egypt . "It is difficult to explain," says M. Pierret, "but ought to have a religious character." If the views I here urge find any acceptance, it would be easily understood as the country under the Eye of heaven, the middle-kingdom in fact, like the infinite number of similar instances already sampled under the head of "The Navels."

The ut'at itself is written  as above, but without the determinant  for the heavens, also as  and simply as . Ut'at Heru, the "personification of the sacred Eye" of Horus, where Horus must mean the heavens-god, appears as  and . Ut'a also means to judge, and ut'u to dispense justice, which strikes me as sufficiently remarkable in view of what will hereinafter be exposted as to the Heavens-Judge p. 493. Then again, as an unlooked-for parallel to what is said about the Arcana at p. 394, we find that ut'a  is a store-house and a loft.







In the remarkable Egyptian Cosmogony which is known as the Evolutions of Ra, in Dr. Wallis Budge's important edition of the Nesi-Amsu papyrus,² the god says : "Shu and Tefnut" (who are an Atlas and his consort) "brought to me my Eye . . . I wept . . . and men and women sprang into existence from my Eye, mata

 This is a close parallel to the Chinese evolutions of P'an Ku and the Japanese of I zana Gi pp. 239, 391 *supra*, and also throws the proper light upon the phrase found by M. Pierret³ upon a funereal


¹ *Geogr. Inschrift.* iv, 125.








² *Archæologia* lii (1890), 441, 541.



³ *Dict.* 371.

statuette: "Horus brought-forth Shu's Eye ." In the same papyrus we have the common "Horus of the two Eyes, Heru maa , where Dr. Budge notes that the two Eyes are the two Ut'at eyes .¹ Again it is said that one of the names of the Eye of Horus is Sexet .² In the Festival-songs of Isis and Nephthys, still in the same papyrus, it is said the "two eyes" (of Osiris) "light up the two Lands" (of the North and South, see p. 460 *supra*), "and the gods  sehet' maa-f taiu neteru."³ Perhaps these 'eyes' did become later the sun and moon, but they were not so at first, as this and the Japanese cosmogony show. Again Ptah of Memphis is called lord of the two Lands (or regions):⁴ Ptah Qemā Anbu-f nebt taiu .



The eyes of Ptah in the figure on p. 214 (here repeated) are badly defined, but in the Egyptian original they are the same ut'at eyes as already shown . As this *Inquiry* proposes to equate Ptah with Kronos (or Æl), and as Ptah-Osiris was an underworld Egyptian combination, this seems very significant for my purposes.

It is a question what significance, beyond the literal, we are warranted in assigning to the eye in the verb ár, ári, áru, to make, create, produce:  or  or  or  @. Eye, árt, is , which could also be read ut'at; and árt, "a part of Thebes comprising doubtless the temple of Karnak" (J. de Rougé) was written  or .

Ar and ut'at both occur in the names of the daughters of Amenrut and of king Takelot, called ArBastUt'atNifu  and ArBastUt'at-n-Nif .

¹ *Archaeologia* Iii, 438, 531; 439, 533.

² *Ibid.* 435, 523.

³ *Ibid.* 414, 487.

⁴ *Ibid.* 530, 437.

The central cosmic character of the Eye is shown in Indian myth where Chakshus (Eye) espouses Ākūti the goddess of the Extreme (Avestan *aku* = point; see *Akis* p. 473 *infra*), and so becomes father to Manu, who again has 12 (zodiacal) sons, the Yāmas.¹

Of the hundred (that is the unlimited number of the) eyes of Argos, who is nothing but the shining heavens, one half are ever open, while the other half are closed in sleep; the significance of this *saute aux yeux*, and requires no exposition. But the Scholiast of Euripides (*Phæn.* 1116) quotes a cyclic poet who gave Argos (see also p. 474 *infra*) only two pairs of eyes, one pair before and one behind, and an unfatiguable strength which banished sleep. This is in one aspect a clear parallel to the two pairs of similarly-placed eyes of the Phœnician Īl (Kronos), as preserved to us by Sanchoniathôn-Philo-Eusebius, by means of which he watched sleeping and slept waking.² These myth-items of both Argos and Īl are perfectly genuine celestial allegories, and are only a doubling of the Egyptian eyes (see also the "two-winged Eyes," p. 465 *supra*). In Īl's case the reference is to night and day, or the upper and under hemisphere, which comes to much the same thing as my theory. The four eyes of Kronos may be paralleled to the four eyes of the two dogs who guard the Chinvaḍh Bridge in the *Avesta*, or the roads and mansion of Yama in the *Rig Veda*; which dogs seem to me to suggest so forcibly the Egyptian 'jackals' of the North and South. An alternative tale of the same Scholiast's about Argos was that Hēra gave him an extra eye in the poll of his head, when she set him to watch Io (as to whom see p. 181 *supra*). This is clearly celestial also, and is an analogous myth.

As to this third eye, on the back of the head, surely it is an astounding coincidence that it is now held as proved by comparative anatomists that the pineal gland of the human brain, which Descartes elected as the seat of the soul, is a decayed third eye—not that 'man' ever had such an eye, but in the lizards the fact that it is a suppressed eye is indubitable. Baldwin Spencer has shown and figured this pineal eye, with its retina still surviving, within the head of the lizard *Halteria punctata*, and it is now beyond doubt that the hole in the skulls of the ichthyosaurus and plesiosaurus of the Jurassic epoch was the socket of a third large eye; they saw all round like Argos.

The third eye of the Cyclopes was of course in the forehead, see p. 475 *infra*.

¹ Burnouf's *Bhāg. pur.* ii, 70.

² Didot's *Frag. Hist. Græc.* iii, 569, 26.

Pausanias (ii, 24) in his description of the land of Argos says : In the high tower which is called Larissa there is a temple of Zeus sur-named Larissaios, which is without a roof ; and the statue of the god, which is of wood, no longer stands upon a base. There is also in this place a temple of Athena which contains a wooden statue of Zeus that has *two eyes*, each in its natural place, and a *third* in the forehead. They report that this is the Zeus Patrios that was placed in the open air in the palace of Priam . . . But we may collect the propriety of the statue having *three eyes* if we consider that in the opinion of all men Zeus reigns in the heavens ; and that he governs the places under the earth is evident from the verse of Homer in which the sub-terranean ruler is called Zeus ; and Æschylus the son of Euphorion calls Zeus the ruler of the sea. Hence, whoever made the statue gave it *three eyes*, because this god rules over the aforesaid three divisions of the Universe. See also p. 474 *infra*.

This interpretation, invented by Pausanias, does not fit in so well with other instances of the single Eye, as would the theory (here suggested) that the three eyes arise simply from the addition of the One-Eye to the ordinary two, by a confusion of symbolisms. Had I been pursuing the Lares further at p. 211 (but one must draw the line somewhere) the name Larissa, of so many towns, should have been dealt with, together with Larissaios as a title both of Achilles and of his Spear, and also of Artemis, Apollo, Zeus, and the citadel of Argos (as above). So should Larissa daughter of Pelasgos or of Piasos the chief of the Pelasgians, which Piasos was adored at at least one Larissa. It was at a Larissa that Perseus killed Akrisios (a god of the Extreme) with a quoit (the chakra of the Indian gods). All this seems supremely celestial myth.

The Cyclops : Did not the rascals know
I am a God, sprung from the race of Heaven?
(Shelley, *The Cyclops*.)

THE CYCLOPES. If the Eye of Heaven can be successfully connected with the Polar deity, then the Cyclopes would be clearly central supernal powers equally with the Titans, for both categories—Hesiod (*Theog.* 139 sqq.) made the Cyclopes Titans—were children of Ouranos and Gaia (Gê) ;¹ and the Cyclopes, who were gods in Hesiod, were stronger than the gods according to Homer. Leading facts too are these : that Apollodorus opens his Cosmic Mythology with the birth (1) of the Triad of the Hundred-handed, (2) of the Triad of the Kuklôpes, and (3) of the Six (= 3 × 2) Titans

¹ Apoll. *Bibl.* i, 1.

and their Seven sisters ; and that all three classes are children of Ouranos and Gê, of Heavens and Earth.

<p>1. <i>Hundred-handed.</i> Briáreos, Guês, Kottos.</p>	<p>3. <i>Titanes.</i> Ôkeanos, Koios, Hyperios, Krios, Iapetos.</p>	<p><i>Titanides.</i> Têthys, Rhea, Themis, Mnêmosynê, Phoibê, Dionê, Theia.</p>
<p>2. <i>Kuklôpes.</i> Argês, Steropês, Brontês.</p>		

Other legends made the Cyclopes descendants of the Titans ; and Photius (citing Proclus, 5th century A.D., who commentated Hesiod) said the Greek epic cycle began with the fabled union of Heavens and Earth, whence proceeded 300 armed Giants and 3 Cyclopes.¹ That they were worshipped is proved by the ancient altar or hieron called *Κυκλώπων βωμός* on the isthmus of Corinth, whereon sacrifices were still offered to them in the time of Pausanias (ii, 2, 2). Schœmann² has also pointed out other traces of their lost worship, which must have been extremely archaic. The Cyclopes were in fact the brute Forces of the Universe.

These *Κύκλωπες* or Wheel-eyes were also sons of *Κοῖλος* and *Χθόνια* (?) who was Latined as Tellus, a goddess with a masculine name (see p. 372 *supra*). Koilos = 'the hollow' is of course an alias of Ouranos, as Chthonia is of Gaia. By some accounts there were over a hundred Cyclopes, but they had, in Hesiod (as well as in Apollodorus) an original and supreme triad of their own (as above) ; *Πυρᾶκμων* (fire-extreme-one ?) and Akamos (untireable) were other names for Cyclopes, perhaps for members of the triad. There was also a Centaur named PurAkmos, a name conveying the same idea no doubt as PurAkmôn, and SterOpês must be star-eyes ? The Kuklôpes were also blacksmiths of Hêphaistos, and made Plutôn's invisible helmet (the under-hemisphere), PoseiDôn's trident (*τρίαυνα* = *τρία* + *ἴς* strength ?), and the bolts (the brontê, the astrapê, and the keraunos),³ whence Zeus was called Brontôn, the thunderer. I must add KekerOps, TailEye, see pp. 349, 486.

The Kuklôpes were conquered and precipitated into Tartaros, together with the Hundred-handed trio, by their common father Ouranos ;⁴ but they were released later-on by Kronos, to aid him in

¹ Didot's *Cycli epici reliquiae*, 581.

² *De Cyclopiibus*.

³ Apoll. *Bibl.* i, 2, 1. And see " Weapons of the Gods " in Vol. II of this *Inquiry*.

⁴ Apoll. *Bibl.* i, 1.

dispossessing his and their father Ouranos; and then again re-imprisoned by Kronos in Tartaros, where they remained until the next divine and parricidal generation, when Zeus, killing their gaoleress Κάμπη (who gave her name to the *Champs Elysées*), set them free to be his allies in the war-in-heaven with his father Kronos, the Gigantes, or the Titans. Or else the Kuklôpes themselves killed their gaoleress and escaped to the upper day. Zeus then again re-incarcerated them in the same prison, where myth has since allowed them to remain, the old Cosmic faith having come to an ending. It is all the same legend, this of the Cyclopes and their kin, which descended from generation to generation in the divine Cosmic family and among their worshippers, for whom the son-god constantly succeeded the father-god (see p. 19 *supra*). This Tartaros was a dark infernal place in 'Αἴς (Hades), as far from—that is, as far below—the Earth (gê) as Earth was from Ouranos,¹ which thus can be *here* identified with the N Polar celestial region, affording yet another help to my contention at pp. 23, 46 etc.; Tartaros being thus the infernal S pole.

And it is further obvious, I think, on a general broad and comparative view, that the Hundred-handed, the Cyclopes, the Titans, and the Giants, were all Forces of the cosmic machine, as (it is in this *Inquiry* maintained) the Kabeiroi were also. Statius indeed, 2000 years ago, said² that the Cyclopes were related to the Giants, the Curetes, and the Telchines; the two last being a direct link with the Kabeiroi, whose large eyes we must not forget here.

As to "Wheel-Eyes" above, Hesiod (*Theog.* 144) or some interpolater brought the meaning 'round-eyed' out of κύκλωψ, as from κύκλος + ὤψ; but is it not "Eye of the kuklos (or wheel)" that is to be concluded from this patent etymology, rather than any other meaning?

Dr. O. Schrader says *εὐρύπια* Zeus is an expression of a primeval stamp, that it equals κύκλος Διός, and means 'broad-eyed sky.' This rendering sounds wondrous poetical, but when you ask it for a meaning it refuses to reply. Wide-seeing Zeus seems plain enough. I. Schmidt says *europa* (neuter), found in connexion with the primeval accusative Ζῆν, claims an antiquity of the first rank.³

The Laistrygonæ. Kampê (just above) is fully dealt with under "The Labyrinth"; here I shall be contented to direct

¹ Apoll. *Bibl.* i, 1.

² *Thebais* ii, 273; *Silvæ* iv, 6, 47.

³ Jevons's Schrader's *Prehist. Aryan Antiq.* 418.

attention to Campania, where were placed the LaiStrygones whom Thucydides (vi, 2) made co-inhabitants with the Cyclopes, of Trinakria. In LaeStrigones I think we must see *lâes*¹ stones + *strigo*, a warlock (*striga* witch, *strix* screechowl). They stoned to death the companions of Odusseus,² and they thus form one more class to add to the interminably long list of stone-gods. Note by-the-way that PoluPhêmos (see p. 211 *supra*), as well as being a Cyclops, was one of the LapiThoi (stone-gods); and the LaiStrygones were horrible giants and cannibals (a note, among deities, of human sacrifice), the queen of their king AntiPhatês ('the opponent of the bright' ? *φάω* shine) being as high as a mountain. Homer placed them in the most distant North, just where I want to put their neighbours the Cyclopes. In fact they are a second, or a first, edition of the Cyclopes, for they skewer the companions of Odusseus, and carry them off for roasting and devouring. Their city was TelePulos (terminal-gate),³ and its founder was Lamos (compare Lamia the Libyan Ogress who devoured children).⁴ As for Trinakria it is generally interpreted 'three-caped' (*ἄκρα*) and understood to mean Sicily, to which island the symbol of the three 'Legs o' Man'⁵ belonged. But *ἄκρα* (see p. 145 *supra*) I claim to be the very cosmic summit ever kept in view here, and thus Sicily would be viewed as one more of the endless symbolic islands, and Tri-n-Akria refers to the Triad of the Highest; and of course (as above) the Cyclopes had their triad. The word must be closely connected with the goddess MeDiTrina at p. 373 *supra*.

Another supreme celestial connexion is given by the mating of the Cyclops, or nominally of PoluPhêmos (many-shining?), with Galatia or Galatea, by whom he has a son Galatos.⁶ She was of the sea, that is of the Universe Ocean, just as PoluPhêmos was the son of PoseiDôn; and her name and that of her son are clear relations to the Galaxias or via lactea, the Milky Way or Heavens-river (*γάλα* milk). Her romance with Akis, famous in literature,⁷ is to be mythically expounded first by the fact that his name *ἀκίς*, 'point,' should be referred to the N Extreme of the axis (see *Ākûti*

¹ See Laertes, pp. 177, 453 *supra*.

² *Odyssey* x, 82, 106.

³ See "The God Terminus" p. 387 *supra*, and "The Dokana" p. 253.

⁴ Euripides. Aristotle *Mor.* iv. Diodorus, Horace, *A. P.* 340.

⁵ See "Buddha's Footprint" in Vol. II.

⁶ Timæus, *frag.* 37.

⁷ Theocritus v and xi. Ovid *Melam.* xiii, 722.

p. 469 *supra*, and "The God Terminus," p. 387), and then by the other myth-item that he was god of the same-named river, which again must be taken to be the heavens-river flowing down from the same Extreme. The river-name Akis is in fact an alias of the Galaxias at its source; and thus Acis and Galatea were god and goddess of the same river; and PoluPhêmos being the lawful cosmic spouse of Galateia must also be given a similar Northern celestial position. In a painting discovered on the Palatine Hill in the house of Livia, Galatea is seen seated on a HippoKampos or seahorse (like Neptune's, with only the two forefeet and a fish's tail). HippoKampos is a strange word, which seems to claim contrast with HippoKentauros. The κάμπος may mean, as in the case of Kampê above, the Latin campus, the 'field,' the plain of the Universe Ocean.

The Northern central position of the Cyclopes is further illustrated from Adam of Bremen's *De situ Daniæ*. He says the Northern Giants, who were such as we call Cyclopes, dwelt within solid walls, surrounded by the water to which one comes after traversing the land of frost, and after passing that Euripus in which the water of the Ocean flows back to its Arcanian fountain (ad initia quædam fontis sui Arcani recurreus).¹ See "The Arcana" *supra*, and "The Heavens-River" in Vol. II. I also direct the attention again to what is said about the neighbourhood and the locus of the Phaiakians at p. 382 *supra*; and at p. 464 we have had AtLas as a Cyclops, and of course the head of AtLas is at the N celestial pole.

At p. 422 there was promised a treatment here of the deities in δψ and ᾠψ. Let me first take up again the self-made KekerOps or KekerOps, whom I think we really, as hinted in the note to p. 349, must now here take as coming from κέρκος tail, and meaning Tail-Eye, which is again a further help to my etymology of Ouranos at pp. 23, 46, 366, 368, and 451. At pp. 145, 146 we had DolOps and PelOps (see also p. 212). DruOps (Tree-Eye or TriOps?) was shown on pp. 356, 422 to be the same as TriOpês and Zeus TriOpas; and also seems to be the same as the triple Zeus of Corinth in Pausanias (ii, 2, 7; see also p. 470 *supra*), and as Zeus TriOphthalmos of the same citadel of Argos,² which is always claimed here as the height of the white heavens. The xoanon, polished or worked statue, of this last Zeus was brought from Troia

¹ Rydberg's *Teutonic Mythology*, 1889, p. 485.

² Paus. ii, 24, 5, and see p. 469 *supra*.

(my celestial Trinity) and was thus of Dardanian origin, which connects it with the spear-axis gods and the PalLadion, which, see p. 212 *supra*, was made of the bones of PelOps; and the Cyclopes are as often three-eyed as one-eyed. EllOps was a son of Zeus or of Iōn (*Strabo*). Juno and Ceres Mater sometimes become Ops in Latin inscriptions. Cicero¹ gave one origin for Diana as the daughter of Upis and Glauce. This is said to be the Ὠπις of some old Greek fragments, and the Οὐπις of Kallimachos. But in Apollodoros² Ὠπις is one of the virgins venerated by the Hyperboreans (see p. 453 *supra*), and is transfixed by Artemis with arrows. I also refer the reader to what is said of Ōps on p. 453. Festus (*s. v.* Oscos) quoted from Verrius the statement that the Osks or Osci were anciently called Opsci. And in regard to that, it might be added that ὄψ being 'eye,' ὄσσε (dual) was 'two eyes,' doubtless the two sacred eyes (of the Egyptians) which we have here been considering (p. 465 *supra*); ὄψις is 'sight,' and the verb ὄσσομαι to foresee, forebode, augur, and the word ὄσσα an omen, are clearly to be expounded by our own analogy which makes the prophet a seer, a see-r; ὄπη, sight, further gives us a word of this family to compare with Ὠπις above. It is somewhat risky to go further and claim the name of Mount Ōssa, Ὄσση, as being the dual-eye mountain of the heavens; but the name PelOps gives us a curious adjunct to the legend which piles Pélion upon Ossa (see p. 452 and also the Chinese Heavens-Eye-Mountain under "Polestar-Worship" *infra*).

It ought again to be repeated that the central forehead eye of the Cyclopes was as often represented with the two ordinary human eyes, as without them; that is they were indifferently three-eyed or one-eyed. In an Etruscan painting on a tomb at Corneto the PoluPhēmos of Odusseus has only one vast eye in the forehead.³ But there is yet another curious mythic monster tribe—clear doublets of the Cyclopes.

THE ARIMASPOI, ever at war with the gryphons (γρὺψ) for the gold of the North, the treasures of the Arcana (see p. 398) had but one eye; and beyond them were the HyperBoreans (see p. 451 *supra*). Stephen of Byzantium cited Damastēs of Sigaea⁴

¹ *De nat. Deor.* iii, 23.

² *Bibl.* i, 4, 5.

³ See the illustration in Daremberg and Saglio's *Dictionnaire* i, 1695, from *Mon. de l'Inst.* ix, plates 15 and 4; x, plate 53.

⁴ Didot's *Frag. Hist. Græc.* ii, 65.

as recording that beyond the Scythians came the Issêdones, beyond those the Arimaspoi, then came the Ripaian mountains of perpetual ice, out of which Boreas blew his blasts. On the far side of these mountains dwelt the Hyperboreans.

Herodotus explained that in the Scythian tongue *arima* meant 'one' and *spou* 'eye.'¹ If so, *σποῦ* must be related to our spy and espy, and the root *spak* to spy, see, observe, behold. Several other etymologies have suggested themselves: *σπέος*, *σπέος*, *σπήος*, a cave or den (PoluPhêmos lived in one), and the name Speiô of the Nêrêid, daughter of Nereus and Doris; *σπεύδω*, urge-on, root *spa* (English, speed), which would suit celestial central gods; *σποῦ*, *σπέιο* = *ἔσπον*, follow (imperative) part of *ἔσπομαι* = *ἔπομαι*, to follow, accompany. There is also (bearing in mind the extensive myth of the prod in the eye of the Cyclops of which I give so many instances later, p. 478) the English word *spit* (pointed stick, skewer), Danish *spyd* spear, Swedish *spjut* spear, Icelandic *spjót* spear lance, which bring us to the axis-spear in the socket. But "arima = one" (unless as unique, best) is hard to swallow; *ἀρίς* auger would fit-in with the 'spit' notion.




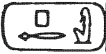
But the true mythic clue seems to be given by the name of the river Arimaspa which lay in their region, which region was according to Pliny (iv, 12) between the Palus Maeotis and the Ripaian mountains (see p. 454 *supra*). This Arimaspa seems therefore to be one of the endless names of the Northern heavens-river; the Arimaspoi would have taken their name from it; and I explain the river's name as Ari-m-aspa; and to strengthen my case, I take the archaic town Aspa (Aspadana) in Ptolemy, the "*Scythian*" places Aspabota and Aspacara, the Scythian tribe of the Aspasiacae, and the people called both Aspasioi and Hippasioi,² whom Alexander subdued in 327 B.C. This last it is that makes the disclosure as to asp-, which must be the Avestan aspa-, Vedic ashva, Lithuanian aszwa mare, rendered into Greek in Hippasioi as ἵππος. These are then (without prejudice to the famous filly Aspasia) all horse-names, and the ArimAspa was a clear parallel to the HippoKrenê horse-fountain, produced by a stamp of the foot of Pêgasos. Arim-presents a close analogy to the name of the divine horse Ariôn, got by PoseiDôn out of DêMêtêr, p. 78 *supra*. Aspalis the daughter of Argeios, who killed herself to avoid the violence of Tartaros, and was changed into a statue by the side of Artemis, connects herself with this central region by the sacrifice to her of an annual goat by flinging it off a rock (of ages)—see p. 385 *supra*. It would not have been impossible, from this point of view, that Aspa may have

¹ Herod. iii. 116; iv, 13, 27. The Aristaos of Herodotos is obviously mythic.

² Strabo, xv.


given the place-name Spa and the English word spa, supposed to have come therefrom. I should even be inclined to add the *Asp* (or Aspen) tree, and the *Ash* also, and derive their hitherto unexplained origin from the myths (mentioned on pp. 291 and 308) of the Ashvattha tree of the *RigVeda* and the Ygg-drasill Ash. (Vedic *ashva* = Avestan *aspa*, as above.) We shall have horse-gods to a fatiguing extent when the Centaurs are treated of (see also p. 233 *supra*), but for the present it would appear that these one-eyed ArimAspoi must be locussed with the one-eyed Cyclopes, and with the HippoCentaurs, as central celestial gods of a most various and archaic category.

THE EVIL EYE. And now it is strange how we shall have to connect the one or the third central eye with malevolence and the working of evil. Śiva is called the three-eyed Giant, the destroyer of the eyes of Bhaga.¹ See also Rāma's slaying of Kabandha, p. 464 *supra*. One head of Brahmā's five was burnt off by the fire of Śiva's central eye. Śiva is commonly represented seated in profound meditation, with a third eye in the middle of his forehead.

In the curious Egyptian ritual called "The overthrowing of Āpepi," the maa Ḥeru, Eye of Horus,  prevails-over (seḫem), eats-into (am ām) Āpepi, the chief of the powers of darkness. It destroys (seḫetem) and makes an end of (tem) him. It also condemns (sāp), which connects it with the Judge of Heaven (see "The Polestar" *infra*). A flame² comes forth from it. The Eye of Rā, Maa Rā  does the same, and it hooks (sesennu) the enemy, acting in its name of Devourer (Āmi), and mastering in its name of Seḫet . In fact Rā, Horus and p-Āa all three triumph over Āpepi in this commination service, and p-Āa, 'the Mighty'  that is Osiris, here means the dead man himself, in whose tomb a copy of the ritual is placed, for all the dead became one with Osiris.³

In Irish myth, Searbhan the Fomorian giant of Tory (= tower) island, and of Lochlann in the North, who guards the rowan or

¹ Burnouf's *Bhdg.-pur.* ii, 22, 32.

² The determinative  indicates fire, flame.

³ Dr. Wallis Budge's *Papyrus of Nesi-Amsu in Archaeologia* (1890) lii, 518 to 523, 421.

quicken-tree, that is tree-of-life, of Dubhros or Blackforest,¹ had one broad red fiery eye in the middle of his black forehead. Like the jinnī Shaibar in the *Arabian Nights*, whose name his resembles, he is armed, not with an iron rod but with a great club. Balór the Fomorian king had one evil eye, whose glance struck dead or turned into stone what he looked at. He kept it covered except when in use against his enemies. Lugh of the long arms slung a stone at him, which went clean through the eye, and out at the back of Balór's head : so putting an end to him at the second great war-in-heaven battle of Magh-tuireadh (Moytura, plain of towers). A high tower-like rock in Tory island is to this day called Balór's castle.² See pp. 267, 285 *supra* as to Tory island.

By another account, Balór had one eye in the middle of his forehead, the other in the back of his head. This back-eye, which he kept covered unless he wished to *petrify* his foes, was the evil one, for its foul distorted glance and venomous rays would strike one dead. To this day an evil Eye in Ireland is a Balór's eye.³ Kynon, a knight of Arthur's court, also finds a big black (unnamed) giant on a mound in a large open field. He has but one foot (see p. 215 *supra*) and only one eye in the centre of his forehead ; like Shaibar also he is armed with an iron rod, which is a load for four warriors. He is not unkind, though frightsome ; directs Kynon to a "road at the end" which goes up a hill to the top, where is a large Tree greener than the greenest fir. Beneath the tree is a fountain, and near-by a silver tankard fastened by a silver chain. There comes a shower which clears the tree of leaves, a flight of birds that perch on the tree making better music than any music ; and so forth—all the imagery being celestial and cosmic. Fand (tear?) the sister of Aengus is also the daughter of Aed Abrat, that is Eyelid-Fire or eye-pupil.⁴

The Irish Balór seems to have a doublet in the Welsh giant-headed Yspaddaden, whose eyelids have to be lifted-open and propped-up with forks. Lug kills Balór with a stone from a sling. Yspaddaden uses a stone-javelin (llechwaew) and is himself struck with one,⁵ which pierces the ball of the eye and goes out at the back of the head. The Spear-god Peredur *Paladyr Hir*, of the

¹ Rhŷs's *Hib. Lects.* 356, 463.

² Dr. Joyce's *Celtic Romances*, 315, 405, 407. O'Curry, *Manners and Customs*, ii, 251, 252.

³ Rhŷs's *Hib. Lects.* 314, 348.

⁴ *Ibid.* 356, 463.

⁵ J. Loth, *Les Mabinogion*, 1889, i, 235, 236, 238.

long Pal (see pp. 217, 303 *supra*), strikes the Red Knight in the eye with a sharp-pointed javelin which comes out at the back of his head, and kills him on the spot.¹ The glance of the Servian Vy, or Aged One, is as deadly as a basilisk's ("which nobody can deny"). He lies on an *iron* couch and sees nothing, because his thick brows and long lashes completely hide his eyes; but he gets 12 mighty heroes to lift up the hair about his eyes with iron forks.² Note that the number 12 is here zodiacal, the iron is northern, and that we here identify the Evil Eye with the 'Old Un.' To this must be added another Russian myth (see p. 216 *supra*) of the evil Verlioka, who is of vast stature, and one-eyed.³

In a New Guinea legend, the Man fights the mountain giant-devil Tauni-kapi kapi (= Man-eating man) by hurling spears at his eye; and at length, when the giant has got up to the third platform of the Man's hugest tree of all the forest, the Man drives his very long and heavy spear into his right eye; he falls to the ground, and bursts into a hundred pieces.⁴

When Odusseus and his four companions (see p. 188 *supra*) turn the burning pole about in the Eye of the Kuklôps, the poem⁴ compares it to the turning of an auger when a carpenter bores a hole in a beam, and the Eye of the monster hisses round the hot end. Here I think we have not alone the method of getting fire from a wooden apparatus, but also the central fire of heaven, here treated of under "The Wheel," and we thus reach the Cosmic machinery of the axis turning in its *socket*.

The Artemis Kondulitis or Kondulêatis mentioned by Clemens of Alexandria and elsewhere should it is suggested be brought (as well as the town-name Konduleai) from *κόνδυλος*, a socket (joint) or ring; *κόνδυ* was a cup. The Etruscan painting of Corneto has been already mentioned (p. 475); it gives an excellent representation of the scene in the Odyssey. I have led up to this boring of the eye of PoluPhêmos by first citing all the numerous parallels to it which I have been able to discover in other mythologies. Doubtless there are at least as many more which have escaped me; one more shall be added—Echetos thrusting bronze spikes into the eyeballs of his daughter.⁵ In Homer he also makes her grind iron barley all her life long. Here we seem clearly to have the Universe Mill also (see "The Wheel") and Northern iron.

¹ Loth's *Mabinogion*, ii, 54.

² Ralston's *Russ. Folk-Tales*, 72, 162.

⁴ *Odys.* ix. 384 to 394.

³ H. H. Romilly's *My Verandah*.

⁵ *Argonautika* iv, 1093.

Taking up again the theory at p. 465 that the ut'at eyes were cosmic, and of the N and S poles, it may I think be suggested that the Evil (cosmic) Eye was the Southern one, the dead eye, that of the infernal region of the dead. Thus we should have the sphere, as the King says in Hamlet (i, 2, 11) "With one auspicious, and one dropping eye." And if we regard the two-eyed sphere as turning, proceeding, from E to W, the *left* eye would then be the evil eye as asserted (otherwise meaninglessly) by the gobemouche "Desbarolles" (le comte d'Hautencourt), quoting from Hermes Trismegistus in his *Mystères de la Main* (1860, p. 416); but that supposition will not explain the destructive power of the Eye of Horus or of Rā above, p. 477.



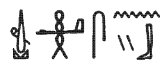
Eye-biting and over-looking are some of our own terms for the Evil (human) Eye. Cattle suddenly falling sick were certainly eye-bitten.¹ Plutarch said that mothers would not expose their children even to the protracted gaze of their fathers²—perhaps because of an instinct inherited from the time when human males destroyed (and eat) their offspring, p. 19 *supra*. Great part of the rationale of the Evil (human) Eye may I think be traced to the great early difficulties of retaining property; the steady enquiring gaze of the enemy indicating the close observation, the envy and covetousness, that preceded actual rapt by force. If the cherished object could not be kept secret or concealed (for what the Eye doth not see, the heart doth not grene after), stronger predatory *mea*. (homo homini lupus) would see, gloat-over (that is, 'overlook'), devour with the eyes (that is 'eye-bite'), covet, and finally make away with the precious possession: *Facit gratum fortuna quem nemo vidit: Cache ta vie*. It is impossible to put the idea and the acquisition of property too early or far-back in the past of the human animal; even a chicken will pick-up, and run away and hide with, the best morsel of food. One fancies this can be detected in children. When Hermann, one of my most intimate friends of the recent past, was a young hero of about two-and-a-half, who plyed a good spoon, if one said to him "Isn't that good?" he would reply instantly "It is not"; or if the question was "Do you like it?" he was sure to answer "I do not," and eat it up all the faster. It even seems, if we take up again Plutarch's remark just above, that kidnapping, which must originally have


¹ Reginald Scot, *Disc. of Witchcraft*, 1584, iii, 64.

² *Sympos. quæst. 7*.

been practised as an easy way of getting food, would account for the modern dread of the evil eye resting upon children, which is so common in the folklore of so many countries, that no reader will expect me to give instances here. The only thing these suppositions will not account for is the pining-away of children and of adults, the sickness of domestic animals, chiefly cows, and the failure of their milk and butter. But all these last are pathological natural facts, and once the Evil Eye belief is postulated, it is quite easy to see that those facts too would have at once been attributed to it. Add on too that these misfortunes are—*pace* Reginald Scot above—by no means always attributed solely to an evil human eye, but very commonly to spells of various kinds worked by evil-wishers.




Charms, amulets, talismans and gestures against the Evil (human) Eye are so endless and well-known, that filling pages here with even an endeavour at enumeration would be quite out of the question. A few however must be mentioned, as falling within the framework of this *Inquiry*, and first among these comes the Eye itself.



Greeks Etruscans and Romans all made and wore charm-rings, "of which the stone, by its colours and at times by the form of its setting, presented the image of an Eye. It was sometimes movable, turning on pivots. This was an amulet against the Evil Eye."¹ I think this is (see p. 466 *supra*) the real explanation of the truly enormous number of Egyptian eye-charms, big little less and least, which swarm in the museums and collections.² They were also Phœnician.³ It must always be remembered that *ut'a*, very close to the Egyptian name of the holy eye, also meant health, well-being, luck, fortune. It was written  or , and in the Decree of Canopus (ii, 20) *ἀγαθὴ τύχη*, good luck, is written  *ut'a āh senib*, happiness and health. The fact that 'amulet' was *ut'a*

¹ See the illustration in Saglio's *Dict. Antig.* i, 294, which refers to the *Bijoux du musée, Nap. III*, Nos. 477, 522, 557, 588, 592. See also the strange amulet of a *cock's head and wattles* found at Kertch in the Crimea, figured in Saglio i, 257. *The whole charm is as like the Egyptian*  as well may be. This surprise is pointed-out especially to Egyptologists.

² See for example remarkable specimens 15,664, 16,966, 18,067, 18,078, 18,110, and so on, in the British Museum (18th December 1889).

³ Perrot and Chipiez *L'Art* iii, 237.

 or  (ut'aiu, plural), or , and also ut'at

 (as above) puts the connexion of the eye-charm with the Evil Eye almost beyond doubt. One of the manuscripts catalogued in the "library" of Denderah¹ was entitled  sta (?) ut'at bân, 'to avert the Evil Eye'; and as bân = evil, we see that the Evil Eye was the 'bad ut'at.'

Proclus, in his treatise *De Magia* says: "the sun-stone by its golden rays imitates those of the sun; but the stone called the eye of heaven (or of the sun) has a figure similar to the pupil of an eye, and a ray shines from the middle of the pupil." The words in a parenthesis must be an erroneous gloss. The *Beli oculus*, Eye of Bel, was the name of a precious stone, perhaps our Cat's-eye.² These may also have been amulets. I wholly omit the numerous facts and allusions about the god *Fascinus*.

And here may be introduced another curious idea, the diverting from one's eye itself of the direct gaze of the dominating evil eye. In the Persian *Rausat-us-Safa* (p. 275) Joseph has on his face a mole, "which the sovereign creator had fixed on the page of his beauty for the purpose of averting the evil eye." Here, I think, we have the true origin of patches, and of the luckiness of moles and beauty-spots. Just as potentially hurtful fairies are called 'the good people,' so the evil eye, which cannot only injure but kill, is euphemistically in the Persian *a'inu-l-kamâl*, the eye of perfection. It is devil-worship.



In the large gardens of houses in Cyprus—even of the Turks—may be commonly seen a cow's naked skull, with its horns, raised on the top of a tall pole. They say it is to attract and defeat the evil eye. Palladius, Columella, and Pliny,³ all mentioned the head of a horse or an ass, stripped of its skin, as put up against hail-storms in gardens. But this is of course connected with the worship of horse-gods, and not of bull-gods. The naked skull of an ox with the horns on is figured in Saglio's *Dictionnaire*⁴ from an antique vase, as hung against the side of the altar of Dionusos. On other vases they are seen hung-up, not far from an altar, on a column. In Cyprus also have been found, in archaic rock-tombs, gold earrings formed like the naked skull and horns of a ram. Mr. Hamilton Lang has already sug-

¹ Pierret, *Dict.* 96, 371, 385; *Vocab.* 106, 120, 557.

² Pliny, xxxvii, 10, 55.

³ *De re rust.* i, ch. 35. *De cult. hort.* x, § 344. *Hist. Nat.* xxviii, ch. 5; xvii, 47.

⁴ Vol. i, 349, 350.

gested that these were charms against the Evil Eye,¹ and of course there need be little doubt that such was their purpose, although they must originally have been devout symbols in Ram-god worship. In Egypt of course the Bull and the Ram were of overwhelming import in the worships of Ptah the axis-god of the Universe, of Amen, and of Rā—all supreme gods long before Sun-worship was connected with the two last. χ num has the ram's head and horns , and Isis has the cow's head and horns (see Baedeker's *Lower Egypt*, p. 134). So has Ashtoreth a bull's (? cow's) head in the Eusebius-Philo-Sanchoniathôn fragments.² And we find an Egyptian hieroglyph which gives the cow's head on the top of the uas sceptre (see p. 57 *supra*) , like as in the Cyprus gardens, except that the head is fresh, and has not become a skull by exposure. Doubtless the head was so fixed aloft after sacrifice of the animal to the deity.

It will be shown under "The Wheel," that the transept Wheel or Rose windows of Christian cathedrals are symbols of the rotation of the Universe; and the round or rather oval *ail-de-Bœuf* roof-window is yet another lucky roof-symbol to add to the suastika and the wheel; in fact Viollet-le-Duc³ said the *oculus* in the gable over the door of the early Roman Christian basilica (but I cannot go with him) was the origin of the Rose. Here may be inserted a curious Japanese fact. At Nikkō, one of the wooden pillars of the beautiful gate called the Yōmei-mon was purposely carved upside-down, lest perfection should bring misfortune on the great house of Tokugawa. It is called the 'evil averting pillar,' mayoke no hashira.⁴ This is like the Hindûs naming a fair child 'black,' or giving an ugly and inauspicious name to ward off the evil eye.⁵ It was the horns of these lucky skulls that gave us, I fancy, the little Italian charm, still fully extant, in which the index and little finger are extended from the closed hand to avert the evil eye. The gesture so made with the hand is common, and can even be observed as used by Indian deities in Moor's *Hindu Pantheon*.

I find the expression "l'œil saillant du *jettatore*" in the *Journal des Goncourt*.⁶ If 'saillant' be here equivalent (as usual) to our 'jumping from the sockets,' these able literary brothers had an erratic idea of the evil eye, for Prof. Pitriè says the Italian *jettatore* has small and deeply-sunken eyes. At Palermo this year is shown

¹ *Cyprus*, 1878, p. 343.

² Didot's *Frag. Hist. Græc.* iii, 569, 24.

³ *Dict. d'arch.* viii, 39.

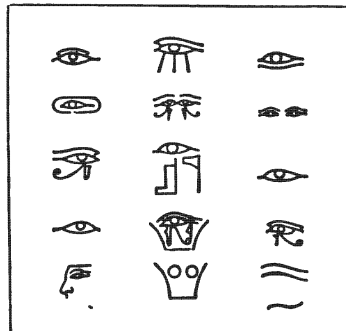
⁴ Murray's *Handbook of Japan* (2nd ed.) p. 447.

⁵ Sir Monier Williams, *Rel. Thought and Life*, i, 371.

⁶ Janvier 1853; i, 31.

a most interesting and complete collection of national amulets and talismans against the evil eye, amassed by Signor Pitrè, the author of *Usi e Costumi*, who seems to be at this hour a fervent believer in the *jettatura* as "one of the greatest dangers we can be threatened-with in this life." Among these defensive engines are the real oxhorns and the imitation horns of coral mentioned above.¹

¹ *Natura ed Arte*, 15 Settembre 1892.



6.—The Polestar.

Is not Êlôah in the Height of the Heavens?
 Doth he not see beneath him the Head of the Stars?
 (*Job* xxii, 12.)

To whom then will ye liken Êl,
 or what likeness will ye compare unto him?
 He that sitteth above the Khug¹ of the Earth,
 and the dwellers therein are as grasshoppers;
 That stretcheth out the Heavens as a curtain,
 and spreadeth them out as a tent to dwell in.
 Lift up your eyes On High and see who hath created these,
 That bringeth out their host by number;
 He calleth them all by name, by the greatness of his might;
 and, for that he is strong in power,
 not one is lacking. (*Isaiah* xl, 18 ff.)




Which removeth the Mountains, and they know it not
 when he overturneth them in his anger;
 Which shaketh the Earth out of her place,
 and the Pillars thereof tremble;
 Which alone stretcheth out the Heavens,
 and treadeth upon the High Places of the Ocean;
 Which maketh the Bear, Orion, and the Pleiades,²
 and the chambers of the South. (*Job* ix, 5; xxxvii, 18.)

He is the infinite Ptah and Kabes;⁴
 he createth all works therein;
 all writing, all sacred words,
 all his implements in the North.⁵

¹ 'Gyrus' in St. Jerome's *Vulgate*.

² Or 'gauze,' *R. V.*; 'velut nihilum' in *Vulgate*.

³ 'Âsh, Kêsil, Kîmâh.

⁴ Kab   and  means the vault of heaven. Here therefore we seem to have the axis and the sphere, the axis-god Ptah and the hollow heavens that revolve on the axis.

⁵ *Records of the Past*, iv, 111.

THIS subject, towards which we have been working our way throughout this Volume, of which it forms the closing section, will most conveniently be opened by some proofs that the Most High, the deity symbolically worshipped on High Places, was the God of the Polestar, who was seated at the Highest celestial spot of the Cosmos, the North Pole of the heavens. The foregoing quotations from Hebrew and Egyptian sacred literature form a fitting introduction, and we may now add to them some Greek and other instances.

THE MOST HIGH. Zeus Hypatos ("Ἕπατος), the Most High, was offered no living victim, but only cakes and wine on his altar on the Athenian acropolis.¹ He is clearly the same as Zeus Polios who was similarly propitiated until a sacrilegious ox ate-up some of the cakes and wafers, and trampled on others. For which that ox was slain, and many others afterwards on the same spot in expiation of the desecration, at the famous Athenian mid-summer feast of the ΔιῖΠόλια or ΔιῖΠόλεια (Dii = 'to Zeus') which fell on the 14th of the month Skirophorion (June-July) and was celebrated in honour of Zeus Polios. Consecrated cakes were placed on a brass table and the oxen for sacrifice were driven round them until one took the cake, and was instantaneously struck down. A triad of priest-families officiated: so Porphyry reported. This is a cogent instance in favour of my theory that the Most High and the Polar deity are identical. The title Polias of Athênê must be similarly explained, and not, as the pointless custom is, by repeating dully that she was the 'goddess of the city,' of the πόλις; a word indeed which mythically must refer to the heavens-city of the Pole; and the meaning 'grey' of πολίος has a double source—from the mythic *whiteness* of the heavens and the fact that the Old-Man god was the Polar deity, as will be shown under the heads of "The White Wall" and "Kronos and Ptah."

The Maker in the Highest, ἕπατε κρειόντων (generally rendered 'ruler' or 'crowned'; but it belongs to κραινω accomplish, creo) is a common form of address to Zeus the son of Kronos in the *Odyssey* passim.

The altars on high places to Zeus EpAkrios² were originally on the summit of a mountain, and the title must here be explained

¹ Harrison and Verrall's *Ancient Athens*, pp. 424, 426.

² Hesychius, *sub. voce*.

from ἐπί upon (Sanskrit api further) + ἄκρος the 'extreme' of the heavens-mountain, see pp. 145, 473 *supra*. EpAkria was founded by KekrOps, see p. 349 *supra*, the Tail-Eye god, who falls into line here without a word of command. And we doubtless have the same Zeus in the two inscriptions which M. A. Mézières¹ found on the slopes of Mt. Pelion. These proved the supreme deity whose temple was on its summit to have been Zeus Akraios—τοῦ Διὸς τοῦ Ἀκραίου in both cases—and not Aktaios—Διὸς Ἀκταίου ἱερόν as it theretofore appeared in all the editions of Dicæarchus.² This must also be the Zeus of the High-Places mentioned by Livy (xxxviii, 2 ; xxxii, 23), and Hêrê had the same title, naturally. And here we have the true import of the superb 'Gloria in Excelsis Deo'³ of the Mass. I have already (at p. 229, to which the Reader is requested to turn) dwelt upon the Jewish worship of their heavens-gods on High Places, and shown that the Vedic Agni, the central fire-god, also had his abode on high places. A passage that we have twice in the Hebrew theologico-historical Books⁴ puts into the mouth of Solomon this phrase: "The Adonai Ĕlohîm said he would dwell in the thick darkness," for which last Dr. E. G. King D.D. substitutes "the High-abys."⁵ Both refer to the night-heavens god of the Pole.

All this makes plain the fine apostrophe to the Day Star in Isaiah (xiv, 12, 15) where that Son of the Morning aspired to ascend above the heights of the clouds into Heaven, above the Stars of Ĕl, and to be like the Most High; sitting upon the Mount of congregation⁶ in the uttermost parts of the North. It is clear that in this myth the Day Star wanted to usurp the place of the Polestar. It was a war-in-heaven: one of the unsuccessful wars (see p. 19 *supra*). But the usurper is brought down to Sheol, to the uttermost parts of the Pit. Super astra Dei exaltabo solium meum; sedebo . . . in lateribus Aquilonis⁷ . . . similis ero Altissimo, says the *Vulgate*. It is worth noting that in *Piers the Plowman* the passage is given as ponam pedem meum in Aquilone; and Langland's reflections upon it may find place here;

¹ *Le Pelion et l'Ossa*, Paris 1853, pp. 117, 118.

² *Descr. Græc.* p. 31, Buttm.

³ *Luke* (only) ii, 14: ἐν ὑψίστοις Θεῷ.

⁴ i *Kings* viii, 12; ii *Chron.* vi, 1.

⁵ *Akkadian Genesis* (1888) p. 43.

⁶ Of course 'congregation' here means the host of the heavens.

⁷ See p. 451 *supra*.

Lord ! why would he then, the wretched Lucifer,
leapen aloft in the North side [rather]
than sitten in the Sun side, where the day beams ?
Ne were it for Northern men, anon I would tell.

The Western Mongols call the Polestar by a name equivalent to the *cardo*, the 'apex of the golden mountain,' that is, of course, the heavens-vault: *apex montis aurei, nomine cardo caeli, Stella Polaris* (altan kadasu niken nara tagri-dschin urkilka).¹

The *Satapatha-brâhmana*² directs that in marking out the temple (to use the Roman augur's word) for sacrifice, the place "which lies highest, and above which rises no other part of the ground" must be chosen. The Uttara-vedi, higher or *high-altar*, of the *Satapatha-brâhmana* still continues to be the common Christian term. All this placing of the altar of the highest god on a summit must be considered and dwelt-on very carefully in connexion with the fact that the Vedic altar was symbolically the extreme point of the Earth, as paralleled to the Navel of the Universe, see p. 361 *supra*. And as to what is said about the End of the world on that page, it may be here added from Grimm's Tales³ that the end is reached, in those myth-scrap that survive in Folklore, after adventures with gryphons and fierce mountain-piling giants (see p. 475). There the blue vault of heaven is found sinking down on the earth like a dome; and whoever bends down deep enough at that spot finds that, without turning round, he points his finger to the Antarctic (pole).⁴ Is it possible to get anything more direct, more unpremeditated, more uncollusive than this, in support of the theory that it is the N pole we have to deal with in the expression 'the end of the world.'

Attis, who was assimilated to Adamas in the mysteries of Samothrace, and also to Sabazios, and to Pappas the Phrygian Zeus, was furthermore *ἕψιστος*, the Highest, who embraced all things.⁵ His head-covering was a starry cap, *ἀστερωτος πῖλος*, and he was the shepherd who led the troop of twinkling stars.⁶ Attis must thus be viewed as = *ἄττα* = *πάππας* = papa, pope, father; and the identifications with Adamas (p. 142) with the Highest, and with the guider of the stars, are unmistakably Polar.

¹ *Uranographia Mongolica (Fundgruben des Orients* iii, 181), in *Paradise Found*, p. 216. ² Dr. Egging's, ii, 1. ³ Mrs. Marg. Hunt's ed. i, 374.

⁴ 'region' is the word here in Grimm.

⁵ P. Decharme, in Saglio's *Dict. (Cybel)* i, 1686.

⁶ Julian, *Orat.* v; Hymn to Attis in Hippol. *Refut.* v. 9.

The Tartars (the Tungûs, Turk, and Mongol Tatars) have a Heavens-spirit called Khaira-khan who dwells in the highest heavens, and governs the universe sovereignly if not directly.¹ The sacred Tunisian city of Khairwan must thus have got its name. I suppose we must perceive in Cicero's "orbis celestis . . . summus ipse Deus, arcens et continens ceteros, the very summit-god of that celestial sphere which clasps and contains all the others,"² a reference to the central supernal polar deity.

Though generally quoted from St. Augustine,³ Festus⁴ said earlier that day-thunder came of Jove and night-thunder from Summanus: diurna Jovis, nocturna Summani fulgura habentur; it was he also said the *summanalia* were flour-cakes made in manner of a Wheel: liba farinacea in modum rotæ ficta. M. Henri Gaidoz⁵ rightly concludes from this that the Wheel was a symbol of Summanus, which enables me to claim him for a Highest god of the Universe wheel, seated at its nave, the celestial Navel; an imagery which cannot be followed up here, but is fully developed in Vol. II. The fact of giving him the night-thunder makes him a god of the Night-sky, a star-god, a Polestar god, of course; and Varro said he was a Sabine, that is a Sabæan god. St. Augustine made an important addition to Festus in saying that the old Romans honoured him more than Jove: coluerunt magis quam Jovem; which is a very valuable statement indeed for me, and at once explains Cicero's record of the *clay* statue of Summanus which was on the summit of the temple of Jove the best and greatest, and was (either actually or in legend) beheaded by lightning: cum Summanus in fastigio Jovis optimi maximi, qui tum erat fictilis, etc.⁶ The calling of Jove best and greatest here is rather out of place, considering that his very temple was dominated by some most archaic image of Summanus. That Summanus came to be confused with the supreme infernal Pluto,⁷ is, viewing him as one of the endless instances of a fallen god (p. 19 *supra*), only one more proof of his pristine high estate. That Ovid⁸ was ignorant of the god's true nature shows how 'unknown' a god (see p. 18 *supra*) he had become. The Monte Sumano at Rome doubtless also commemorates the same deity.

¹ W. Radloff. *Das Schamanenthum* (1885).

² *De nat. Deor.* ii, 54.

³ *Civ. Dei* iv, 23.

⁴ In voce *Provoisum fulgor*.

⁵ *Symbolisme de la Roue*, 1886, p. 92.

⁶ *De Div.* i, 10.

⁷ Martius Capella ii, 40.

⁸ *Fasti* vi, 731.

The word *summanus*, as belonging to *summus* highest, must of course be compared with *superbus* from *super* over; and *Superbus Tarquinius* (or *Tarquinius Superbus*) has thus nothing to do with the secondary sense of 'proud,' but is, as I here so constantly find occasion to say, "the Superb, the highest, Turner" (of the heavens).

Securus judicat orbis terrarum.

THE JUDGE OF HEAVEN. The theory that places the supreme, the upright, the unbiassed, the unwavering, divine Judge at the only spot of the Cosmos that seemed irremovable, unshakeable—that is the Pole of the heavens—will be found to accord with and support in a remarkable degree the theory above broached as to "The Eye of Heaven." It is impossible that this Judge so seated should have been one-sided or partial. The balance in which he weighed was as truly poised as the accurate pivot of the Universe. The sureness, the certainty, of his judgements was as exact, as indubitable as the security, the identity, of his eternal cosmic position. There proclivities or inclinations were impossible, fixed as the keystone of the celestial vault, the Justice there dispensed was true and right (in the mechanical senses), and therefore also merciless. There could be no prevailing upon, no gaining over, no tampering with, no forcing. And it is not too much to say that all our endless metaphors and idioms that turn upon the equation just = right = true, may owe their origin to this great cosmic pious faith. "Constant as the Northern star" was no mere happy thought, it was the religion of a whole world.

The *Subbas* of Mesopotamia (see p. 18 *supra*), whose tenets have frequently to be cited in the course of this *Inquiry*, now still hold that *Avather*, their Judge of the souls of the dead, has his throne placed under the Polestar.¹ There was an Assyrian *Dayan Same* = Judge of Heaven²; and the great god *Ea* was "king of destinies, stability and justice."³ In Norse mythology, the third root (?) of the *YggDrasill* Ash is in heaven where is the very holy

¹ Siouffi, *Relig. des Soubbas* (1880), p. 7.

² *Trans. Soc. Bib. Arch.* iii, 206. *Dayan* judge, sami heaven; *din*, to judge. Rawlinson's *Five Monarchies* i, 342, 344. The name of the great goddess *Dingiri* (= *Nana* or *Anat*) seems to contain this vocable.

³ Dr. Wallis Budge, *Babylonian Life and History*.

fountain of Urdur. There, at the stem of the Universe tree, is the seat of Judgement of the 12 gods. Each day they, the Ases or Godes, repair thither on horseback by their bridge Bifröst or AsBru,¹ which is the Axis. It has been already shown, p. 291, that the YggDrasill Ash is the Universe-tree. The Sinico-Japanese god DaiKoku Ten 大黒天 (dai = great, ten = heaven) is always painted blue, the heavens-colour; and koku, black, is the colour of the North, for which reason DaiKoku wears a black cap;² which is not wholly unknown to our own judges. Did a judge, who took the place of the supreme judge, also wear his cap; and did he wear it because he was ordering a supreme human sacrifice? The Japanese purely Buddhist Yemma, or Yemma Ô or Yemma Dai Ô,³ presents a doublet of DaiKoku. Yemma wears "a cap like a judge's beret" and is the Indian Vedic Yama, the first man (see p. 393 *supra* and Kadmos *infra* p. 497) and therefore the first and king and judge and god of the dead. Yama is "regent of the South quarter, in which direction, in some region of the lower world, is his abode YamaPura," and he is king of the Law, Dharma-rāja.⁴

But while some nations and races continued, and indeed continue, thus to put their Divine Judge in heaven, that is at the Upper Pole of the axis, others transferred their Judges to the lower, to the underworld. In fact the great assize followed the criminals to their place of detention. Take the Greek Minôs, who in the *Odyssey* (xi, 568) is in Ais, Aidês or Haidês (= Hades), and in Plato⁵ forms one of a triad of Judges⁶ with AiAkos (= bottom of Ais?) and RhadaManthus; or a quartette is made up with TriPtolemos. In another place⁷ Plato put the Judge at the foot of the Column. But the Draconian laws⁸ directed the Greek judges of the Heliaia, the *roofless* court of justice at Athens, to take their oaths of office by Zeus Boulaios, Athênê Polias and DêMêtêr. Here we clearly have the Pole goddess joined to the

¹ Bergmann's *Gylfa Ginning*, 91, 224. I have often to depart from his interpretations.

² Anderson's *Cat. of Jap. paintings in Brit. Mus.* 35. We shall have DaiKoku again lower down.

³ Satow and Hawes, *Handbook of Japan*, 23, 37, 172. Dai = great, ô = ruler, 王.

⁴ Williams, *Sanskrit Dict.* Dowson's *Dict.* Darmesteter's *ZendAvesta*, i, lxxv, 10.

⁵ *Apol.* 41a; *Gorg.* 523c.

⁶ Also *Apoll. Bibl.* iii, 1, 2 ("ἐν Ἄδου").

⁷ *Repub.* 614 sqq. Dr. Warren's *Paradise Found*, p. 158.

⁸ Scholiast on *Iliad*, O, 36.

Law goddess and the god of Counsel or of Decrees; and also evidence that the Judge of heaven, when this ritual was instituted, was considered to be an upper heavens-god; for the roofless temples were always to such a supreme deity. The temple of Juppiter or Jove was so perforated¹ and we have seen the same pregnant fact as to the god Terminus at p. 388. Nonius² recorded that in swearing by the *Dius Fidius* whom we shall shortly consider more fully, it was essential to go forth into the open air, to go out of doors into the courtyard. Plutarch³ said the same about *Hercules*. The temple of *DêMêtêr Musia* near *Mycenae* (*Mukênai*) was roofless.⁴

An idiomatic phrase used by *Clement of Alexandria* preserves for us the same cosmic imagery when he prays⁵ that Truth may deliver men from delusion, stretching forth her *highest* (*ἰνεπράτην*) right hand, which is wisdom, for their salvation. Potter wanted to render the Greek as "very strong," and the scholiast in *Klotz* said it meant that the hand is held over them; which it is, but they both ignored the cosmic point.

The Egyptian Judges of the underworld were (as we shall see presently) in the same position as those of the Greek *Hades*, but it seems clear that great numbers of the gods of that region have in all mythologies fallen there. *M. Grébaut*, in treating of the Hymn to *Amen-Râ*,⁶ says that in the Egyptian system Truth, or *Mât* conveys the idea of the harmony of the universe, maintained from day to day in equilibrium. "Truth is double," he adds, "there is a *Mât* of the North and a *Mât* of the South; and this double Truth is sometimes identified with the Two Eyes. . . The Unique Being is the principle and source of the true $\cup \overline{\cup}$, he is the 'true in word' (*vrai de parole*) $\Downarrow \Downarrow$ " *mât* χ eru or *ma' χ eru*. A ceremony practised on the mummy on the day of burial, the opening of the mouth and eyes, was to enable the dead to 'speak Truth' *mât χ eru*, as above⁷—to its judges, it is to be presumed, for the dead one was introduced to the underworld judgement hall

¹ *Varro L.L.* v, 66.

² viii, 95 (citing "Varro, *Cato vel de liberis educandis*") Itaque domi ritus nostri, qui per *Dium Fidium* jurare volt prodire solet in compluvium.













³ *Quest. rom.* 28.







⁴ *Paus.* ii, 18, 3; 35, 3.

⁵ *Exhort. to Hellenes*, ch. i.

⁶ *Mélanges d'Archéol. Égypt.* i, 249. I omit his references to the Sun as forced and unnatural.

⁷ *Ibid.* i, 2 (*Th. Devéria*); i, 118 (*P. Pierret*); *Bull. de l'Acad. des inscrip.* (*Chabas*) 1874. *Pierret, Vocab.* 186.

of Osiris by Mât the goddess of Truth,¹ and there his heart was weighed against a statue of the same goddess . This ceremony must be referred to by Plutarch in ch. 3 of his *Isis and Osiris* where he said the knowledge of Truth was the only thing the dead took with them into the other world. χ eru, χ er,  ,   meant to speak loud, to declare.² Th. Devéria³ rendered ma' χ eru as 'truthful' (véridique). In one funereal papyrus he detected "The soul enters into the heart of truth" (that is, receives back its weighed heart?); "it receives the glorification of ma' χ eru, its heart rejoices in the heart of the Truth;" "his soul is truthful." In another, the dead "lives anew in the vesture of Truth." In another, in which the dead are often called "véridique" , Hathor is prayed to "give him the double Truth." In yet another the dead is "truthful in the bosom of truth"   . The full-length statues or portraits of Mât the Truth-goddess  show her naked, as may be seen from the illustration of her given by the late Prof. Ebers in Baedeker's *Lower Egypt* (p. 127); but there she holds the sceptre  instead of the . Here is our persistent imagery of 'the naked truth'; and the Mât of the South pole, of the underworld of the dead, is of course our Truth at the bottom of the Well, "au fond du puits inespisable onquel disoit Héraclite—now some 2400 years ago—estre la Vérité cachée."⁴

For the purpose of keeping the theory here urged fully present to the Reader, I must continue to emphasize the fact that Truth here must also be understood as Trueness, Justness, in the mechanical sense: as we say a weight is just and true, a number or count is true, a line or a plumb is true. The glyph  used in writing the name of Mât was the standard cubit of Egypt, the legal true measure;⁵ and works of precision were Mā(t)iu   . The word mât   'truth, the true,' meant also 'the good' and 'universal harmony,' a signification which will be sufficiently illustrated from other mythologies a little lower





¹ Picture in ch. 125 of the *Peremhru*.

² Pierret, *Vocab.* 440.

³ *Cat. des MSS. (Louvre)* 1881, 141, 134, 130, 71, 43.

⁴ Rabelais, *Pant.* i, ch. 18.

⁵ Pierret, *Dict.* 162, 310; *Vocab.* 186; Panthéon, pp. xi, xii.

down. The name of the goddess Māt was written  or ; and  stood either for the Truth or for Shu, the name of the Egyptian AtLas. This must contain a mythic relation to the two Truths, one at each end of the Axis, of which every AtLas and Shu is a god. Forty-two divine personages called Masters of Truth figure in the scene of the underworld judgement of the soul, and each one of them bears this same feather  in his cap.¹ And here must the connexion (p. 467) be once more made between the two Truths and the two Eyes, by means of the words ut'at 'eye,' and ut'u 'to dispense justice.' I have already mentioned (p. 464) the Avestan Mithra, the yazata of light, the infallible, the undeceived, who has 10,000 eyes, takes no rest and no sleep, and sees all. He is besides the guardian of Truth, oaths and promises.² The Eye of heaven, a constellation in the Chinese Sphere, is also the Judge of the wicked³ (but this does not now seem to be polar).

We have an archaic Italian parallel to Māt in the (Sabine?) goddess Fides, to whom, and to the god Terminus, and to them only, Numa Pompilius (by Euhemeristic corruption) was said to have erected temples. It will be demonstrated in Vol. II that Numa is here a supreamer god than either Fides or Terminus, and that the myth refers to his having created and pitched the templum of the heavens, at the pole of which Terminus (as above shown, p. 388) and Fides had their Cosmic locus. Fides held a Key, which I take to be that of the Arcana (see that heading *supra*), and was accompanied by a heavens-dog, which gives us a doublet of the Egyptian jackal of the N.

Fido is still a name for a little dog, and "Old dog Trey is ever faithful!" Trey, see the etymologies at p. 354, is clearly = true, for which word Prof. Skeat gives us the etymological senses of 'firm, established, certain, honest, faithful.'

Virgil calls Fides cana, 'white, brilliant,' just as he does Vesta,⁴ and Cicero calls her alma⁵ (= ? alba). The Roman archaic god Fidius must be a duality of this conception. His general popular title was Medius Fidius, which—so completely was he a lost, an unknown, god—came to be written medius fidius⁶ and even in one

¹ Pierret, *Dict.* 443. See "Divine Birds" and "Feathers" in Vol. II of this *Inquiry*.

² W. Geiger, *Iranian Civ.* i, lv to lviii, 133. ³ Prof. G. Schlegel *Uranog. Chi.* 436.

⁴ *Æn.* i, 292; v, 744.

⁵ *Off.* iii, 29, 104.

⁶ Cicero *Fam.* v, 21, 1.

word *mediusfidius* as a term of affirmation¹. This *Medius* is generally explained as *me Dius* (that is *me Deus*) *Fidius* (*adjuvet*); but the explanation is an excrescence, once the central supernal position of *Fidius* is grasped. It seems also more than probable (see p. 144 *supra*) that this god *MeDius Fidius* is identical with the other central god *MeDus* (= *MeDeus*?).

In fact all such words contain the title *deus* or *dius*, and the meaning may be 'the *Me Dius* who is the *Fi Dius*,' the central god who is the Faith or Truth god. We absolutely have this *Fi* in the old French *foi* = modern *foi*; for although both these are generally (as *feit* and *foit*) brought from Latin *fides*, the descent is not necessarily by that particular narrow channel, but by some parallel one; and if the root be *bhidh* (*Curtius* i, 235), it is quite possible to see that the original name of the god could have been *Fid Dius*, or even that *Fidius* is an adjectival form from *bhidh*, *Fid*, for it is not necessary to insist on a second *dus* (= *deus*) in *MeDius Fidius*.

This god was said to be *Jupiter*, who was certainly called *Fidius*, which is a straight parallel to *Zeus Πίστιος*, used for *Fidius* by *Dionysius of Halicarnassus* in his *Roman Antiquities* circa 8 B.C. *Fidius* was also called *Dios filius*, and of course it is mythologically absurd to take *Dios* here as the genitive of *Jupiter*, we must refer it to *Dies(piter)*. *Varro*² connected *Jove* (*Juppiter*), *Diovis*, *DiesPiter*, *Dius*, and *Dius Fidius*, and he quoted his master *Ælius* (b. circa 150 B.C.) as authority for the statement that *Dius Fidius* was called *Diovis filius*. (But I think there is just room for some scribe's confusion between *filius* and *fidius*.) He has also been bracketed with *Janus* and with *Sylvanus* (or say rather with *Pan*, the All-god?). All this shows what a truly great god the title *Fidius* indicates. His confusion with *Sancus* (= *sanctus* = holy) would here interrupt the connexion and will be dealt with in Vol. II.

Let us now pick up again the statement (p. 492) that "the Egyptian *Mât* conveys the idea of the harmony of the Universe, maintained from day to day in Equilibrium," and we shall see that it at once leads us here to some most weighty points in the Cosmic myths we are now considering in their indubitable connexion with the supernal sanctions for the Law and Justice of mankind. The Canaanite goddess *Huscharth* (= *Harmony*) presided over the Law of the order of the Universe, and even personified it in so

¹ *Sallust Catil.* xxxv. Made "me Dius Fidius" in some modern editions. *Pliny Ep.* iv, 3, 5; *Quintilian Inst.* v, 12, 17.

² *L.L.* v, 66.

far that she was called Thôrâh, 'the Law.' Eusebius preserved the Greek names given by Philo (from Sanchoniathôn) as Thurô and Chousarthis,¹ This Huscharth presents a wonderful likeness to DêMêtêr Thesmia in the character of the goddess of the Law, that is of Order, Truth, Rectitude, Justness and so on, as was deduced by F. Lenormant, citing the fragments of Sanchoniathôn and Damascius as to the *Eight* Kabirim (who must be the eight great half-cardinal powers dealt-with above at p. 166); and he said that their father was Süddüq 'the Just, the Right,'² a god who personified the invariable Law presiding over the Universe and its movements. But Lenormant also makes Süddüq's brother Misor the Law personified, so that the brothers must have been a dual pair, like Minôs and RadaManthus, see pp. 139 and 491 *supra*. And Misor's son was Taaut, a curiously similar word to the Chinese Tao and to the Egyptian Tahuti (Thoth), whom in fact, as Θωώθ and Θωύθ, Sanchoniathôn or Philo said (per Eusebius) that he was. (Tahuti was the lord and the prophet of Truth, and even the consort, ka, of the Truth-goddess 𐤏𐤓𐤕𐤓³) Anyhow, here is the Just made the central deity of the heavens. And it was for a similar reason, of course, that the central goddess DêMêtêr was the Lawbearer or bringer (ThesmoPhoros, Legifera) and was called Thesmia, ThesmoThetis or ThesmoDoteira.⁴ And θεσμός the Law, a divine decree, a rite, quite naturally = θεός⁵ + μος, that is the Latin *mos*, and its true etymological sense therefore is 'the custom of the gods,' which is as like the Sinico-Japanese 'Way of the gods' Shin Tô 神道 (Japanese literal translation: kami no michi) as human terms are made. I just stick a pin in this, and note that this Tô 道 is the famous Chinese Tao.

It is impossible here to anticipate all the proofs (under "The Number Seven" in Vol. II) that the Thebes of Kadmos and Harmonia, that is *the* Θῆβαι (plural of Θῆβη⁶), were the Seven

¹ Didot's *Frag. Hist. Græc.* iii, 570, 5. Saglio's *Dict.* i, 1045 (F. Lenormant).

² Didot iii, 569, 27, 567, 11. Saglio i, 772, 773.

³ *Peremhru* ch. xciv. Pierret, *Dict.* 546. ⁴ Saglio's *Dict.* i, 1042 (F. Lenormant).

⁵ As in θέσκελος mighty, θεσπέσιος θέσπις divine, θέσσαισθαι pray-for, θέσφατος god-ordained (Wharton's *Etyma Græca*). Surely this is better than the hare-brained Clement's (of Alexandria) "for God is called Θεός from θέσις (placing) and order and arrangement" (*Stromata* i, ch. 9). He laid hold of the stick by the wrong end whenever he got a chance.

⁶ I should like very much to make this Θῆ-Βη, and put βη to βαίω, go, walk, move, proceed (βῆ = he went; Irish béim step), connecting θῆ with θεός. Thus these heavens

heavens, of the seven gates. The temple of DÊMÊtêr Thesmo-Phoros, in which Kadmos dwelt, is of course but another metaphor for the heavens. This was also the Kadmeia, the stronghold and citadel of Thebes. Thomas Taylor, who translated Pausanias (1794 and 1824) said that "as Cadmus is the deity of the sublunary region, the city Thebes must be an image of the body of the sublunary world;" but we must go to Adam Qadmôn for Kadmos—Pausanias said he was a Phœnician—and see in him a first-man-god like the Chinese similar entity at p. 391. Preller¹ and F. Lenormant² made Kadmos = the Order-er. The Kadmeia was in the agora (see p. 155 *supra*) of the Tower of Thebes; and the Theban Tower of the stars-god Teiresias (τείρεα, stars, portents) was manifestly a duplicate symbol. Here we have at once the heavens-palace with the Tower-axis (see p. 286 *supra*); and in this palace (said Pausanias, naturally) "they show the ruins of the bed-chambers of Harmonia and Semelê" (=Θεμέληη=Θυώνη=BonaDea)³, the wife and daughter of Kadmos, the latter the mother of Dionusos. "Here too is a statue of ProNomos the piper, who first invented pipes adapted to every kind of Harmony, and was the first that played all the different measures at once on one sole pipe."⁴

"Order is heaven's *first law*, and this confest," it follows as the day the night, that First-Law is the proper rendering of ProNomos the Harmoniser; while the sole pipe of universal harmony is, in another view, the axis on which that Universe was held peacefully to revolve in unison. Amphiôn playing the stones into their position in the walls of Thebes by the mere chords of his lyre⁵ is clearly but one more variation upon the mythical theme that the Universe was definitively organized by Zeus with the aid of Harmonia. Nonnos of Panopolis in the *Dionysiaka*, which he wrote in our 5th century while he was still a pagan—to use the

would be the Way, the Paths, of the *theoi*, of the star-gods. Plato (*Crat.* 397c) connected the *theoi*, the potent starry hosts worshipped from all time by the Πέλασγοι, with θέω (run, race, send along) and the movements of the heavenly bodies; Herodotus (ii, 52) with the ordinance and government of the Universe. They were the μέγαλοι, χρηστοί, δυνατοί, the mighty or lofty, the pure, the oracular, the beneficent, the powerful. But this and the large number of supremely sacred allied words must be dealt with under the "Heavens Myths."

¹ *Demeter und Perseph.* 359.

² Saglio's *Dict.* i, 1044, 762.

³ Apollodorus in Lydus *De Mensibus*, iv, 38. Apoll. *Bibl* iii, 5. 2. Macrobius *Saturn.* i, 12.

⁴ Paus. ix, 16, 12.

⁵ Paus. ix, 5, 8; x, 174. Apoll. Rhod. i, 741.

later Christian term of contempt—gives Harmonia as *παμμήτηρ* mother of all things, the weaving of the Cosmic peplos or garment, an idea he may have taken from Pherecydes of Syros who took from Phœnician books the cosmic veil which Zeus (see p. 308 *supra*) flung over the winged-oak that is the Universe-tree. Pausanias said (ii, 1, 7) that at the Syrian Gabala—clearly a holy-mountain name—there was preserved in the temple of Dôtô a sacred peplos, symbolical image of the cosmic veil. This Dôtô, said F. Lenormant¹ is an Aramean synonym (dôthô, the Law) of the Phœnician goddess Thoûrô (thûrô = Hebrew thôrâh, the Law) who was also called Shusarthis ('husarth, harmony) and is also of course the Canaanite goddess we have had just above, p. 495. We have also seen the vedic judge Yama as king of the Law, Dharma-râja (p. 491).

In the heavens (in cælo) therefore, wrote Cicero², there is nothing fortuitous, unadvised, inconstant, or variable; on the contrary all is Order, Truth, reason, and constancy.³ Here is the genuine origin of "Constancy dwells in realms above." "What is Truth? said jesting Pilate," very much in earnest. It is this, and nothing more.

Lower down, under the head of the Polestar (p. 516) will be found a Chinese Lord of the heavens prescribing "the execution of the laws of the silent Wheels of the Heavens-palace, promulgated by the divine prince of the great Northern equilibrium." I must not here encroach on the heading in Vol. II which deals with "The Wheel of the Law" further than to accentuate each piece of evidence on which the ideas of Judge, Law, and North distinctly hang together; and the reader must therefore be requested to note that the mass of proofs is by no means exhausted in the present section. Nor can I towards the end of a volume open a long disquisition upon the Tao of the Chinese; but here may be inserted a description, which likes me well, of what Tao is, as expounded by Mr. de Groot from the *Tao Teh king*: "There was a time when the heavens and the Earth did not as yet exist. Then there was but limitless Space alone, in which absolute immobility reigned. All things visible and all that has existence were born in this space, and of a potent Principle which exists of Itself, which has developed itself, and which *turns the heavens*, and maintains the

¹ *Orig. de l'hist.* i, 569, 551.

² *De nat. Deor.* ii, 21.

³ See also the Truth-god Tenés on p. 411 *supra*.

life of the Universe. The name of this principle¹ is unknown, and it is therefore merely designated by the word Tao 道." Mr. de Groot expounds this term by "the universal soul or force of Nature," or by the word "Nature" alone. But there is no doubt that the Chinese character and word mean a Way,² and that is what—directly, and also by every analogy—I call it: the Way of the gods, or the Law of God, the Order of the universe, or Schopenhauer's Wille, our own 'the Will of God.' "I am the Way, the Truth, and the Life" contains as pure Taoism as ever was put into words. And as Mr. de Groot says,³ the French sinologue Pauthier did not exaggerate when he declared that "human wisdom has perhaps never spoken holier nor deeper words" than the moral maxims of Taoism contain. On these I refer my readers to Prof. R. K. Douglas's *Confucianism and Taoism*⁴ (of which I believe a new edition is in preparation) and to Stanislas Julien's *Livre de la Voie et de la Vertu*; but a little lower down we must return to Tao and Taoism (p. 527).

Tao shows itself in heavens and Earth, with which it is, so to say, one. If then a man attains to purity and repose [which sounds very like Nirvana, see p. 6 *supra*] he will be not only one with heavens and Earth, but his entire being will even be absorbed in the great principle Tao. This glosses Lao-tsze's mystic phrase "obtaining Unity."⁵ I cannot see so very much difference between this and the Christian mystic's "entire conformity to the Will of God" and his "becoming one with, lost in, the divine essence." Holiness, wrote Chang-tsze, is complete Truth and Rectitude.⁶ And the following passage from Hermes Trismegistus (iv, 9) is here very much in point. "Regard as true only the Eternal and the Just. Man is not for always, therefore he is not true. What is the primal Truth? He who is One and Only."

¹ The mere title of Montesquieu's famous treatise, *L'Esprit des Loix* sounds well here.

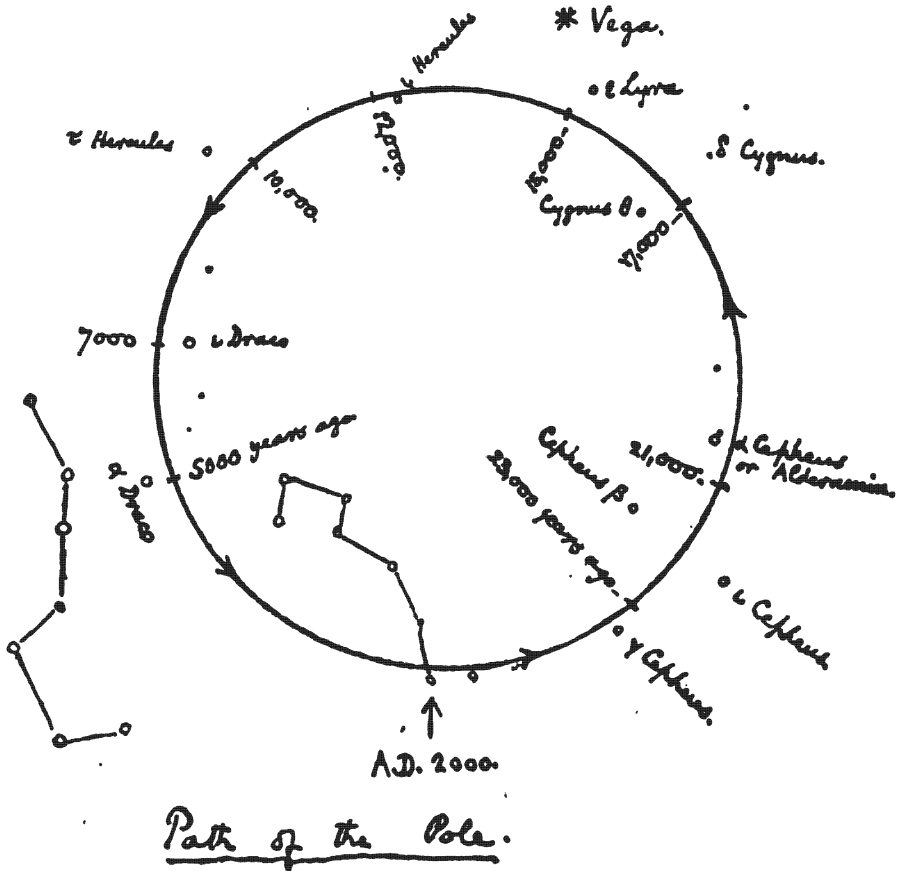
² It is odd that the Arabic *semt*, whence comes our word 'zenith,' means way, road. Zenith = *semt er-ras*, way of the head; nadir = *semt er-ridjl*, way of the foot (Devic). See p. 520 *infra*.

³ *Fêtes d'Émoui*, ii, 693, 695.

⁴ S.P.C.K. 1879.

⁵ Julien, *Voie et Vertu*, pp. 144 to 149. Chamberlain's *Kojiki*, 10.

⁶ Harlez, *SingLi*, 44.



The Northern Star,
of whose true-fixed and resting quality
there is no fellow in the firmament.
The skies are painted with unnumbered sparks ;
they are all fire, and every one doth shine ;
but there's but One in all doth hold His place.

(*Julius Caesar* iii, 1, 60.)

POLESTAR WORSHIP. Were I called upon to indicate a probable period for the culmination of Polestar worship, I should be inclined to point to the time when the pole was last in the neighbourhood of the beautiful Vega, that is from 13,000 to 16,000 years ago. It strikes one that the clear witchery of the steely blue

light of that splendid point de mire may then have helped the worship of the Polar deity into its highest position.

The latest intelligence from Vega was communicated to the Royal Astronomical Society on 14th Nov. 1890 by Mr. Fowler. He says it is spectroscopically a double-star, and that the pair revolve round one another once in about every 24 hours. The distance between them is for all that "rather more" than five millions of miles, and their combined mass is about $22\frac{1}{2}$ times that of the sun.¹ This news seems to the inexpert to lack confirmation. (We shall meet with Vega again under the head of "The Veil" in Vol. II.)

The main traditions on the subject of Polestar worship may have come down all that way, which is but as yesterday when compared with all mythological time; and it is manifest to anyone taking up the medley called the *Bhāgavata-purāna*, for example, that the worship had at that book's date (whenever it was) slowly sunk down to mere lives-of-the-Saints sort of matter. Take these extracts from the legend of Dhruva the Polar deity, as there given (iv, ch. 8, &c.).

After a long course of austerity Dhruva son of UttānaPāda maintained himself upright *on one foot*, motionless as a *stake*. [This is obviously an attribute of the axis and polar deity frequently met with in this *Inquiry*,² and *uttāna-pāda*, to which the dictionaries give a secondary meaning of 'outstretched, supine' must be 'utter(most, or outdrawn)feet.' Remember that *uttarat* = North. See also p. 504 *infra*.] (iv, 8, 76.)

While the King's son held himself upright on one foot, half the Earth, wounded by his great toe, inclined itself [under his weight, add the commentators and Eugène Burnouf; but it is obviously a fragment of an archaic cosmogony; see what is said in Japan, p. 35 *supra*.] (iv, 8, 79.)

In consequence of his austerities, Bhagavat said: I grant thee, virtuous Child, a Spot which has never yet been occupied by any being, a Spot blazing with splendour, of which the ground is firm, where is fixed the circus of the celestial lights, of the planets, of the constellations, and of the stars; which turn all-around like (threshing) oxen round their stake [note here and at p. 502 *infra* the labour-oxen (triones) metaphor of the Great Bear, which we shall work out under "The Number Seven"] and which subsists motionless even after the dwellers of a Kalpa [a night and day of Brahmā, alias 4,320,000,000 years] have disappeared. Around this Spot there turn with the stars—and leaving It *on their right*—Dharma [the Law of the universe] Agni [the northern Fire] Kasyapa [the Tortoise, the All-Father, self-sprung from Time] Sakra [= Indra?] and the Solitaries who live in the Forest . . . Thou shalt govern the Earth during 36,000 years . . . Thereafter thou shalt ascend unto My abode which is an object of respect for all the Worlds, which is placed *above the Seven Rishis*, and whence the sage returns no more [the true Bourne of the Universe—see Nirvana, pp. 6, 214, 454 *supra*] . . . the supreme sojourn so inaccessible to man. (iv, 9; 20, 21, 25, 28.)³

¹ *Athenæum*, 22 Nov. 1890, p. 703.

² See p. 216 *supra*.

³ This is also in the *RigVeda*, see p. 504 *infra*.

Dhruva espoused Bhrâmi (the celestial Revolution), daughter of Sisumâra chief of creatures (the star-sphere or planet-sphere). By her he had two sons Kalpa and Vatsara (the Year). This king, whose Force was immensity, had again, by his wife Ilâ (the Earth) daughter of Vâyu (Wind), a son named UtKala [utmost-time?].

Uttama, brother of Dhruva, was killed by a yaksha more powerful than himself in the HiMâlaya mountain. Having learnt the death of his brother, Dhruva started for the abode of the Yakshas, and arrived at the region of the North, which is inhabited by the servitors of Rudra [a fire-wheel god?], and the valley of HiMavat (iv, 10; 1, 2, 5).

The Ascension of Dhruva. Having meditated himself into forgetfulness of identity, Dhruva saw a beauteous chariot descending from the heavens and illuminating the *ten* points of space [This is a totally different zodiacal notation from the four and ($4 \times 2 =$) eight category. It is the decimal one, the five and ($5 \times 2 =$) ten. The duodecimal seems to be a third, got from the four ($4 \times 3 = 12$) and not from the eight ($= 4 \times 2$)]; and in this chariot two eminent four-armed black young Dêvas, leaning on their clubs; who say: The god who sustains the Universe, who carries the bow of horn, this god is Bhagavat our Master, and it is to conduct thee to his abode that we are here. Thou hast mastered the honour of dwelling in the sojourn of Vishnu, that supreme sojourn of so difficult access. Take thy place in that Spot around which march (leaving *It on their right*) the moon and the god of day, with the planets, the constellations, and the stars. Take there thy place in that Spot which has never been occupied, neither by thy ancestors nor by others, that Spot which should be an object of the respect of the Worlds, which is the sojourn of Vishnu Having on his divine chariot outpassed the three worlds and even the Seven Solitaries, the Sage whose step is firm attained, far beyond, the sojourn of Vishnu

It is thus that Dhruva, son of UttânaPâda exclusively devoted to Krishna, became the pure jewel [think here of Vega] of the three worlds. It is around Him that the astral sphere makes its Revolution without ever tiring; like to a team of oxen that runs rapidly round the stake to which they are attached.¹ (iv, 12; 19, 20, 24 to 26, 34, 37, 38.)

Then we are told of the "indulgences" attached (so holy and virtuous is the legend) to the mere recital of the history of Dhruva. This recital procures *riches*, glory, long-life, *constancy*, joy, the possession of heaven, and the effacing of sin; it is pure, fortunate, great, and worthy of praises. He who shall constantly hear with faith this history of the friend of Achyuta (= Unfallen; applied to Vishnu and Krishna), will experience for Bhagavat a devotion that will dissipate all grief. It is, for him who hears it, equivalent to a place of pilgrimage where *probity* and all the virtues, with greatness splendour and majesty, are the lot of him who desires them. Then let them, in the assembly of men of the three first classes, recite evening and morning, with conscientious absorption, this great history of Dhruva and of the god whose glory is pure, when the moon is at the full, the day when she is visible, the twelfth day of each moon, under the asterism Sravana [?], at the fall of day [?], when the new moon appears on the

¹ See p. 501 just above.

Sun's-day, at the entry of the Sun into a new sign, or on the Sun's-day. [I draw the Reader's attention to this self-manifest predominance of later Sun-worship over Dhruva, Polestar, worship.] He who, taking refuge with the god whose feet are like a holy tank—and desiring nought, but finding therein the satisfaction of his soul—makes this recital heard by men endowed with faith, he indeed attains to perfection. (iv, 12 ; 44 to 49.)

The age of this (corrupted) Legend must be unutterable.

In the preparations for archaic animal-sacrifice in the *Satapatha-brāhmana*¹ a priest “sews the hurdles to the four doorposts with cord, by means of a wooden pin. With ‘Thou art Vishnu's Dhruvah,’ he then makes a knot lest it should fall asunder.” The gloss to dhruvah here is “the firm one? the pole-star?” Later on (*ibid.* 303) there are the words: “And because they could not overturn that, therefore it is called Dhruva.” That Dhruva is here the Polestar deity admits of no doubt. Dowson's *Dictionary* gives an outline of some of the other legends about him. He was the eldest of the four sons of UttānaPāda (the son of Manu) by SuNrtā (good-dancer?). Dhruva's half-brother was Uttama. Dhruva was a Rishi to whom Indra was inimical, but Vishnu in the end gave him his favour, and put him at the Polestar. His name Auttāna-pādi is patronymic, and he is also Grahā-dhāra, the stay or pivot of the planets. “As Dhruva turns, he causes the sun moon and other planets” [and all the stars, of course] “to turn round also, and the lunar (?) asterisms follow in his circular course, for all the celestial lights are in fact bound to the Polar-star by aerial cords.”² But my extracts given above from the *Bhāgavata-purāna* make the matter clearer and more important. See an important and physical connexion of Dhruva with the navel and vital energy in the *Satapatha-brāhmana* ii, 298, 300 to 302, 84.³

“Uttāna-pad, a peculiar creative source from which the Earth sprang” (Dowson's *Dict.*) is not conspicuously clear, or explanatory, or etymological. I think we have the distinctest indication of the meaning in the *Satapatha-brāhmana*.⁴ “Now at one time the Beings sur-passed (ati-rik) Indra . . . Indra then bethought himself: ‘How can I stand forth over everything here, and how may everything here be beneath me?’ . . . Then he stood forth over everything here, and everything here was beneath him.” Uttāna-pad is thus clearly the farthest-foot, the uttermost-steading, the North-stand of the celestial pole. (See also pp. 451 and 501 *supra*.)


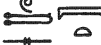

¹ Dr. Eggeling's, ii, 134, 146.

² *Vishnu-purāna*, and see p. 24 *supra*.

³ Dr. Eggeling's version.

⁴ *Ibid.* ii, 397.

Uttara and Uttarâ (the dual god of the North Extreme, as I view it) were the son and daughter of the rāja of Virâta.¹ Virât, according to Genl. Cunningham, is the same as Bairât, and have we not here the prototype of the low-Latin virare, Provençal virar, French virer, Spanish birar? Diez does no more than suggest that the radical is also in the Latin viria (viria?) bracelet. Virâta would thus be the turned, the revolving Universe, and its rāja would be its Supreme impeller. Parikshit, the son of Uttarâ, and a king of Hastinâ-pura, conquers the dwîpas (or Universe-islands) including Bhârata, which I suggest is the Earth, and the dwîpa of the Uttara-kurus,² that is of the HyperBoreans, p. 451 *supra*.

It may here be noted that while θes  means the heavens (see p. 158 *supra*), $u\theta es$  ($u\theta es$ pet?) is the height of the heavens, in Egyptian; while the same word $u\theta es$  means also chair or seat. Here, it may well be, we have once again the] polar height and the throne of deity. (Has $u\theta es$ any more than a resemblance to Sanskrit uttarat? See also the ut'a words under "The Eye of Heaven." Brugsch renders the Egyptian Ta-nutar-t Mahti,³ 'das nördliche Gottesland.'

The *Rig Veda*⁴ (see also p. 502 *supra*) places the abode of the Supreme "beyond the Seven Rishis," that is, farther N than the seven stars of Ursa Major; and the following verse of the same *Veda*⁵ must also be referred to the celestial pole: "We pray that you may go to those regions where the many-pointed and wide-spreading rays (expand); for here the supreme station of the many-hymned (Vishnu), the showerer, shines great."

SIRIUS. We have seen just above from the *Bhâgavata-purâna* how the astral sphere makes its revolution round the Polestar, like oxen that move round the stake to which they are tied; and also how all the celestial lights are *bound to the Polestar by aerial cords*. I have already intimated at pp. 24, 453—what will by now be more acceptable to the Reader than it may then have been—that the etymology of $\Sigma\epsilon\iota\pi\iota\omicron\varsigma$ can unquestionably be deduced immediately from $\sigma\epsilon\iota\pi\acute{\alpha}$ a cord. In fact it may correctly be said that the Polestar is in this mythic view a Seirios. Here therefore is the place to insert a parenthetic but no means idle leaf in illustration of the high rank of Sirius in myth and in astrognosy.

¹ *Bhâg. -pur.* i, 8, 14.

² *Geogr. Inschr.* ii, 37.

⁴ Grassman's, x. 82, 2.

⁵ *Ibid.* i, 16, 80.

⁵ Wilson's, vol. ii, p. 95.

The fact that Sirius is the most brilliant star of the whole heavens may have been nearly sufficient, given star-worship, to have commenced its ancient renown. But there is another speculation (of Kant's¹) which is worthy of record. Remarking that it may be possible for future times to discover the centre of our star-system, he adds that it seemed probable to him that the central body of that system was Sirius. His notion was that all the elements of the Milky-Way system of the stellar Universe should tend in a common fall towards this foundation-stone or fundamental rock, as to which Wright of Durham (in his *An Original Theory of the Universe*: London, 1750) had, as Kant records, been in front of him. Wright, said Kant "filled with a fanatical enthusiasm, placed in this fortunate spot, upon the Throne of all Nature, a puissant Being of divine qualities, endowed with spiritual potencies of attraction and repulsion, exercising his influence in an infinite Sphere, and drawing to himself all the virtues, while repelling all the vices."

This is practically what, by the theories advanced in this *Inquiry*, it is suggested that our far-back predecessors did for what they viewed as the Polar pivot of the same Universe; and the quaint conception of a suspension by strings is by no means the exclusive property of those "untutored ancients" whom we so smugly despise. The unsubstantial thread or cord is obvious in the following:







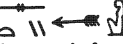



Supposing primitive velocities altogether abolished (and we know of no reason why they should necessarily exist), any number of bodies might be united into a system endowed only with pendulum-like motions. The sun and stars might thus, by an abstract possibility, be totally devoid of advancing or circulatory movements; each swinging for ever to-and-fro through their common centre of gravity (*The System of the Stars*, by Agnes M. Clerke, 1890, p. 329). It reminds one of the lines in *Measure for Measure* (iii, 2, 297):


To draw with idle spiders' strings
most pond'rous and substantial things.

Professor J. Norman Lockyer FRS, in the *Nineteenth Century* for July 1892 (which I receive when sending the MS of this section to the printer) effects an astronomical identification of Sirius with the Egyptian Hathor (at Denderah) and Sati² (at Philae). As anything tending to magnify Sirius is welcome, there is here therefore inserted a paragraph from one of my postponed sections (on "The Dogs"): "Though of the Roman and Ptolemaic periods, the Denderah 'Zodiac' (celestial chart, see p. 158 *supra*) must have perpetuated many things

¹ *Allgem. Naturgesch. und Theor. des Himmels*, 1755 (addition to ch. vii).

² *XIXth Century* ut sup. pp. 41, 42, 44.

infinitely more ancient than those periods. Among these archaic items one would suppose to be the representation of the Egyptian Sept  (Sothis, Sirius) as the Cow-Isis lying down in a boat. 'The soul of Osiris dwelt in the personage who stalks on before Sept, holding the  was sceptre, and wearing the crown of the South .1 'The soul of Isis was placed in the star Sothis.'² The Decree of Canopus calls Sept 'the star of Isis.' Sept  is a man-headed god in the *Peremkru* (Book of the Dead).³ The acceptance of the word sept (which has many meanings) must here be, I suggest, 'to protect, to be a Providence,' as in Sept-taiu  'Providence of the double-region,' that is of the region of the N and S (see p. 468 *supra*), of the world—a title of Amasis.⁴ As meaning 'triangle' sept too ought perhaps to have some connexion with the pyramid." To this I shall now add that HatHor = hetHeru  Horus-house has been shown on p. 159 to have the celestial-constellation sense of an astrological 'house.' She has long been thought to be a form of Isis.⁵ Sati  a goddess who wears the crown of the south  combined with the cow's horns  is one of a Nubian triad with the creator χ num and the little-known goddess Ank or Ankt (Anoukê) . An inscription of the Cataracts equates her with Hestia, *ἡ καὶ Ἑστία*. One Ethiopian king is called the 'son of χ num, brought forth by Sati, suckled by Ank'; and another is the 'son of Osiris, brought forth by Isis, suckled by Nephthys', whence Sati = Isis, and Ank = Nephthys.⁶ Latin inscriptions equate Sati to Juno; she is also in Egyptian inscriptions the daughter of Râ, Lady of the heavens, regent of the worlds, consort of χ num, and she always accompanies him on the ex-votos of the Cataracts.⁷

The god Anhur  is much misunderstood.⁸ He is the companion of the AtLas-god Shu, and holds a *cord*. In the Harris Magic Papyrus (ii, 3, 5) Shu upholds the heavens, which Anhur brings-round (by hauling on his rope, as I say), or with his spear, where we have the Axis. He is also 'master of χ epesh', which, see p. 85 *supra*, may mean Force or the Great-Bear. Shu is the stable, Anhur the turning, forces of the Cosmos. The *cord* which hangs-down from Ammon-Râ's head to his feet must have a similar explanation, and has its counterpart in Maine's chain p. 39 *supra*. See also the chain, rope, and string at pp. 153, 296, 329.

To continue with some further facts as to the sacred value of

¹ E. de Rougé, *Notice*, 1883, 197. ² E. de Rougé, *Notice Sommaire*, 1876, 138.

³ cxxx, 7; and see Wilkinson, v, 79. ⁴ Pierret, *Vocab.* 482, 658.

⁵ Dr. Wallis Budge's *Dwellers on the Nile*, 141.

⁶ See also Pierret, *Panthéon*, 10.

⁷ Pierret, *Dict. and Vocab.* E. de Rougé, *Notice Sommaire*, 124, 148.

⁸ See Pierret's *Dict.* 42, and *Panthéon* 17, 18, 97.

the Polestar. Under the head of the Magnet (p. 96) I have shown how in Europe and Arabia in the 12th and 13th centuries the needle was regarded as pointing "to the North Star, the motionless axe of the firmament," or to "The Star"; and the extract from Guyot de Provins's *La Bible* (p. 105 *supra*) is remarkable as comparing our Father the Apostolic (the Pope) to this Star, which is beautiful, clear, and immoveable. Arabic names for the compass are *ibreh el-kutbiyeh* = needle of the pole, and *kutb numâ* = pole indicator.¹ It is also called star-box, *singfan* 星盤 in China.

But we have seen (p. 105) the polestar called the *tresmontaigne* or *tres-montaine* in 1190. In 1245 Gautier de Metz calls it the *tresmontagne* in his *Image du Monde*. Littré gives, from "*Lais inédits* p. iv" the following: Car donc quel part la pointe (of the needle) vise, la *tresmontaigne* est là sans doute" (13th century). *Le Testament* de Jean de Meung (same century?) addresses the Virgin as "clere Estoille de mer, qu'on nomme *tresmointaine*" (line 2117) according to Roquefort, and as "certaine *tresmontaine*" according to Littré, citing another MS no doubt. We thus see that the Star of the Sea to which the Virgin is currently likened in the hymn "Ave Maris stella," is the mariner's polestar,² where also stands the "felix caeli porta" (see "The Dokana" *supra*) to which she is also likened in the same verse. Littré says *tramontane* is the correct word, and explains it as *tramontana stella* because from Provence and the North of Italy the star was seen beyond the Alps and the Apennines; and he therefore brings *tresmontaigne* from *tra* or *trans* (beyond) + *mons, montis*. But all this won't quite gee by any means. Brunetto before quoted, in his *Trésor* (circa 1260), clearly understood a South *tramontane* as well as a North one:

Les gens qui sont en Europe, wrote he, *nagent-ils à tramontane devers septentrion, et les autres nagent-ils à celle du midi. Et que ce soit la vérité, prenez une aiguille d'yamant (ce est calamite), vous trouverez qu'elle a deux faces: l'une gist vers une tramontane, et l'autre gist vers l'autre; et chacune des faces allie l'aiguille vers cette tramontane vers qui cette face gist; et pour ce seraient les mariniens déçus se ils ne preissent garde.*

Another passage I shall quote does not seem to have been in Littré's view either. It is from the *Image du Monde* already mentioned. Having said that the right line of the South divides the Eastern from the Western half of the Earth, he goes on to say (— perhaps I had better modernise a little here):

¹ Klaproth's *Lu Boussole*, 1834, p. 29.

² See also p. 512 *infra*.

Et en la fin de cette ligne, | si comme elle s'en va à ligne, | une *cité* voir pouvons | qui *Aaron* ainsi a nom. | Celle siet en mi lieu du monde* | et fut faite toute *ronde*. | Là fut trouvée astronomie | premièrement par grand maistrie. | Ce lieu est dit le droit *midi* | car en mi le mont* est assis. | Li autres d'icelle lignie | qui devers *sinistre* se lie | appelle l'on *septentrion*, | et des Sept Étoiles prend nom, | qui tournent vers la tresmontagne | qui par nuit le marinier mène. (Bartsch, *Langue et litt. fr.* 1887, 422.)

Remembering that Aaron means mountain, we here have the celestial city on the mountain; and that is the mountain beyond which the star is seen, and not the Alps or the Apennines. Gautier de Metz has here muddled up the legends of his *midi* and his *Septentrion*. 'Le mont' above, at *, is an early form of 'le monde,' see historical extracts in Littré. It seems to me the connexion of *monde* with *mundus* (see Skeat, Wharton, Littré) is as yet uneffected, and that its form *mout* may very well come from *mons montem*. In that case we should have a mythic origin for the Earth being called a *mountain*. The AngloSaxon *mund* 'protection' and the English mound 'refuge' are put to *mons* (Wharton's *Etyma Latina*) why not so put *mundus* as well? No ingenuity will, on the explanation of *mundus* = *kosmos*, account for *mundus* meaning the Roman pit symbolic of the infernal regions¹ which was closed by the stone of the Manes, the *Manalis lapis* (see p. 118 *supra*); but the underworld pit can easily be—what it was—the inverted mountain. But these points must be worked out in the section on "The Mountain" in Vol. II. *Monde* from *mons* would give us a cosmic concord with *tres-montagne*, viewing *montagne* as the heavens-mountain.

The present polar star is the last in the tail of *Ursa Minor*. It is a little more than one degree from the true Pole, and the pole will come nearer to the star (within 30') before it begins to go off in the other direction, see diagram on p. 500. The Polestar's Arabic name *Al-rucaba* may be for *al-rekab*,² the original of the Spanish *arrocaba*, the upright beam on which a roof rests, the king-post (see p. 226 *supra*). *Al-roukba*, the knee, is Devic's suggestion. *Al-rekab* is properly 'the stirrup,' the point d'appui; and the explanation *socket* (of the Axis) would be quite correct, and just what I want throughout this *Inquiry*. The term *al-chitot* for the axis of the sphere, the pole of the universe is, Devic says, altered from *al-kuṭb* (see p. 229), the axle, the pole, the polar star. There is likewise in *TanAgra* (wrote Pausanias, ix, 20) a place

¹ Festus, s.v. *mundus* (twice); Macrobius *Saturn.* (citing Varro) i, 16.

² Iues's *Tractatus de Globis* (Hakluyt Soc. 1889) p. 209.

called Poloson; and here they say that AtLas sat, diligently investigating subterranean and celestial affairs; and that Homer, agreeably to this, says: "AtLas, her sire, by whose all-piercing Eye (see p. 464 *supra*) the depths of every sea are clearly seen; and who the lofty pillars strenuous rears, which every way divide the Earth from heavens."¹ Poloson here must clearly refer to the place of the *πόλος*, the Pole. Is it a foreign word?

Some of Liddell and Scott's meanings for *πόλος* are 1. A pivot or hinge on which anything turns; an axis; the polestar. 2. The sphere which revolves on this axis, *i.e.* the vault of heaven, the sky or firmament (Latin, *polus*).

Vámbéry in his *Travels of a False Dervish*² describes the Turkoman caravans steering their night-marches through the pathless desert by the Polestar, whose immobility has given these Tartars their name for it: temir-Kazik, the iron Pivot. In his *Primitive Culture of the Turko-Tartars*, he says that this word for iron, temir or timir, originally meant the firm, the stout, the strong. In Turkish timir is iron, and temirzi is iron man. It is I think self-evident that, as in the case of the magnetic compass, see p. 98 *supra*, steering by the Polestar must first have been resorted to in land-travel, and long long indeed before it was trusted to in seafaring.

Capt. Conder (*Heth and Moab*, p. 85) calls the Phœnicians a "stock of hardy sailors who were the first to learn to sail by the Pole-star"; but he cites no authority for this statement. F. Lenormant had no doubt that the Polestar was observed and used as a guide by Phœnician navigators, being for that reason at first called by the Greeks *Φωίκη*. He seems however to rely on Ideler;³ one would rather have had his own authority here.

It will be shown lower down (p. 520) how the pivot, Polestar, and terminus are connected with the Chinese Tai-Ki or Great-Extreme of all things. With reference to what is said at p. 367, I find that Mr. Crawford's *Kalevala* (p. xv) gives the Finnish name of the polestar as taëhti.

The Greek *ἥλος* a nail would at once give *ἥλιος* as an adjectival form. It is strange that we might thus get a purchase upon all the resemblant divine names, similar to that which *κλήϊς* the key(stone) has already so often given us in this *Inquiry*, upon the divine names that seem to contain that word. And the polar *ἥλος* and *κλήϊς* are identical in cosmic position. But this hare cannot be further hunted here and now. The strong Roman superstition of driving nails also invites, but I must not turn aside to it.

¹ Thos. Taylor's Notes to Pausanias (1824) iii, 310.

² French ed. 1865, p. 87.

³ *Ursprung und Bedeutung der Sternnamen*, p. 5.

The Sûbas (or as they call themselves, Mandoyo, that is 'ancients') of Mesopotamia still pray towards the Polestar; and they put the sole door of their temple in its South side, in order that those who enter may face the Polestar;¹ and the reason of this is that Hivel Zivo the Subban creator, when he took up the government of the worlds he had formed, placed himself at the limit of the Seven Matarathos, at the extremity of the Universe, where the Polestar was then created to cover him.² Hivel Zivo seems to be an alias of Avather whom the polestar also covers, and who is the Judge of souls (see p. 490). In all their actions, and in their position during sleep (see p. 450 *supra*) the Subbas must turn towards the Polestar, which fixes the spot where Avather dwells, and therefore the direction of Olmi-danhuro, their heaven. The corpse of a Subba is laid out head to S and feet to N, so that the dead may have the polestar before his eyes, and he is buried the same way.³ Towards the polestar, thus covering Avather, as above, the Subban sacrificer turns his face and the victim's head when he is about to strike.⁴ In one of their legends (which they share with the Moslems) Solomon obtains access to the heavenly city through a hidden door in the centre of the wall facing the Polestar.⁵ As stated at p. 18 of this *Inquiry*, this seems to me to be a most startling survival, although we shall also find the same thing among the Chinese Taoists, both as to the Polestar and the Great Bear. For here we have a community who, while worshipping that Star, are also Baptists who are held to continue the traditions of St. John, and to worship him also as Yahio. Their religion was one of those tolerated by Mahomet on paying tribute,⁶ and Sale said "travellers commonly call them Christians of St. John." Of course a large proportion of the preMahometan Arabs were Sabæans in their worship. Siouffi, a French vice-consul at Mussûl, said the name of Subbas is given to them by their Christian and Moslem neighbours, but they call themselves Mandoyo, 'ancients.' Chwolsohn says the sect of the Korân were the Mendaites, and Renan⁷ endorsed that. Cardinal Wiseman called them Mendæans or disciples of John. It was to them Prof. Norberg's famous publication of the *Codex Nazaraeus* or Book

¹ Siouffi's *La Relig. des Soubbas*, 118, 201.

² *Ibid.* 1880, p. 62.

³ *Ibid.* p. 124.

⁴ *Ibid.* 112, 114.

⁵ *Ibid.* 154.

⁶ Sale's *Korân*, p. 11.

⁷ On the Gnostic book called *Apocalypse and Adam*.

of Adam applied, and M. Siouffi's book¹ is also of considerable importance. In 1875 there were about 4,000 of these Subbas or Mandoyo, near Basrah, where Turkey joins Persia; those of Shushtar (the ancient Susa) are looked up to by the rest as being better educated in religious and other ways. None of them till the soil, but they are chiefly highly-skilled goldsmiths and joiners; a few are blacksmiths, and a very few are traders. Norberg's *Codex* said their name came from 'mando d'hhai, living word.'

I venture here to transcribe a cautious remark addressed to me by that able and clear-sighted mythologist M. Henri Gaidoz: Mais pour rester sur le terrain de la méthode, je vous avoueras franchement que les exégètes de l'Étoile polaire devraient commencer par montrer son importance dans les rites et les croyances des peuples contemporains, où il n'y aurait matière à aucun doute.² I have naturally elaborated this side of my arguments throughout, so far as the means permitted; but the reader must be requested, in regard to this point of view, to conjoin the similar facts regarding Ursa Major in Vol. II, for they are practically inseparable from the celestial polar question. Here I cannot refrain from quoting a bit of Norfolk-lore from an article by Dr. Jessop in the *Nineteenth Century* for March 1887:

"That there old Gladstone, lawk! he's a deep un, he is! He's as deep as the polestar, he is!" said Solomon Bunch to me one day. "Polestar?" I asked in surprise, "where is the polestar, Sol?" "Lawks! I dunno; I've heard tell o' the polestar as the deep un ever sin I was a boy!"

Here is a survival in the mangled remains, a *superstitio* of the old faith confronting us, and in a most unexpected manner too. It is at least odd that Homer said the same of Kronos whom I claim as a Polar god—that he was ἀγκυλομήτης, wily.

There is a remarkable passage on this subject in the Koran (vi, 77):

And when the night overshadowed Abraham, he saw a star, and he said "This is my Lord;" but when it set he said "I like not gods that set." And when he saw the moon rising he said "This is my Lord;" but when he saw it set he said "Verily, if my Lord direct me not, I shall become of the people that go astray." And when he saw the sun rising he said "This is my Lord, this is the greatest." But when it set he said "Verily I direct my face unto Him who hath created the heavens and the Earth."

Now the Polestar and the Bears and other polar constellations do *not* set in Arabic latitudes. The commentators say Abraham's

¹ *Études sur la relig. des Soubbas ou Sabéens, leurs dogmes, leurs mœurs.* Paris, Imprimerie Nationale 1880, pp. 2, 178, 179, 158, 159.

² Letter of 21 janvier 1888.

youthful religion was the Sabæan, which consisted chiefly in worshipping the heavenly bodies. A statement which must be compared with what we have just seen as to the Subbas.

Near Assouan on the Nile is the ruin of a castle constructed of crude bricks by some early Arab conqueror. It is called the fortress of the sheyk al Nagmeh, and the North star is commonly called in the Arabic of Egypt al nagmeh, *the Star*.¹

In the Chaldean account of the deluge, according to the tablets, "the gods in the heavens became afraid of the waterspout, and sought for a refuge; they ascended to the heaven of Anu," where they "were motionless; like dogs in a heap were they crouched." This obviously means that retreating from the rest of the sky they sought refuge at its central station of the supreme god Anu, which can only be understood as the Pole, where they got together "in a heap." Anu was the primeval deity who presided over heaven and its stars.²

F. Lenormant³ quoting Maury⁴ says that that one of the Titanides (or Tanides?) of whom was born the eighth of the Kabirim, appears to be the Polar star: "celle dont naît le huitième des Cabires, personnifiant l'ensemble du monde sidéral, paraît être l'étoile polaire." Note here that the Polar deity is supposed to be female, and compare p. 507 *supra*. He adds that the Seven Titanides⁵ are the stars of the Little Bear. To this we shall return under the head of "The Kabeiroi."

The feats of Arthur and his knightly peers;
of Arthur who, to upper light restored
with that terrific sword
which yet he brandishes for future war,
shall lift his country's fame above the Polar Star.

(Wordsworth—*Artegal and Elidure*.)

And we came to the Isle of Fire; we were lured by the light from afar,
for the peak sent up one league of Fire to the Northern Star.

(Tennyson—*Mailduin's Voyage*.)

There was an ancient Scandinavian order of knighthood of the Polar Star, which was revived in Sweden in 1748. Professor Sven Nilsson, to whose

¹ *Saturday Review*, 14th June 1890, p. 732.

² F. Lenormant, *Orig. de l'hist.* i, 397, 610, 564.

³ Art. *Cabiri* in Saglio's *Dict.* i, 772.

⁴ *Rev. Arch.* iii, 769.

⁵ Orelli's *Sanchroniathôn*, p. 32.

excellent *Age of Stone* I am sometimes indebted here, was a commander of this order. The ship of war in which the Tzar visited Denmark this year is called the Polar Star,¹ and the opera of *L'Étoile du Nord* is familiar to all good lovers of music. By-the-way it is a holy and a wholesome thought to have the first laugh at yourself, when you can. An old friend, on this 20th February 1892, writes and calls me a pole-ytheist.

"*Don Adriano de Armado*: By the North Pole, I do challenge thee!

Costard (a clown): I will not fight with a pole like a Northern man."
(*Love's Labour's Lost* v, 2, 697.)

POLESTAR WORSHIP IN CHINA AND JAPAN. The body of evidence which comes immediately under the above heading has gravitated to the end of this Section, and the Reader will perhaps find that it furnishes by no means the least important of the facts set out or deduced in this Volume of the *Inquiry*. It will especially be found that we are here at length focussing the tenets, legends, and speculations of Chinese philosophy and religion as to their supreme gods and principles, as to Shang-Ti, Tai-Ki, Tai-Yi and the Polestar, which have from time to time been mentioned or referred to, as we have got along (see especially pp. 226, 390, 498, 509).

Our present Polestar, *a* in the Little Bear (see diagram on p. 500), is worshipped in China as T'ien-hwang²Ta-Ti 天皇大帝 'the heavens-king who is the Great Ruler.' So said 20 centuries ago the *T'ien Kwan Shu* section of the *Shê-Ke*, the very earliest Chinese historical record, stretching from B.C. 122 back into remote antiquity, and compiled by the Chinese Herodotus Szema-ts'ien (died circa B.C. 85). β (koshab) of the same constellation is called T'ien-Ti sing, 'the heavens-Ruler star.' It is also the seat of Tai Yih 太乙 or 太一 'the Great One' or 'the Arch-First,' and presides over the sun, says the *Sing-King* (star-book), of the Tang dynasty, A.D. 618 to 905.³ Among all the Spirits (*Shin*, the Chinese word which the Japanese use for their kami, their gods) of the heavens, the highest dwells in the star Tai-Yih in Draco; and in accordance with ancient custom the Chinese emperor Wû (circa B.C. 99) sacrificed to Tai-Yih.⁴ Here we doubtless have a survival from a former position of the Pole (see the diagram). Dr. Edkins once asked a schoolmaster at

¹ *Le Temps* 11th July 1892.

² This is the posthumous title of every Japanese Mikado, see p. 538 *infra*.

³ Prof. Schlegel's *Uranog. Chi.* 523, 524, 726.

⁴ Dr. Edkins, quoted by Dr. Legge, *Relig. of China*, 1880, p. 175.

Chapoo who was the Lord of heavens and earth, and the reply was that he knew of none but the Polestar, T'ien-hwang Ta-Ti.¹ Another name for α in Ursa Minor is T'ien-Ki sing 天極星 star of the heavens-Extreme, and it was said 2,000 years ago that Tai-Yih had always dwelt there also.² But no doubt all these supreme titles would have changed their celestial loci with the changes of the Pole. Another name for the polestar is T'ien-chung-kung, 'Heavens-centre-palace' (see p. 226 *supra*) must be classed with the Palace built by the Japanese pair of creator-deities round their spear-pillar-Axis (see Section 18 of the Axis-Myths *supra*, p. 224).

But this polestar belongs of course to relatively quite modern times; and the names of many other Chinese constellations still preserve a record, not easily set aside, of the existence of an astronomical nomenclature when the Pole was in Cygnus, say 18,500 years ago, and in Draco, some 5,000 years ago. That there is no similar record of the intermediate 13,000 or 14,000 years is, no doubt, somewhat embarrassing for those who uphold the extreme antiquity of the Chinese sphere.

For example the above title of Tai-Yih, Great-First, is also given to another polar star near α of Draco; and κ of Draco also has the name of T'ien Yih 天乙 heavens-First. Gaubil (who died in 1759 at Peking) conjectured no doubt correctly that these must have been former polestars.³ The *T'ien-hwang hwuy t'ung* says this Tai-Yih presides over the revolutions of the heavens; and the *Shê-Ké Ching-i*:⁴ says that Tai-Yih is another name for T'ien-Ti, the heavens-Ruler, the most venerated of all the celestial divinities. "In fact," adds Prof. G. Schlegel, "the polestar, round which the entire firmament appears to turn, ought to be considered as the Sovereign of the heavens, as the most venerated divinity." Again, Prof. Schlegel, in treating of the division of the Milky Way or heavens-River "into two arms near the N pole, and its going thence to the S pole," as stated by Ko-hung in our 4th century,⁵ supposes the pole to have been then, that is 18,500 years ago, near the star ω below α of Cygnus; but we shall discuss this under "The Heavens-River" in Vol. II. "The North Ki, that is the North Extreme (pêh-Ki 北極)" says the commentary on the classic *Urh-Ya* (or Literary Expositor, attributed to Tsze-hea, the disciple and contemporary of Confucius, circa 507 B.C.) "is in the centre of the heavens, and serves to determine the four *she* 時; that is why it is called the North

¹ *Relig. in China*, p. 109.

² *Uranog. Chi.* 524 (citing the *Shê-Ké*, as before).

³ *Chronologie Chinoise* (published 1814) 183.

⁴ As cited in *Uranog. Chi.* 507.

⁵ *Ibid.* 208.

shin 辰.¹ *Shin* means division of time, and therefore of the heavens; and as there are four *she* they must be the 'quarters' of the heavens (see "The Cardinal Points," p. 157). The T'ien-Ki, heavens-Extreme, already mentioned, is also called the pêh-Ki in the *Kao-Yao* (考要). Its place is central, and it determines the four points, *fang* 方, of the heavens. It is for that reason it is called the Chung-kung (as above) central-palace and pêh-shin.² It must thus be obvious that all the names or titles in the following list are inter-changeable, and each indicates the Polar deity *or* his position; and it is essential to dwell here upon the Chinese and Japanese honorific custom of distant references to, instead of any actual direct mention of, their terrestrial Rulers:

T'ien-hwang	heavens-King	天皇
Pêh-Ki (= T'ien Ki)	North-Extreme	北極
<i>Tai-Ki</i>	<i>Great-Extreme</i>	太極
T'ien-Ki (= Pêh-Ki)	heavens-Extreme	天極
Pêh-Shin (= Pêh-Ki)	North point	北辰
<i>Shang-Ti</i>	<i>Supreme Ruler</i>	上帝
Ta-Ti	Great Ruler	大帝
T'ien-Ti (= Tai-Yih)	heavens-Ruler	天帝
Tai-Yih (= T'ien-Ti)	Great First	太一 or 乙
T'ien-Yih	heavens-First	天一 or 乙

The insertion in this list of the two titles put in *italics* will be justified lower down, and it will be seen that other titles will gradually be added, until a sort of litany, as it were, is arrived at.

Yü-hwang Shang-Ti is incarnate in the chief priest of the Tâoists. The first of these, Chang Tao Ling, was born (A.D. 34 ??) of a virgin-mother who dreamt that the Polestar descended and offered her a sweet-smelling herb; on waking a divine odour filled the room, and she was with-child; she was delivered of him on the heavens-Eye-mountain, T'ien-muh shan, 天目山³ (as to which see p. 475 *supra*).⁴ The title of Chang Tao Ling was heavens-Lord, T'ien-she 天師; he eventually ascended alive into the heavens at the age of 123; and a follower of his, K'ow K'ien-che, was directed to assume his succession (in A.D. 423?) by

¹ *Uranog. Chi.* 146.

² *Ibid.* 524.

³ De Groot's *Fêtes d'Émoui* i, 74.

⁴ I must note here (referring to p. 482 *supra*) that the Sanskrit name of the Cat's-eye stone is Vâlavâya-ga, which literally means 'product of (mount) Vâlavâya', that is the Tail-mountain; vâla meaning 'tail.' This is very extraordinary indeed, see pp. 23, 46, 244, 349, 366, 368, 451, 467, 472, 474 *supra* as to Ouranos.

Lao-tsze himself, who miraculously appeared for the purpose, and his family continue to this day to hold the headship of the great Taoist religion.¹ Chu-Hi, the famous 12th century philosopher, historian, and critic, recorded² a divine command given to this K'ow K'ien che "to co-operate in the execution of the Laws of the silent Wheels of the heavens-Palace, which the divine prince of the great Northern equilibrium had promulgated" (see p. 498 *supra*). On this Dr. J. J. M de Groot remarks:³

This Northern prince can be none other than the god of the Polar star, of the centre round which turn the heavens and all they contain; the god who maintains the grand equilibrium of the Universe. The silent Wheels are probably the orbits of [not the "orbits of," but the apparent celestial circles described by] the stars, of which wheels the Pole is as it were the Nave.

There could not well be anything much stronger, in confirmation of the theories of this *Inquiry*, even if I had had the passage written to order; and it was pleasant to come across it, when much of this first volume was already printed. "The supreme god of Nature," goes on Dr. de Groot, "sits at the centre of the heavens, at the Pole; this is why K'ow K'ien-che affirmed that his mission had thence been revealed to him."

K'ow K'ien-che eventually dwelt on Mount Sung 嵩 (Mayers called it Ho 霍) the highest and central of the five holy mountains; which is merely another name for the N height of heaven. The earthly Vatican of this Taoist Pope and his hereditary successors has, by Imperial decree, been given the title of Palace of Supreme Purity Shang-ts'ing kung 上清宮, which is in the Taoist mythology, says Dr. de Groot, the quarter of the heavens where the heavens-god dwells—that is of course, in view of the T'ien chung kung just twice mentioned above, the N Pole.

This is the wheel-symbolism which will be identified, under "The Wheel" section in Vol. II, with the Universe-wheel (and wheels), and with the Buddhic Wheel of the Law, which Law (Dharma) of the Universe I equate with Tao. Buddha alone makes the Wheel turn, that none coming after him, neither god demon Sramana nor Brahmana, has been able to make turn. It is the (cosmic) Wheel which cannot turn backwards, the Wheel which cannot be laid hold of, nor thrown; the Wheel without a

¹ Mayers, *Manual*, pp. 10, 11. Douglas, *Conf. and Taou*. 285. And see p. 524 *infra*.

² *T'ung K'ien Kang Müh* (Historic Mirror, compiled in our 12th century), ch. 24.

³ *Fêtes d'Emoui* (Amoy), i, 77, 80.

second, without a place¹ that stops it; composed of a thousand spokes, launching a thousand rays which penetrate everywhere.¹ Dharma, writes Mr. Rhys Davids, is that which underlies and includes the Law, and we shall see in Japan (p. 537 *infra*) "the Polestar worshipped in the form of a Buddha with a Wheel, the emblem of the revolving World."² Chakra-devêndra (= deva-Indra), the Wheel-god Indra, is rendered into Chinese as T'ien-Ti-shih, 天帝釋 and Chakra-vartî-râja, is rendered word for word as Chwan-lun wang,³ wheel-turner king, 轉輪王.

TAI-YIH. 太一 (*Great-First.*) I must now address myself to a dry and ungrateful task, the expounding of the terms or titles Tai-Yih, Tai-Ki, and Shang-Ti; and as we have already identified the first of these, the Great-First, Tai-Yih, with the N Pole, it will be convenient to begin with Him or It.

Dr. Legge has adopted, from Callery's French, 'Grand Unity' as an English equivalent;⁴ Medhurst said 'Supreme One,' and came to the conclusion that Tai-Yih was an immaterial Being acting with wisdom intention and goodness, the almighty One who rules over all things;⁵ and he quoted the Chinese critical commentary as saying that this Supreme One is the source of all others, and that he existed before the powers of Nature were divided, and before the myriad things were produced, the One only Being. The *Li Ki* itself, the Confucian compilation on Ritual, says "Tai-Yih separated and became heavens and Earth; Tai-Yih *revolved* and became (the dual force of) the Yin and Yang." Dr. Legge cites K'ung Ying-Ta (A.D. 574 to 648) as saying that Tai-Yih was "the original vapoury matter of chaos," which may be good philosophy and physics, but is not theology or mythology. Of course the words tai and yih (= great and one) convey no information whatever on the subject. The term as used in the *Li Ki* is of unknown age; the *Li Ki* itself being some 24 centuries in existence. All I now want the Reader to do is to ear-mark the facts that Tai-Yih is the Polar deity, and that He or It divided into the yin and the yang.

[In order not to confuse matters, I only just mention here in brackets the system of the Taoist Lieh-tsze, who belonged to the period immediately

¹ Senart's *Essai sur la légende du Buddha*, 357, 362 (citing Burnouf's *Lotus* and the *Lalita Vistara*). ² Satow and Hawes, *Handbook of Japan*, 2nd ed. p. 39.

³ S. Julien, *Méthode*, 1861, 71, 74.

⁴ *Li Ki* (Book of Ritual) i, 386.

⁵ *Theol. of Chinese*, p. 85.

succeeding Confucius. In the beginning, he said, was Tai-Yi the great *change* Tai-chu the great beginning, Tai-che the great *first*, and Tai-su the great pure. This chu was the origin of spirit, the *che* was the beginning of form and the su was the beginning of matter. There was no separation between spirit form and matter, and all was chaos, which was invisible inaudible and impalpable; and this chaos was called Yi, *change*. This Yi was without form and void, and underwent a transformation and became *One*. And so on.]

TAI-KI, 太極 (*Great-Extreme*). It has now to be shown that the Great-Extreme, Tai-Ki, is the same as the Great-First, Tai-Yih. My first proof shall be taken from the very most archaic of all Chinese books, the *Yi King* or Book of Evolutions, which Dr. Legge very cautiously puts to a date previous to B.C. 1143, or over thirty centuries ago, and at the very least 600 years before Confucius. To this great cosmic treatise Confucius wrote (or spoke, and his immediate disciples compiled) a series of appendices or 'Wings.' In the fifth of these Wings' is the following paragraph: "In the *Yi (King)* there is Tai-Ki, which produced the two I. These two I produced the four Hsiang, which produced the eight kwa." These I are the yin and yang, and as we have already had this nomenclature at p. 226, we must now here bear with the figures for all of them.

The two *I*, liang I 兩儀, are (1) a straight line ——— called Yang I 陽儀 the symbol of the yang (male) principle, and (2) a broken line — — — called Yin I 陰儀, the symbol of the yin (female) principle. So that we see that in the time of Confucius it was held that Tai-Ki divided into the yin and yang, just as Tai-Yih did above. There could be no higher proof that Tai-Ki = Tai-Yih. Q. E. D.

The four *Hsiang* 象 produced by the two I are named and symbolled as follows:

- | | | | |
|-----------------------|---------|--------------|---------|
| 1. tai (太 great) Yang | ————— | 3. shao Yang | - - ——— |
| 2. shao (少 petty) Yin | - - ——— | 4. tai Yin | - - ——— |

The eight *kwa* 卦 produced by further combinations of these are:

- | | | | |
|--------|--------|--------|--------|
| 1. ——— | 3. ——— | 5. ——— | 7. ——— |
| 2. ——— | 4. ——— | 6. ——— | 8. ——— |

¹ Legge's *Li Ki*, 1882, pp. 373, 12; where Tai-Ki is rendered both Great Extreme and Grand Terminus. See also p. 172 *supra*.

We have had these already (at p. 99 and in a different order) applied round the compass, and have thus seen their indubitable cosmic connexion with the eight half-quarters of the universe. Thus these arrangements of lines, which have been by re-multiplication extended first to $(8 \times 8 =) 64$, then to $(6 \times 64 =) 384$, and finally (in theory) to 16,777,216 different forms of symbols,¹ indicate the interminable variety of the Universe, all originating, as above, in Tai-Ki or Tai-Yih.

I shall next make some extracts from Monseigneur de Harlez's useful *École Philosophique de la Chine, ou système de la Nature (SingLi)*, Bruxelles 1890, which for brevity will be cited as the *SingLi*.

Chow-tsze (A.D. 1017-1073; predecessor of, but viewed as secondary to, the 12th century Chu Hi), said Tai-Ki was *the* Great, par excellence. Tai-Ki is a cause, a principle, which has neither cause nor principle. By motion Tai-Ki engendered the secondary principles, yang (active) and yin (receptive). *SingLi* p. 15. (This, it will be seen, is merely continued from the *Yi King*).

But Tai-Ki is One, and yin and yang proceed from It without dividing It although they are distinct, and have separate existences and activities. *SingLi* 16. Tai-Ki thus = yinyang (*SingLi* 21, 31); and Tai-Ki + yin + yang = Yih = One = All = heavens + Earth + Man. *SingLi* 21.

Tai-Ki never existed without his productions. This is the view of Shao pe-wen (1057-1134) who endorsed Chow-tsze. *SingLi* 84, 79.

Mgr. de Harlez would be in error (*SingLi* 11) in joining those who say that Chow-tsze invented the term Tai-Ki. We have seen it above in the Appendix to the *Yi King* at least 1,500 years before Chow-tsze was thought of.

That Chow-tsze drew a new explanatory diagram to illustrate the theory of the working of Tai-Ki, yin, and yang in the cosmos, is indubitable. He called it the "Tai-Ki tableau (t'u)" and Mgr. Harlez gives a copy of it in his *SingLi* pp. 19, 11, which I have compared with the original. Shao-tsze (1057-1134) redrew the Tai-Ki tableau in a way of his own, using the term "Yih" = One, instead of Tai-Ki, and giving the eight kwa as above (*SingLi* 81, 77); and he also called Tai-Ki the Tao or *rational Law (SingLi* 104).

I specially direct the Reader's attention to this important equation Tai-Ki = Yih (the One) = Tao, the Order or Law of the universe, to which we shall return at p. 527.

The School of Chang-tsze (1032 to 1085), another predecessor of Chu-Hi, left out the term Tai-Ki, and started with an untermed "absolute universal indistinct Being," composed as before of the two Elements (*SingLi* 148).

The *Sing-Ming*, a treatise compiled from previous authorities in the 17th

¹ Mayers, *Manual*, 309, 333 to 336. See also the excellent diagrams prefixed to Legge's *Yi King*, 1882.

century, says that Tai-Ki, the supreme principle, is the receptacle and *pivot* of the All (*SingLi* 124).

The *Li-Khi*, a similar treatise of the same period, says (citing Chow-tsze) that Tai-Ki is the law (*li*) of heavens, Earth, and all beings. It dwells in them in general, and in each thing in particular. This *li* is a unique indivisible source, formless unapparent infinite. *The Ki* (of Tai-Ki) is the *Extremity*. *Placed in the middle, it is (like the pivot, like the king, like the Polestar) the centre and the Terminus; Or, like the upper point of the post of a house,*¹ which is the centre, and supports all. From this point everything is derived, in it everything adapts itself. In the same way, all the stars surround the Polestar, and turn around it, without its moving or shaking. Tai-Ki is thus the *li* round which the heavens turn perpetually; which puts all terrestrial things in order; which, without ever ceasing, produces and causes to be produced animals and men. Centre of All, the *li* (that is Tai-Ki) dominates All. Hidden principle of heavens, Earth, man, and things, by which All exists, such is the supreme principle Tai-Ki. *SingLi* 152, 153, 156.²

This *Li-Khi* also says that the Ki, the supreme Pole,³ is the centre of the heavens and of the Earth. It is thus the rational principle which is equally on both sides. *SingLi* 156. The *Li-Khi* adds that the Polestar budges not: still it is the principal fundamental part of the *khi* (that which has form), and the most worthy of honour of all the stars. *SingLi* 157.

The luh ki 六極 six limits (of space) are the zenith, nadir and four cardinal points.⁴ Tai-Ki, the greatest Ki, should therefore be the greatest zenith, which, considering the Earth astronomically from a position in its N hemisphere, must be the N pole of the heavens. The Arabic *sem* (see p. 499), whence comes our word *zenith*, means 'a way,' that is a *tao*.

I find my Zenith doth depend upon
a most auspicious Star, whose influence
if now I court not but omit, my fortunes
will ever after droop—*The Tempest*, 1, 2, 181.

Wang tsze-hwae, an author of the 17th century, wrote a *Lun* or 'Discussion' of the above *Tai-Ki t'u* of Chow-tsze's, with a view of showing that Tai-Ki originated in Taoism⁵, in which no doubt he was right, for Taoism, in spite of its jealous abasement by Confucianists, in which they are tamely followed up by Western Sinalogues, is undoubtedly the superstition, the survival, of the very most archaic religious traditions and legends of the Chinese; of which Confucianism is in much only a partial epuration. The view that the practical Taoism of to-day is *all* a

¹ See p. 226 *supra*.

² See also a statement of Chu-Hi's view in M. A. Reville's *Relig. Chi.* 1889, p. 355.

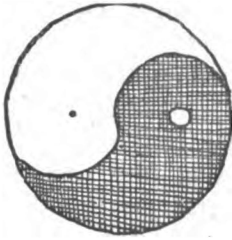
³ See p. 23 *supra*.

⁴ Mayers, *Manual*, 323, 306.

⁵ Wylie's *Notes*, p. 71.

decadence from the time of Lao-tsze will not stand any strain, when tested by comparative studies.

Dr. de Groot¹ says that at Amoy the *oldest* of the Taoist priests present at a ceremony acts as high-priest and wears on the back of his vestment, between the shoulders, this design representing Tai-Ki divided into the yin (black), and yang (white), which is entering yin. Sometimes the vestment bears instead of this circular symbol the Chinese characters for Tai-Ki 太極. In either case, the eight kwa shown at p. 518 are arranged around as in the compass at p. 99.² Mr. W.



G. Aston, C.M.G., who has been Consul-General in Corea has kindly sent me a coloured engraving of the Corean flag on which the TaiKi-yin-yang symbol³ is also seen surrounded by the four hsiang. A similar design belongs, see p. 390 *supra*, to P'an Ku (see p. 525 *infra*) whom we thus need have but little compunction in equating with Tai-Ki, as an independent title of the supreme principle made man.



Mgr. de Harlez considers that the placing of Tai-Ki at the origin of things is a negation of Shang-Ti (the Supreme-Ruler) and of every other divinity (*SingLi* 113). But that is, it seems to me, but a Western purview, which is indeed contradicted *pro tanto* by his own subsequent extracts from the Tai-Ki theorists at pp. 124 and 154 of the *SingLi*, where Shang-Ti is given his full divine rank. I take this opportunity to say that Mgr. de Harlez would have much increased the undoubted value of his book had he made freer use of Chinese characters for the technical terms.

SHANG-TI 上帝 (*Supreme-Ruler*). Shang-Ti's abode, his palace, Tsze-wei is "a celestial space round the N Pole."⁴ The

¹ *Fêtes d'Émoui*, i, 60 to 62.

² As to the two modes of arrangement, the Fuhsi and the Wán, see Mayers, *Manual*, p. 335 and Legge's *Yi King*, 1882, plates ii and iii, and pp. 32, 33.

³ Annam is also completely sinicized in this respect. See *Les symboles chez les Annamites*, par G. Dumontier (Paris, Leroux, 1891).

⁴ Legge's *Chi. Classics* iii, 34 (cited in *Paradise Found*, 216)

Chinese Repository (iv, 194) contained the statement that "Shang-Ti's throne is in Tsze-wei, that is the Polar star."¹ This is the Wei 危 we have already had at p. 226, and the constellation is one of the remarkable ones of the Chinese Sphere, the Wei House (in the astrological sense of house, sin 宿). There is also a smaller neighbouring constellation called the sze (司, judge) Wei.² (Remember that Wei is equivalent to Ki 極, p. 226.) The supreme divine position of Shang-Ti in the Chinese Pantheon could not be better illustrated for Westerners than by Dr. Legge's arguments for its being the only true rendering into Chinese of the English Christian word God.³ The reverse practice, that of substituting 'God' for Shang-Ti in translations from the Chinese, is of course utterly unscientific, misleading, and even distracting. The term should be left as it is, with the explanation that it means Supreme(divine)Ruler. M. A. Reville very properly dissents from this practice,⁴ and Mgr. de Harlez says Shang-Ti is the Supreme Spiritual Being, and renders the term as "le Maître Suprême, Dieu." Of course he makes Shang-Ti distinct from T'ien 天 the heavens.⁵ The compilation called the *Li-Khi* (= Reason and Matter, and see p. 390) says, as to that ancient poetical classic the *Shi King*,⁷ that every thought that expresses domination or help has Shang-Ti for its object; every thought which refers to what comprehends, envelops, and covers on all sides, has T'ien for its object. Here (comments M. de Harlez) the nature and function of each is well determined.⁶ In the *Shu King*, that other extremely archaic historical classic,⁷ the *ming* (or celestial destiny of good and evil) of empires, princes, and individual men is attributed to the action of Shang-Ti.⁸ Both these primeval books use the expressions that Ti was angry; that

¹ *Paradise Found*, 216.

² *Uranog. Chi.* 233, 228, 252. Prof. Douglas mentions a Taoist deity, Tsze-wei te-keun, the steward of this region. *Conf. and Tao.* 285.

³ Letter to Prof. F. Max Müller, 1880. The Roman Christian missionary uses T'ien Chû 天 主, Heavens-Lord; and Ti Shih seems to have been adopted by the Buddhists for Buddha (says Medhurst), for Indra (says Legge). But Tai-Ti is, according to the dictionary of Indian words translated into Chinese (*Fan-i-ming i-tsi*, cited by S. Julien), the Chinese rendering of Great Indra (Mahendra = MahâIndra). We have also had him above, p. 517, as T'ien-Ti Shih.

⁴ *La relig. Chi.* 1889, p. 127.

⁵ *SingLi, ut sup.* 54, 3, 18.

⁶ *Ibid.* 154.

⁷ Selected and compiled by Confucius from more ancient remains.

⁸ *SingLi*, 114.

the august Shang-Ti sent down calamities. That, says the publication called the *Sing-Ming* (= Nature and Destiny, compiled at the same period as the *Li-Khi*), shows the sovereign puissance (of Shang-Ti).¹ It is held that Shang-Ti actually revealed the 4th (Hongfan) chapter of the *Shu King* to the divine great Yü circa 2205 B.C. (of course a purely mythical date). This chapter contains lengthy teachings as to celestial phenomena and their meanings, the elements, divination, the moral virtues, the principles of government, and judgements.² The great philosopher Chu-Hi (A.D. 1130 to 1200) said "Do all your acts as if in the presence of Shang-Ti."³ When a man comprehends Spiritual Being, he is in a state to sacrifice to Shang-Ti,⁴ wrote Chang-tsze (A.D. 1020 to 1077) a disciple of Chow-tsze, see p. 519 *supra*. Confucius himself said "the ceremonies of the sacrifices to Heaven (T'ien) and Earth are those by which we serve Shang-Ti."⁵

The highest object of worship among the ancient Chinese was Shang-Ti, writes Professor Douglas,⁶ as an earthly sovereign rules over a kingdom, so Shang-Ti lords it over the azure heavens.⁷ The worship of Shang-Ti is the most ancient as well as the most sacred form of Chinese worship. When the sovereign worshipped before Shang-Ti, says the archaic *Chow Ritual (Li)*, he offered up on a *round h. 'lock a first-born male* as a whole-burnt sacrifice. The Confucian classic called the *Shu King* said the ways of Shang-Ti are not invariable; he showers down blessings on the good, and pours down miseries on the evil. His worship has been maintained with such marks of reverence as place its object on the highest pinnacle of the Chinese pantheon. At the present day the Imperial worship of Shang-Ti on the *round hillock* at Peking is surrounded with all the solemnity of which such an occasion is capable. The vast altar is a three-terraced marble structure, ascended by $(3 \times 3 \times 3 =) 27$ steps. Upon its top platform is built a triple-roofed circular temple 99 feet high—note all the threes, and see the illustration at p. 221 *supra*. This top platform is also laid with marble slabs forming 9 concentric circles, the outer consisting of the favourite sacred number $(9 \times 9 =) 81$ stones, and the inner circle consisting of 9 (see Mayers, *Manual*, p. 346) cut so as to fit closely in a ring round a central perfectly circular stone, which is thus surrounded by numerous circular rings and walls and terraces, and finally by the circular horizon of the heavens. This central circular stone is thus typically the centre of the universe, and on it the Emperor kneels before Shang-Ti's tablet, and

¹ *SingLi* 124.

² *Ibid.* 3.

³ *Tsieh-Yao* book iv, fo. 3, cited in *SingLi* 158.

⁴ *SingLi* 54.

⁵ *Doct. of the Mean (Chung-Yung)*, by a grandson of Confucius) xix, 6. Prof. Douglas says this is the only time Confucius seems to be reported as actually mentioning Shang-Ti.

⁶ *Confucianism and Taoism*, 82 to 87.

⁷ " *Kim koo l'oo shoo tseih ch'ing.* Shin e teen."

faces the North (see p. 428 *supra*). Here alone is still offered the whole-burnt sacrifice, and a foot-long cylinder of blue jade (see p. 95 *supra*) the archaic symbol of sovereignty.¹

This last is an irrefutable official sanction for the so-called Taoist title of Yü-Hwang Shang-Ti, Jade-Sovereign Supreme Ruler. Du Halde said that about the year 1700, the Jesuit missionaries disputed with the Chinese literati, and an imperial decree subsequently appeared in the *Peking Gazette* to say that it was not to the visible heavens that sacrifices were ordered, but to the Lord and Master of the heavens, Earth, and all things. Further, that the tablet to Shang-Ti meant a tablet to the Supreme Lord, who, through awe, was not called by his proper name.² (There was another and better reason for this than the "awe"!)

Of course the Taoist godname Hüen-T'ien (=hidden³-heavens) Shang-Ti, 玄天上帝, is only another title of the same Supreme Ruler; and another of his titles is Chin-Wu Ta-Ti, the Great Ruler who is the True Warrior, 真武大帝, where, as in so many other mythologies the supreme god is also the god of battles. The ritual of this war-god's cult is called Peh-fang Chin-Wu paots'an, the 'precious ritual of the True Warrior of the North quarter,' clearly affording us, whichever way we turn, an identification with the Polar deity. In fact Wylie actually says⁴ Hüen-T'ien Shang-Ti is "the god of the N Pole"; and his abode is on the Great Peak of Perfect Harmony, Tai-yo tai-ho shan, which must be a name for the heavens-mountain, although there is a terrestrial doublet in the Hupeh province. Wylie's other statement (on his p. 44) that "a famous Taoist priest was deified under this title of H.T.S.T." is of course only another version of the sacred legend we have had at p. 515 *supra*. And we get the other title of the same supreme god in the anecdote told by Dr. Edkins, who asked the Head of Taoism when at Shanghai some years ago, how long his ancestor Chang Tao Ling (see p. 515 *supra*) had been deified as Yü-Hwang 玉皇 (Jade-King) Shang-Ti. "Since the universe has existed,"⁵ was the very proper reply to a question he must have felt blasphemous.

¹ Edkins, *Peking* (cited by Prof. Douglas). W. Simpson, *Meeting the Sun*, 1874, 176, 177, 188.

² Legge's *Li-Ki* 1885, ii, 218.

³ Williams has 'sombre,' and huan might be read 'black,' 'still,' or 'silent.' The Japanese *Shinsô-jibiki* gives the meanings kasuka 'distant and indistinct,' haruka 'remote,' and others. See also p. 532 *infra* as to Hüen-Yüen.

⁴ *Notes on Chinese Literature*, 44, 180. Douglas, *Conf. and Taou*, 253.

⁵ Dr. Legge's *Relig. of Chi*. 236.

T'ien-Kung (天) Heavens-Lord is yet another title. 'Jade' here, the most precious jewel of Chinese sacred and secular fancies, means 'purest, immaculate, spotless.'¹ These Taoist titles² are just as good myth as the official government title bestowed in 1538: Hwang-T'ien 皇天 (Sovereign-heavens) Shang-Ti,³ and I have already indefeasibly proved the Yü-Hwang title pp. 523, 524.

TRIADS. Shang-Ti also enters into the Taoist divine triad formed of (1) P'an-Ku (see p. 390 *supra*), (2) Lao (that is 'the Old'), and (3) Yü-Hwang Shang-Ti; but each one of the triad participates in the titles T'ien-tsun 'honoured celestial,' and Shang-Ti 'Supreme-Ruler.'⁴ This gives P'an-Ku a very high rank, and actually identifies Lao, the mythic founder of Taoism, with Shang-Ti. (But see p. 531 *infra*.) It must be borne in mind that Ku 古 and Lao 老 both mean Old, and under the heading "Kronos" I hope to prove that "the Old One," "the Ancient of Days," and so on, are the supreme pristine Polar deity.

Dr. Legge gives this Triad as the San Ch'ing,⁵ the three pure or holy: (1) the jade holy, (2) the highest holy, (3) the greatest holy. (1) P'an-Ku, (2) T'ai Shang Lao Kün, the most high prince Lao, the greatest holy one of Tao and Virtue, heavenly-honoured (see p. 531 *infra*), (3) Yü-Hwang Shang-Ti (as above) also called Yü Ti, Jade-Ruler, for short.⁶ Of course, in accordance with Chinese fashions, the last-mentioned, number three, is the chief of the triad.

I must here modify the interpretation given to P'an-Ku on p. 390. It is more correctly, both linguistically and in cosmic myth, 'the Coiled Ancient' or 'coiled-up Antiquity'; that is to say the *Un-evoluted* Man, the one that contained all succeeding human beings in himself, if viewed as a Man-god, or Un-unrollèd Time, if taken as a Kronos. Dr. Legge⁷ says P'an-Ku is popularly described as "the first man, who opened-up heavens and Earth"; and in pidgin-English he is "all same your Adam." He also adopts the description "P'an-Ku or Chaos," and cites the authorities given in the note below.⁸

¹ De Groot, *Fêtes d'Émouï*, i, 38, 43. Douglas, *Conf. and Taou*. 276.

² Taoism also has a god of "the South" whom we shall meet with under that heading.

³ Legge, *Relig. of Chi*. 65, 44.

⁴ A. Reville, *Relig. Chi*. 1890, pp. 445 to 448, citing Legge and Edkins.

⁵ 'Tsing,' Douglas *Conf. and Taou*. 275.

⁶ *Relig. of Chi*. 1880, 167, 190.

⁷ *Ibid.* 168.

⁸ Morrison's *Dict.* i, i, 15; and *View of China*, 111. Chalmers, *Taoist Words*, in Doolittle's *Vocab.* ii, 235.

At Amoy, in the worship of the Lords of the Three Worlds, Sam-Kai-Kong, the altar for the chief feast of the Great Force of Heavens and Earth—the siông-goân = shang yüen (supreme first) 上元—is put up in the principal room of the house at or before midnight, but not later. The rest of the night is passed in offerings and amusements.¹ The midnight Mass of the West must have had some similar origin, and both clearly denote the adoration of the supreme god of the night heavens, that is the Polar deity. M. Henri Gaidoz quotes from Wuttke² a fact that seems to fit itself in here: German children have a play in which they represent the journey of the Three Kings of Christmas, and they turn in the air the Star that they carry. Here are the Three Kings of Cologne in “far Cathay.”

Fuh-Hi, Shên-Nung, and Hwang(=yellow)³-Ti are called the San-Hwang or Three primordial-sovereigns of China, which is a clear divine subordinate Triad,⁴ for me. The Hwangs 皇⁵ of Chinese chronology are, says Mgr. de Harlez,⁶ the first mythic beings that ruled for thousands of years at the origin of the Taoist universe. The succeeding legendary sovereigns of the same chronology were called Ti 帝; while the Wangs 王 are the kings of the historic dynasties. This, so far as the Ti goes, accords with my claiming the above Hwang-Ti 黃帝 as a mythological power, and as a universe-Wheel god under “The Wheel” in Vol. II. To him, fabulous, by a superfoetation of fabulousness is attributed “the oldest Taoist record,” the *Yin-fu king*,⁷ which was criticised by Chu-Hi in one of his numerous valuable publications. Fu-Hi was also titled Tai Hao 太昊 ‘the Great Heavens-One’; his mother conceived him miraculously by the inspiration of Heaven, and bore him *twelve* years in her womb; he is also called *feng* = wind. Shên-Nung (Divine-Labourer) was also miraculously conceived by the influence of a celestial dragon, and his other name is Yen-Ti 炎帝 fire-Ruler. They are obvious cosmic divine inventions.

¹ De Groot, *Fêtes d'Émoui*, i, 126.

² *Der Deutsche Volksaberglaube*, p. 67.

³ Colour of the Hwang-Ho, Yellow-River, which is the Milky Way and its terrestrial continuation and namesake.

⁴ Mayers, *Chi. R. Manual*, 297.

⁵ This character is compounded of 白 poh, white luminous shining holy, and 王 wang Emperor; thus the idea is ‘bright-divine-king,’ for I claim this shining-white term as one more of the endless terms in all mythologies that refer to the bright heavens.

⁶ *SingLi*, 80.

⁷ Wylie, *Notes*, 173.

We must see the same Supreme Being in Tai-Tao kung, the Lord of Grand Tao or Order, 大道公 otherwise Po-sing Tai-Ti, wisdom-star great-Ruler. "In this principle Tao (whence Taoism) we must see the mysterious impenetrable Force of the universe, to which all that is owes its existence. We might thus call it the universal Soul of Nature."¹ M. de Groot's statement that "Taoism is the only purely Chinese religion that has created gods"² is quite in accordance with the views here held; and if the 'familiarity that breeds something like contempt' have any value then Shang Ti, to whom they give more titles and avatars and human connexions than any Confucianist, must have been an aboriginal Taoist god. But for Tao and Taoism we must now mark out a separate heading, although it has been impracticable to keep them out of previous Sections.

TAO 道 AND TAOISM 道家 (Tao-kia). The 25th chapter of the treatise on Tao and Teh attributed to Lao-tsze says: Man has for his law the Earth, Earth has the heavens for its law, heaven has Tao for its Law, and the law of Tao is its own spontaneousness. There was an Infinite that existed before heavens and Earth; I know not its name, but call it great Tao.³ Of course the word Tao was not invented in that great archaic Treatise. It was constantly in the mouth of Confucius,⁴ and the linguistic signification of it is 'Way' 道. So is it used in Japanese for their religion Shin-Tô, the Tao of the gods, Gods-Way, kami no michi, the Path of the Kami. *The Way of Heaven* is the familiar name of a Christian prayer-manual. But Tao is more than the Way, writes Prof. Douglas, it is an eternal road along which all beings and things walk; it is everything and nothing, and the cause and effect of All. No being made it, for it is Being itself. All things originate from Tao, conform to Tao, and to Tao at last return.⁵ From it phenomena appear, through it they change, in it they disappear. Formless, it is the cause of form; nameless, it is the origin of heavens and Earth. If we were compelled to adopt a single word to represent Tao, continues Prof. Douglas, we should prefer 'the Way,' that is μέθοδος.

The *Li Ki*, Ritual-Book (xxiv, 16) puts into the mouth of

¹ De Groot's *Fêtes d'Émoui*, i, 275.

² *Ibid.* i, 38, 39, 44, 62.

³ Legge's *Relig. of Chi.* 213.

⁴ Douglas, *Conf. and Taou.* 189.

⁵ *Ibid.* 189, 190.

Confucius a statement about the Tao or Way or Order of T'ien, the heavens, that might have been in the treatise on Tao and Teh itself.¹ "The wise man values the unceasingness of the Tao of T'ien(Way of Heaven). The succession and sequence of the sun and moon from the East and West is the Tao of T'ien. The long continuance of the progress of Tao without interruption is the Tao of T'ien. Its completion of things without doing anything is the Tao of T'ien. Their brilliancy when they are complete is the Tao of T'ien." Callery rendered T'ien Tao here by 'la Vérité céleste,' and Dr. Legge makes it the Way of Heaven. Callery said that "these two fathers of Chinese philosophy, Lao-Tsze and Confucius, had on this mysterious Being ideas nearly similar." (It is ever a marvel to me how it has become the vogue among so many students of the term to consider Tao as so impenetrably mysterious.)

Here will be conveniently inserted some extracts on the subject of Tao from M. de Harlez's *SingLi*. We shall then go on to consider Lao-Tsze, the reputed founder of the great religion of Tao, and then Taoism itself.

Tao is even above the Supreme Ruler Shang-Ti, wrote the famous Taoist philosopher Chwang-tsze, about 330 B.C. ; and he was here basing himself on the exact words of the *Tao-Teh king*.² It is as it were the Law(Dharma) of Buddha, the 'Law of God.' It is a universal impersonal immaterial principle, which gives to all, even to Shang-Ti himself, its Energy ; and it existed before all things, *SingLi* p. 5. (This, I may parenthetically remark, is as like Schopenhauer's Wille working in the Welt as we are likely to find it in China.)

Tao is the great universal Harmony (ta-Ho) which is the law of beings, said Chang-tsze, whom we have had before, p. 519. Mgr. de Harlez says here that "the word Tao is taken in very different senses by the diverse schools of Chinese philosophy ; the Tao of Chang-tsze is not at all that of Lao-Tsze." (*SingLi* p. 37.) It is not possible to give this criticism a paramount weight. M. de Harlez's admirable book proves amply that Tao is ever the same great supreme, universal, all-englobing, principle or law, necessarily described partially by each school, according to its point of purview. I am unable to comprehend M. de Harlez when (*SingLi* p. 56) he calls Tao "une conception nouvelle."

Tao is that which operates, evolutes, without sensible form ; it is Law, Order. Tao is the rational Law of existence and activity. (Chang-tsze again) *SingLi* 52, 43. Tao is Law and Order. All that is formless (law, principle,

¹ Book xxix, ch. 5 (§§ 28 to 34), and also Book iv, v and vii are held to be Taoistic as well as Confucian (Dr. Legge's *Li-Ki* i, 45, 22, 20 ; ii, 344).

² Douglas, *Conf. and Taou*. 211.

moral and rational rule and order) is alone Tao. It is the rational, the invisible, the void of form, says the *Li-Khi* (= Reason and Matter, an important compilation of philosophical theories from the 11th to the 17th centuries, see p. 390 *supra*). *SingLi* 151.

Tao covers (envelops?) and supports every thing; without it beings could not be endowed with life. It is the law of bodies as well as of spirits. By it did Fuhî¹ establish eternal principles. It is by it that the sun, the moon, and the Great Bear (Northern Bushel) have never ceased to move in their orbits, without ever deviating. Even the insect bears Tao within itself (Chwang-tsze, as above) *SingLi* 6, 5.

Tao is Virtue, and seasonable weather as well, says the Hongfan chapter of that archaic classic the *Shu-King* (see p. 522 *supra*) which was revealed by Shang-Ti himself to the mythic Yu successor of Shun. *SingLi* 3.

Tao, as the rule of the saints, consists solely in goodness, justice, the *juste milieu* and Rectitude. To cause it to prevail is to be like heavens and Earth. Ritual belongs to Tao (Chow-tsze, whom we have had before, p. 519) *SingLi* 28, 30. Holiness is complete Truth, complete Rectitude. It is possible for man to bring about the triumph of Tao within himself (Chang-tsze) *SingLi* 44, 57.

Tao was also called Tai-Ki by Shao-tsze, as to whom, see p. 519 *supra*. *SingLi* 104.

Let us now look at a few extracts from M. P. L. F. Philastre's edition of the *Yi King*.²

Si-shan Chen-shi said: Day and night, the dark and the clear, succeed without end; such is the ordinary course of the Tao ('marche') of celestial phenomena. A period of increase and a period of decrease, such is the Tao ('loi') of heaven (Philastre's *Yi King* i, 11).

Chu-Hi calls it the immutable Tao ('voie') of the heavens, and says that passive subjection to the influence emanating from the heavens is the Tao of the Earth (*Ibid.* 18, 59).

Tao is the law of the heavens (Chang-tsze) *Ibid.* 48.

The activity of the wise man lasts all day, returning and coming again in Tao (Confucius). Whether he advance or recede, move or repose, it is necessarily ever according to Tao. The sage can place himself according to Tao, without pride as without sadness, whatever be the height or lowliness of his position (Chang-tsze) *Ibid.* 30, 31, 41.

"To have faith in Tao 有孚在道" is one of the oracular phrases of the *Yi King*. "To pursue (?) Tao in divers directions 反復其道" is another of these divining responses, which Chu-Hi said referred to the natural spontaneousness of the movement-of-translation of the heavens. Chang-tsze thereupon made a pregnant remark, which is Taoistic (or Laoistic) and anti-Confucian. "All the first Confucian philosophers have always considered Repose as constituting the innerness (heart) of heavens and Earth.

¹ One of the fabulous divine Emperors of myth.

² Paris, 1885.

In truth this was because they could not see that the origin of Motion is precisely the Will (heart) of heavens and Earth. But who can see without knowing Tao?" (Philastre, *ut sup.* 300, 393, 395 to 397).

This seems to be of great interest as fore-going, in Taoism, what we consider to be modern Western philosophy, Cartesian and other. Vous qui imaginez si bien la matière en repos, wrote Diderot after Descartes, pouvez-vous imaginer le feu en repos? Give me Extent and Motion, said Descartes himself, and I will construct the World. Since his time at all events the grand principle of the permanence and continuity of Motion has tended more and more to dominate modern science. From 'heat is a mode of motion' we have not yet got to 'Life is a mode of motion,' but even the Kirghiz women said to Vámbery¹ that nothing in Nature was motionless but the dead. That too could be capped from Virgil's philosophy which admitted no such thing as cosmic death: "nec morti esse locum."²

Immediately following upon the above remark, Chang-tsze also wrote a very odd thing: "The thunder is negativity and positivity striking together and producing sound" (*Ibid.* p. 398). This of course meant yin (negative) and yang (positive); but the persistence of philosophical nomenclature down all that way and distance into our own positive and negative electricity is worthy of some admiration.

I have already (p. 499) sought to identify Tao with the Buddhic Dharma, and there is plenty of evidence for this on the moral side. Tao, writes Prof. Douglas,³ is the ethical nature of the good man and the principle of his action. The *Tao-Teh* promises to him who follows Tao that he shall gain such an insight into the workings of Tao as is withheld from him who has not conquered his passions; that he shall see the small beginnings of things, and shall possess a Light which shall bring him home to its own brightness; that he shall be like an infant. Lay hold of the great form of Tao, and the whole world will go to you. All-assimilating Buddhism, when it came to China, of course adopted, as its wont is, such a grand and noble native term as Tao; calling their own flock Tao-jin, men of the Law.

Dharma is however translated into Chinese as Fah 法, which is pronounced in Japan Hô, whence Buppô (= Butsu-hô) means Buddhism. But there is an alternative term, Butsu-dô, 'the Way of Buddha,' where dô = tō = Tao 道. The Chinese t'an (= t'anmo) is a mere phonetic attempt at dharma.

Not alone so, but Chinese Buddhist priests took the name. One of these, Tao-shi, wrote in the 7th century a notable treatise in 120 parts on the Dharma, called *Fah-yuen chu-lin*; and another,

¹ *False Dervish* (French ed.), 142.

² *Georg.* iv, 226.

³ *Conf. and Taou.* 150, 203, 212.

Tao-p'ei, produced in 1818 an abstract of the history of Chinese Buddhism.¹

Thus I think it is fairly well proved that we have in Tao, in full measure, all the qualities or attributes I have been contending for above, from other Cosmic mythologies, in the Judge of Heaven : Law, Dharma, Harmony, Order, Rectitude, Truth, Justice ; and besides these Moral law, Reason, and Virtue.

LAO-TSZE 老子, that is Oldman-Child, was so called because he was born with hair and eyebrows already white, and face wrinkled, from age, having been carried 81 (= 9 × 9) years in his mother's womb. He was an incarnation of the Polestar, and had an immortal body.

"Mais nous n'avons pas à nous arrêter à ces contes," says Dr. de Groot,² from whom I am here borrowing. That, on the contrary, is our main and very business here, de nous arrêter à ces contes, et de les bien peser, et de les retourner et comparer jusqu'à ce que nous en ayons extrait tout ce qu'ils nous cachent de vérité mythique et divine. All the 'superstitions,' all the 'contes,' that I shall rescue here, and that it is the sorry custom to deride in a slap-bang and irresponsible fashion, are purely Cosmic ; they are also therefore purely Taoistic, for Tao is the divine Law, Order, and Harmony of the Cosmos, of the three Powers of the Universe, of the San ts'ai, ki, or i, of Heavens, Earth, and Man.

"Lao-Tsze's history is almost altogether legendary" wrote Mayers ; but the true theory seems to me to be that the term or nomen 'Oldman-Child' is the aboriginal mythic conception of the decay and renewal of things,³ of a Kronos in point of fact, of the Lao whom we saw above (p. 525) in a divine Triad ; and that the assumed author of the *Tao-Teh king*, whom Confucius is said to have known and been snubbed by,⁴ was a mere terrestrial namesake. This theory—like another which brings the *god* Alex-Andros (son of the god EurysTheos who imposed the twelve labours on the god HêraKlês) to the front instead of his namesake the conqueror—this theory at once enables us to work off the 'legends' of the *man* into pure and genuine myth of the *god*. The statement that the earthly author of the treatise on Tao and Teh (Law and Virtue) was an incarnation of the divine Lao who

¹ Wylie, *Notes*, 166, 172.

² *Fêtes d'Émoui* (Amoy) ii, 692.

³ It is not insignificant that by putting *iao* over *tsze* we get the character for hsiao 孝 filial piety, the Chinese virtue.

⁴ This is a tale of the Taoist Chwang-tsze (circa B.C. 330). See Mayers, *Manual*, pp. 111, 30.

was called Tai-Shang Lao Kün 太上老君 the Great-Supreme Old Prince, then becomes transferable, and so acceptable; and I would straightway equate him with the Old One, the Ancient of Days met with, and to be met with, so often throughout this *Inquiry* in a variety of mythologies. The fact that it is always the most aged of the Taoist priests present on any occasion that wears the ceremonial vestment bearing the emblem of Tai-Ki (see p. 521 *supra*) seems to me of much importance here. "In A.D. 666," wrote Mayers,¹ "Kao Tsung canonized him with the title 太上玄元皇帝," Tai-Shang hüen-yüen Hwang-Ti,² Great-Supreme hidden-origin³ divine-Ruler, "when for the first time he was ranked among the gods." (It is not necessary to accept this last gratuitous statement.) In A.D. 1013 the title of Tai-Shang Lao Kün (as above) was added.

Professor Douglas says⁴: By some Chinese writers Lao-tsze is declared to have been a spiritual being, and the embodiment of Tao; without beginning and without cause; . . . dark, yet having within himself a spiritual substance which was Truth. His appearance during the Chow dynasty (604 B.C.) was only one of his avatars. At the mythical time of the Three Hwang he first appeared as a Man under the name of Yüen-Chung fa-sze, and had ten more incarnations [which would make *twelve* in all] before his final birth as Lao-tsze, when he was brought forth under a Li 李 tree [which is of course the Universe-tree, and accounts for the vast number of Chinese names in Li, of which the plum is the terrestrial type].

The paradises promised to the followers of Lao-tsze, says De Groot, are in the stars, in the moon, in the Jade-Palace, Yü-Kung 玉宮, or in the Concealed Purple Palace, Tsse-wi Kung 紫微宮; a region surrounding the Pole, and bounded by some 15 stars which form the hidden purple Enclosure (or Garden 垣 huan). There is seated the Supreme Being of the Taoist pantheon, the Highest monarch and Jade-emperor,⁵ Yü-hwang Shang-Ti.

"Lao-Tsze alone," writes M. de Harlez,⁶ "sought to pry into the mysteries of Being and of its origin, of the first principle, of the last causa rerum; while Confucius and his disciples, even including

¹ *Manual*, p. 113.

² As to Hwang-Ti see p. 538 *infra*.

³ Or 'dark First-Cause' (Mayers); 'first dark cause' (Douglas); 'mysterious existence' (Legge). It is very remarkable that when the character 玄 was made taboo, it was 元 that was substituted for it. Thus we may see the analogy of the indistinct remoteness belonging to the Cosmic sense of either; and the difficulties of translation. See also p. 524 *supra*, as to Hüen-T'ien. ⁴ *Confucianism and Taoism*, 1879, p. 179.

⁵ De Groot, *ut sup.* 697. Prof. Schlegel says Tsse, purple, here means 'of the court,' and Wi 'the concealed' refers to virtuous and retiring ignored men whom the sovereign should seek out, and reward (*Uranog. Chi.* 508, 462). ⁶ *SingLi* 3, 185.

the celebrated Mencius himself, merely occupied themselves about morality and the rules of government." This of course affords us one paramount reason why the "real or pretended disciples of Lao-Tsze are considered as sectaries by the entire body of lettered officials,"¹ and why Taoism is scouted as a superstition, as charlatanism, as a farrago of fables.

Wylie² has made some remarks of a very general character, on the corpus of the Taoist books :

It is difficult to define the limits of the class of Literature under the designation Tao-kia, Taoism. Its aspect has changed with almost every age and while the philosophy taught by the sage Lao-Tsze, its reputed founder, is now numbered among the doctrines of antiquity [?] the genius of modern Taoism is of such a motley character as to defy an attempt to educe well-ordered system from the chaos. [Well, as for the matter of that, one might state the same of any other literature—say the Christian ; or of the Universe, with which Tao is busy.] Commencing with the profound speculations of contemplative recluses on some of the most abstruse questions of theology and philosophy, other subjects in the course of time were superadded, which at first appear to have little or no connexion with the doctrine of Tao. Among these, the pursuit of immortality [not unknown outside Taoism !], the conquest of the passions, the search after the philosopher's-stone, the use of amulets and charms, the observance of fasts and sacrifices, together with rituals and the indefinite multiplication of objects of worship, have now become an integral part of modern Taoism [and have been of every other great system under the Skies of heaven !]

The famous Chu-Hi's remark (A.D. 1130-1200) that the followers of Lao-Tsze wandered further and further from the Book of Law and Virtue, as the period lengthened which separated them from it,³ is not of much value here. Chu-Hi came some 1800 years after Lao-Tsze's supposed date, and the Book in question is an abstract philosophical treatise wholly high and dry from the indispensable popular beliefs and superstitions that all men enjoy ; and that were of course, by the nature of the case, rife and vigorous when (as well as before) the Tao-Teh treatise was produced. The other day, I came across two letters from Frederick the Great written to Voltaire in 1766, in which he has these unanswerable words :

"All the truths collectively which the *philosophes* announce are not as valuable as tranquillity, the one blessing enjoyable by man [if he can get it !] on

¹ *SingLi* 3, 185.

² *Notes on Chinese Literature* by A. Wylie, Agent of the British and Foreign Bible Society in China. Shanghai 1867, p. 173.

³ *Douglas Conf. and Taou.* 230.

this atom of an earth. . . . As for me, who through the duties of my position am very well acquainted with the featherless species of biped, I predict that neither you nor all the *philosophes* in the world will ever cure the human race of the superstition to which it cleaves."

Any man who harbours the Quixotic idea that the *Tao-Teh king* ought or could have abolished or even laid a finger on popular Taoistic superstition, must have shut his eyes to the whole of the uninterrupted superstitious history of all the races and religions of mankind. Popular Taoism, that is the aggregate of the *human* belief-habits of a vast populace, opened like an ocean, engulfed the *Tao-Teh king*, and then closed in again over it.

The historical fact that Jenghiz Khan's armies, when they appeared in 1200 on the Chinese frontier, immediately attracted the Chinese Taoist priests (alchemists and magicians as they are dubbed) to his banners, is a most significant fact, and points even to a Mongol origin for Taoism. These priests were Kublai's court chaplains. The further fact that so soon as a Chinese dynasty was restored in the Mings, 160 years later, persecution of the then powerful Taoists at once commenced, is another pregnant circumstance that points, and tells, in the same direction.¹

To further drive home the Cosmic connexion between the Law of the rotating Universe and the Polar heavens, between Taoism and the celestial North, let us follow Stanislas Julien and Prof. Douglas—we could have no safer guides—in making some extracts from the truly famous primer of modern Taoism, well known as the Book of Rewards and Punishments, the *Kan ying peñ* :

There are also the Three Counsellors (San Kung, a constellation in our Ursa Major) and the Northern Bushel (Peb-tow, Ursa Major itself), the prince of spirits, who are placed over men. There are also three spirits, the San Chih, who dwell in the bodies of men and mount to the Heavens-Palace to render account of their crimes and faults. The Spirit of the Hearth² does the same. . . . Don't scold the wind, nor abuse the rain. Don't leap over a well or a hearth.² . . . Don't weep or spit or utter abuse towards the North, where resides the prince of the Stars of the North. The N Pole is the hinge of the heavens ; if you dare to weep or spit towards the N you outrage the gods and profane their presence. . . . Don't sing or weep before the hearth ; don't burn perfumes with fire taken from the hearth. . . . Don't spit towards shooting stars ; don't point at a rainbow. When Confucius finished the Classic on Filial Piety [the footnote on p. 531 comes in here very usefully] he observed a severe fast, and then turning towards Ursa Major, he respectfully explained the motives with which he had composed his work. . . . Don't point rudely at the sun moon or stars ; don't stare at the sun or moon.

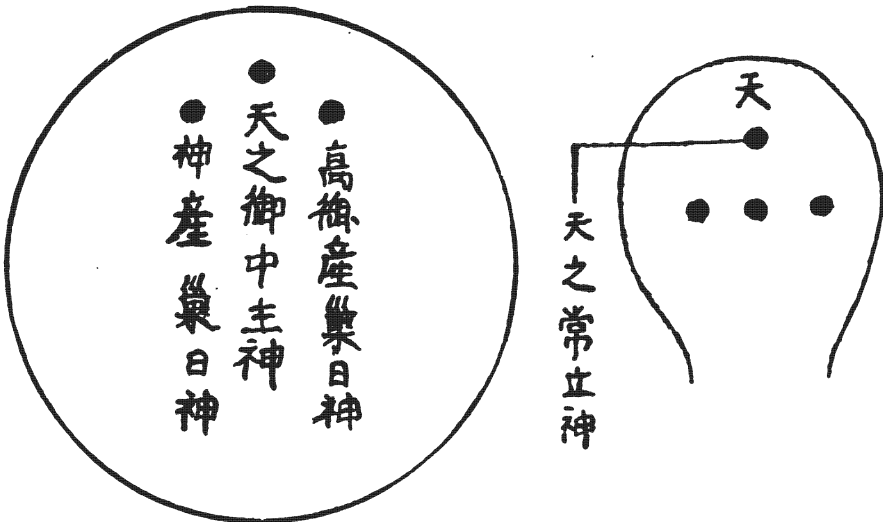
¹ Douglas, *Conf. and Taou.* 252 to 254.

² See p. 362 *supra*.

And still, after all written and speculated as to Taoism Confucianism and Buddhism, the Chinese have a quiet saying: Sam kao it kao, 'the three sects are one sect.'¹

JAPAN. All this abundant Chinese Polar and Cosmic mythology prepares us for the analogous Japanese Lord-God of the divine Centre of the heavens, Ame-no-MiNaka Nushi kami, who, as will immediately be seen, dwelt in the Polestar. To illustrate the Japanese cosmogony, I append a couple of diagrams copied from the *SanDaiKô* (Study of Three Generations) of Hatori Nakatsune. These diagrams have already been mentioned at p. 62 which I now here slightly modify.

This tract, published in 1791, now forms a supplement to vol. xvii of the *KoshikiDen* (tradition of the *Koshiki*) of the celebrated Motowori Norinaga (1730-1801), and as Hatori was his favourite pupil, it is thought that Motowori inspired it, if he were not its real author. The commentator Hirata Atsutane (1776-1843) also interwove a great part of this *SanDaikô*, including the diagrams,² into his own *Tama no miHashira*,³ so that all these three famous Shintô writers may, I fancy, be viewed as a solidarity in so far as the value and authority of the leading myths set out in the *SanDaikô* and in the *Tama no miHashira* are concerned; and this it is important to bear in mind.



Description of the diagrams. The first words of the *Koshiki* (see p. 190 *supra*) are:

¹ De Groot, *Fêtes d'Émouï*, 55.

² Mr. Satow's *Pure Shintô*, 1875, pp. 57, 69.

"The opening of the beginning of heavens and Earth. The divine names of the kami that deigned to become in the waste of the high heavens : Ame-no-miNaka Nushi kami ; then Taka miMusu bi kami ; then Kami Musu bi kami. These three kami, having deigned to become (as) self-kami, concealed their divine personalities." (Ame-tsuchi no hazhime no hiraki. Tak' ama-hara ni narimaseru kami no mi-na wa : Ame-no-miNaka Nushi kami ; tsugini Taka miMusu bi¹ kami ; tsugini Kami Musu bi¹ kami. Kono mi² bashira no kami wa, mina hitori-gami narimashite mi mi³ wo kakushi.)

Bi = hi 日 in these god-names should be read 'bright,' not 'wondrous.' It is a straight parallel to the white brightness of Argos, and refers to star-gods. The names of the second and third gods of the Triad thus read : 'the bright gods High divine-Producer and Above-Producer.' They seem to me to have been either necessarily identical, or a dual equivalent pair ; and they must be viewed as parallels to the Chinese Yin and Yang, and also to the genealogically later IzanaGi and IzanaMi in Japanese myth. Their pristine appearance with, but beneath, the central Northern god is a clear parallel to the Chinese procession of Yin and Yang from the Polar Tai-Ki (p. 518 *supra*).

These are the three primeval cosmic gods shown by black spots in the circular diagram.

The circle is meant to indicate ame 天 the heavens, or sora or ô sora, 'vast space,' or ama tsu mi sora 'the divine space of heaven,' or (as above) tak'ama hara, 'high heaven waste (or plain).' (The parallel authority, the *Nihongi*, calls it by a Chinese term kiochiu, emptiness, the void, and also uses mashiki 'existed,' in regard to god-origin, instead of narimaseru, 'became.')

The upper central spot is Ame-no-miNaka Nushi kami, or the Lord god of the divine (mi) centre (naka)⁴ of the heavens(ame). Hirata said the upper part of the heavens is the Polestar, and that these three first-gods had their abode in that star. Accord-

¹ bi = hi 'bright.'

² mi = three.

³ mi = self. In the other four cases mi = divine. The use of *hashira* as 'the numeral for gods' is an important archaic fact which is dealt with in the (temporarily omitted) section on "The Ladder," but it ought to have been mentioned at p. 189 *supra*. The expressions 'to become' (narimaseru) and 'self-gods,' as I render *hitorigami*, afford a close equivalent to the Greek *αὐτογενής*. The concealment of their 'selves' seems merely to mean that they were never individually visible bodily or otherwise.

⁴ This is doubtless the god mentioned as Naka-Kami in the 11th-century *Genji Monogatari* : "The day was drawing to an end when it was announced that the mansion was closed in the certain celestial direction of the Naka-gami (central God)." Mr. Suyematz Kenchio's translation 1882, p. 49. The translator's note on this page shows that the meaning is now quite lost, so far as he is concerned. Indeed the translation is "scarcely even a paraphrase of the original." *Trans. As. Soc. Jap.* xiii, 97.

ingly, in the second diagram above (which is the top third of the fourth diagram in the *SanDaikô*), we see the word 天 indicating the summit of the Cosmos-figure, and the three spots in a horizontal row ● ● ● are the same three gods that we had before in a triangle ● ● ●. Above them now appears the god ame-no-Toko-Tachi kami, 'the god Eternal-Stand of the heavens,' which must refer to the only stable spot, the celestial Pole. In the parallel *Nihongi* account there is a *kuni-no-TokoTachi*,¹ whom (kuni being the Earth) I view as the corresponding terrestrial god, which is in direct consonance with the heavens and Earth pillar gods on p. 189 *supra*.

The subsequent effacement in Japanese mythology of this old central Polar celestial first god by Amaterasu (Heavens-Shine), who became the Sun-goddess, has been a stumbling-block to commentators; but it only shows the later predominance of Sun-worship. It is the fate of all divinities to fall and be forgotten in their turn, see p. 19 *supra*; every god has his day. Still, stray survivals of the original great god can always be detected. At Ikegami (which may mean august-god or living-god) the Polestar is still worshipped under the title of Miyau Ken 妙眼; where miyau (pronounce miyô) is 'divine,' 'mysterious,' as in Miyau-Han (Chinese Miao-fah) = Sad-Dharma, the 'divine' Law of Buddha, and ken is Eye.² We thus have the Eye of Heaven over again as the Polar god. "Under this name of MiyauKen the Polestar is worshipped in the form of a Buddha with a Wheel, the emblem of the revolving world" (that is, of course, of the heavens), "resting on his folded hands,"³ which last indicates the immobility of the Pole. Though the compound word be Chinese, and although Buddhism is in possession, it is important that the Buddhist sect

¹ On the subject of these gods see Mr. Satow's *Revival of Pure Shintô*, pp. 61, 39, 47, 53, 60, 67; Mr. Chamberlain's *Kojiki*, p. 15; and Mr. Satow again in *Trans. As. Soc. Jap.* vii, 114, 120.

² It may also be 見 'to see' 'vision,' as in senken foresight; and in the old Portuguese Dictionary (re-edited by Léon Pagès) Miôken is given as "vue des Kami et des Hotoke, inconnue des hommes." The hotoke are the Buddhist gods. But Chinese yen becomes 'gan' in Sinico-Japanese; thus niku-gan is the worldly, and shia-gan the spiritual eye, in the everyday devout slang of Buddhism. In Chinese, Virûpâksha, evil-eyed, the title of the three-eyed Siva (see p. 477 *supra*), is rendered Ngo-yen 惡眼, just this Japanese niku-gan; and the reverse SuNêtra is rendered Shen-yen 善眼 beneficent (Jap. zen) eye. Thus the MiyauKen that is worshipped is either 'divine eye' or 'divine-eyed.'

³ Satow and Hawes *Hdbk. of Japan*, 2nd ed. p. 39.

which worships MiyauKen is the purely Japanese sect founded by Nichiren, who died at Ikegami.

There is a village called Miôken, and also a mountain of that name. There is also, in a village named Komagi, a temple called Suwa no Miôken which, as *suwe* (= *sue*) in archaic Japanese meant 'the end or extremity of anything,' may mean the Miôken of the Extreme, that is, of the Chinese Polar Ki of which we have had so much. Furthermore this would give us a clue to the real meaning of the temple-name at Hamamatsu called Suwa Miôjin, which would mean 'the Extreme Divine Man,' a straight parallel to P'an Ku, see pp. 390 and 525. The temple of Kami no Suwano jinja then perhaps claims bracketing.¹ But this is somewhat precarious.

This Wheel of MiyauKen gives us besides a direct connexion with the Taoist wheel-god at p. 516 *supra*. It must be just added here (and then left for the section on "The Suastika" in Vol. II) that the 卍 so frequently to be seen on Japanese Buddhist temples is the symbol of Fuddô-sama, the motionless Buddha² (fu 不 negative particle, and dô = tō = Chinese tung 動 'to move') which seems to connect the suastika with the Universe-wheel. The character also means *ban*, All(things), in Japan, which is a confirmation.

Here is the place to note the very important fact that the MiKado's Sinico-Japanese posthumous title Tennou, is simply a direct forced loan of the Chinese T'ien-hwang 天皇, Heavens-sovereign, the name (see p. 513 *supra*) by which the Polestar is nowadays worshipped in China. Of course T'ien-Hwang(She) was also the title of the divine first sovereigns who followed P'an-Ku in Chinese cosmic myth.³ As used after death for each MiKado it is thus an apotheosis, a deification, such as we meet with in all mythologies; and we have already seen, p. 251, that MiKado means Gate of Heaven. Another Imperial title, Kau-tei, is merely the Japanese pronunciation of Hwang-Ti, with the characters for which it is written.

In A.D. 674 the Chinese Emperor Kao Tsung assumed the title of T'ien Hwang, and in 690 his widow usurped the title Hwang-Ti 皇帝 which, by a combination of the titles of the mythological legendary 'three Hwang' and five Ti,' see p. 526 *supra*, the great Emperor She(= first)Hwang-Ti (B.C. 259-210) had established as the Imperial dignity. It is worthy of attentive remark, as showing that Kao Tsung was a devout Taoist, that it was he who in 666 officially registered Lao-Tsze's title which contains the divine rank of Hwang-Ti (see p. 532 *supra*).

There is another very curious native title of the MiKado, Subera-gi or Sumera-gi or Sumero-gi or Sumera-mikoto (as given by Hepburn); the Chinese characters for writing which are in one place those for Hwang-Ti, and in another those for T'ien-Hwang. In the *Shinsô-jibiki* however the word is given as Subera-ki under the character 皇. The verb *sube* means 'to unite in one'

¹ *Handbook*, pp. [90], 469, 71, 206, 234.

² Mr. T. R. H. McClatchie in *Trans. As. Soc. Jap.* v, 1. This is Nirvana, see p. 551 *infra*.

³ Mayers, *Mauai*, p. 364.

'to take the whole,' and *tenga wo sube-osameru* means 'to govern the whole empire'; *subete* also means 'all, the whole.' The archaic meaning of *subu* or *sumu* is said by Mr. Chamberlain to have been 'to control, to be chief.' As to *-ra-* it seems to be the archaic (and modern) vague plural, and *ki* may be for *kimi*, 'lord, sovereign,' as it is interchangeable as above with *mikoto* (divine-object); *kimi* is one of the meanings given for 帝 in the *Shinsô-jibiki*, while *MiKado* is another. *Subera-ki* and *Subera-mikoto* ought thus apparently to be the true forms, and the meaning is 'Universal Emperor.' But as the Empress is called *SuberaMi*, we also arrive at the interesting fact (for those who care about such arid items) that *ki* = *gi* is the ancient masculine correspondent to *mi* the female term, and we thus still have in the Imperial *SuberaGi* and *SuberaMi* a straight parallel to the pair of gods *IzanaGi* and *IzanaMi* that we started with on the opening page (31) of this *Inquiry*. One of the names of *NiNigi* the 'Earth Holder' god, the ancestor of the *MiKados*, was *Sume miMa*, wherein we also detect the pedigree of this title *SumeraGi*. *MiMa* = divine grandchild (of *AmaTerasu*).

Another title of the *MiKado*'s, *Ten-shi*, Heavens-Son, is simply the Chinese *T'ien-tzü*.

After all this complicated discussion of so many divine names which have all been identified or connected with the Polestar and the supremely sacred North, a classified list of them is indispensable to both the writer and his reader. Let us first take those god-names in which the idea of the Ruler (Ti) of the Universe occurs; they are eleven:

- Hwang²-Ti* . . . Sovereign-ruler (Ti here always has the celestial divine sense).
Hüen-yüen Hwang-Ti . . . Hidden-origin Sovereign-ruler.
Shang-Ti . . . Supreme-Ruler or god.
Hüen-T'ien Shang-Ti . . . Hidden-heavens Supreme Ruler.
Hwang-T'ien Shang-Ti . . . Sovereign-heavens Supreme Ruler.
Yü-Hwang Shang-Ti . . . Jade-Sovereign Supreme Ruler (also *Yü-Ti*, Jade-Ruler).
 (See also *Shang-Yüen*, Supreme-First, p. 526).
Tai-Ti . . . Great-Ruler.

¹ This god's names are noteworthy. They are (1)*Ame-nigi-Shi*, (2)*Kuni-nigi-Shi*, (3)*Ama tsu Hi*, (4)*Taka-hiko-ho no NiNigi*. Taking 1 + 2 we get 'Heavens-holding Wind' and 'Earth-holding Wind,' which give us a clear dual parallel to the dual pillar-wind-gods at p. 242. Then 4 means the 'Earth-holder of the High-brightmale-summit, a title which repeats 2, at the same time that it includes the idea of the heavens-height in 1. Then (3)*Ama tsu Hi* = 'Brightness (or fire or sun) of the heavens.' (*Ame* = *ama* heavens; *kuni* Earth; *nigi* to hold, *shi* wind, *taka* high, *hi* bright, *ko* male (same as *ki* in *SuberaKi*), *ho* summit, *ni* earth.) The explanations of the native commentators are here more utterly ludicrous than usual. He is a dual Axis and Wind god of the bright heavens.

² As stated on p. 526 I should always desire to translate *Hwang* as 'Bright-(divine) Emperor.'

Chin-Wu Tai- <i>Ti</i>	. . .	True-Warrior Great-Ruler.
Po-Sing Tai- <i>Ti</i>	. . .	Wisdom(?)-star Great Ruler.
T'ien-Hwang Tai- <i>Ti</i>	. . .	Heavens-sovereign Great Ruler.
T'ien- <i>Ti</i>	. . .	Heavens-Ruler.

Then we have twelve names of gods that contain T'ien, the heavens :

<i>T'ien</i> -Chû	. . .	Heavens-Lord.
<i>T'ien</i> -chung	. . .	Heavens-centre (also Yüen-chung, First-centre).
Hüen- <i>T'ien</i> ,	} (under Ti above).	
Hwang- <i>T'ien</i> ,		
<i>T'ien</i> -Hwang,		
<i>T'ien</i> -Ki	. . .	Heavens-Extreme.
<i>T'ien</i> -Kung	. . .	Heavens-Lord.
<i>T'ien</i> -Muh	. . .	Heavens-Eye.
<i>T'ien</i> -She	. . .	Heavens-Lord.
<i>T'ien</i> -Ti (under <i>Ti</i>).		
<i>T'ien</i> -tsun	. . .	Heavens'-honoured.
<i>T'ien</i> -Yih	. . .	Heavens-First (also Tai-Yih, Great-First, and see Shang-Yüen, Supreme-First, and Yüen-chung, First-centre, above).

The Extreme, the *K'i* of the Heavens occurs in three names or terms : P'eh-*K'i*, North-Extreme; Tai-*K'i*, Great-Extreme; and T'ien-*K'i*, Heavens-Extreme. If we add P'an-Ku and the four Japanese gods, Naka-Nushi (Centre-Lord), alias Naka-Kami; Toko-Tachi (Eternal-Stand), and Miyau-Ken, we obtain the considerable total number of some thirty-one Chinese and Japanese divine names for the Polar power—which would make quite a litany, as I said above, in Polestar-worship.

A very extraordinary fact will here be well-placed, as a climax to this section. Scientific though it be, and rigidly so, it will not much distract our present astro-theological attitude of contemplation. Professor Perry FRS, in his admirable monograph on Spinning Tops,¹ shows how a spinning gyrostad whose spinning-axis is compelled by the experimenter into a horizontal plane, is then constrained by the Earth's motion alone to direct its spinning-axis due N and S, and so to indicate mathematically the lie of the true meridian of its spot. If the spinning gyrostad be next shut-off from all other motion except a vertical one in the plane of this meridian, its spinning-axis will point its N end up to, and continue to point truly up to the celestial pole. Then adds Prof. Perry, in terms strangely suitable to my purposes: "It is with a curious mixture of feelings that one first recognises the fact that all

¹ *Romance of Science: Spinning Tops*, by Prof. John Perry ME, DSc, FRS, 1890, pp. 107 to 110, 12, 13. A publication that does much credit to the S.P.C.K.

rotating bodies—fly-wheels of steam-engines and the like—are always tending to turn themselves towards the Polestar; gently and vainly tugging at their foundations, all the time they are in motion, to get round towards the object of their adoration." But Prof. Perry has not confined his gaze to gyrostats; he has also "watched the tedzuma-shi directing the evolutions of his heavily-rimmed koma under the dropping cherry-blossoms beside the red-pillared temple of Asakusa, in the land of the waving bamboo and the circling hawk and the undulating summer sea."



Emerging here for the moment from our perdurable plunge into the dark backward and abysm of mythological Time, I cannot but fear me that the end of this first Volume is very much, "upon the heavy middle of the *Night*" in dulness as well as in position. It is but little in the Author's favour that due and early warning was given to the Reader, on p. 26, of the hammer-and-tongs sort of hard dry stuff he was to encounter. May it make him indulgent to reflect that the Writer has gone through at least double punishment—without reckoning what was jettisoned in the course of this first long run in the Argo voyage round the World—for he has finished the second Volume. However, the less said about it here and now, the better; though it may be explained that he had no first intention of landing this section in Mr. Potts's (critic's) "Chinese Metaphysics." One can only strain the hope that this venture may not have the monotonous fate of other Polar enterprises. Last year, in the simple poetry of M. François Coppée's *Paroles sincères*, I came across an ominous, a haunting, verse:

Vingt fois, les vieux marins qui flânent sur le môle
Ont vu, tout pavoisé, ce brick rentrer au port;
Puis, un jour, le navire est parti vers le Nord.
Plus rien. Il s'est perdu dans les glaces du Pole.

It is here set down to reassure the Reader that the Author cradles no puerile illusions about his work. But this *au revoir* must be cut short, else will these pages, as the Deputy says in *Measure for Measure*, "outlast a night in Russia, when nights are longest there—I'll take my leave."





FROM CENTRE OF CROSS ON TOMBSTONE OF FLANNCHADH,
ABBOT OF CLONMACNOISE, *circa* A.D. 1000.



ARIMA BADGE. (Japanese Daimio.)



Appendix to this Volume.

<i>a</i> —Additions and Subtractions	p. 545
<i>β</i> —Skeleton of the Argument	569
<i>γ</i> —Lapses and Relapses	580



a.—Additions and Subtractions.

—Page 23. *Ouranos*. DĒMētēr and Korē are called *ὀὐρανία θεαί* in inscriptions of Syros,¹ and, more than that, DĒMētēr herself, the mother of the gods, is *ὀὐρανία* and *ὀὐρανιώνη*.

—Page 33. *Island Myths*. See also p. 140 and the important addition made below in this Appendix to p. 304. "The lost Atlantis" is, from its very name, now also and obviously a mythic figure for the Earth on the AtLas-axis.

—Page 40. *The god Picus*. It should have been noted here (see p. 209) that Faunus alias Fatuus was (see p. 355) the father of Latinus. The statement (by Verrius) that Romus and Romulus, the sons of Latinus and Rhoma, were suckled by a she-wolf and fed by Picus Martius ("et a pīco Martio nutritos esse")² is another equation of the gods Picus and Mars, and however much the Latin may be read as 'the picus-bird sacred to Mars,' it is indubitable that Picus Martius was the children's grandfather. There need be no doubt that the picus was that tree-est of birds, the wood-*pecker*.

—Page 41. For *sabini* read *Sabini*. The statement (which is by Paulus Diaconus)³ that *picus* meant a bird here, if true, must be held to imply that that was the sacred bird of a Sabine standard; but the eventual explanation must of course be the *pīke* or pal god, for Verrius said the god gave his name to the bird.⁴

—Page 42. For *pīcas* read *fīcas*. K. O. Müller said the Greek word here was *φίκα*, and was not Doric but Æolic (citing Grævius on Hesiod, *Theog.* p. 326). But *pīcas* must be the real word, whether pronounced *fīcas*, or in the form *φίκα*, or not; for what is referred to here in this passage of Festus is 'club-foot.' Pilumnus as the *pestle*-god, on the previous page (41) gives us the cue, and the passage manifestly meant *pestle-footed*. The bringing-in of the Sphinx only confuses the riddle more confoundedly. True she took her seat on Mount *Φίκιος* or *Φίκειος*,⁴ but that name must simply mean 'Peak.' Whether she were sur-named or not from this mountain is beside the true question here; unless indeed the putter as well as the guesser of the riddle was each an OidiPous, or ClubFoot (see p. 153), which would flash an unexpected light on the whole thing.

—Page 43. *Palanto* or Pallantia, daughter of EuAndros was also *mother* of Latinus, by Hercules; and see p. 451.⁵

Pales, genius Jovialis, Ceres, and Fortuna were given as the celestial Penates of the Etruscans by Servius and Arnobius.⁶ Virgil called her magna Pales, and in her honour the Palilia feast (p. 45) was held. She was the goddess of Shepherds, *dea pastorum*, and they carry crooks, see "The Rod" p. 56, where we again encounter the Etruscans.

¹ *Corpus inscr. Gr.* Nos. 23471, 6280B. Saglio's *Dict.* i, 1029, 1036.

² Festus, *picum* and *Romam*.

³ Festus, *Picena regio* and *Picum avem*.

⁴ Apoll. *Bibl.* iii, 5, 8.

⁵ Servius on *Æneid* viii, 51. Festus, *Palatium*.

⁶ Servius on *Æneid* iii, 325. Arnobius (citing Nigidius) *Adv. gentes* iii, 34.

—Page 48. *PalLadion*. See also the additional remarks at p. 212. With the latter part of the word we may connect the river-god's name Ladôn, father of Daphné and of MetÔpé (central-Eye),¹ who seems to have been a female cyclops. Ladôn was also the name of the extreme Northern dragon that guarded the Hesperides apples.² The river Ladôn must be the heavens-River.

—Page 50. The initial sacred character of *wrestling* contests is of course admitted. See for example what F. Lenormant said on the subject in Daremberg and Saglio's *Dictionnaire*.³ See too what is said about the stone-fights at p. 115.

—Page 51. The explanation of the title of the mythic Paladins of Charlemagne as having been given because they "lived in the *palace*" of the emperor (Littré), is base enough for a court flunkey. Of course they were pal-bearers, spear-powers; and as the word paladin was an alternative name for the Peers of all these great old legends, and their number was *twelve*, we see at once the celestial zodiacal origin of the purely mythic narratives. This will be fully shown, under the heading of the Centaurs, as to the Quatre Fils Aimon (see also p. 344). Littré pointed out in his supplement that *pal* in 'hollandais' means pillar, and it may be added that *pal* as an adjective in Flemish means 'firm, assured, unshakeable.'⁴ My accomplished friend Dr. W. G. C. Bijvanck has kindly furnished me with the following note here: *Paal* is a post, an engineer's pile, a pole; *paal* has a slightly vulgar sense, and cannot be used for pillar = column. But to our national mind *paal* is the symbol of firmness and stability. Our classical national poet says 'Hy staat gelyk ees paal,' he stands like a post; and adverbially one of our true national expressions is 'pal staan,' stand firm. This *pal* seems to be the old form of *paal*.

—Page 55. *Mercurius* is called *Medi-currius* by Arnobius,⁵ but *Medius currens* by Augustine and by Isidorus.

—Page 58. In Dr. Schuchhardt's work on the late Dr. Schliemann's excavations⁶ will be found drawings of two (supposed) hair-pins in gold, some 4 inches long. The shape is exactly that of the Egyptian rod, as made from the fork of a branch in the manner of the Arabs of the present day. These pins may have been lucky mimic divining-rods.

—Page 59. Mûsa's "Rod of permanency" in the Persian *Rausat-us-Safa*,⁷ was of a bramble or thistle (? thorn) which grew before any other tree grew on the banks of the rivers (of heaven). It was 10 cubits long and was brought from paradise by Adam, and then kept by Shoa'ib (Jethro) for Moses. He loads his baggage on it and it follows him in his wanderings like an animal (see the addition made below in this Appendix to p. 363), and talks with him like a man. When hungry, he strikes the staff on the ground, and food for a day's consumption issues from the earth. When he desired fruit he planted it, whereon it

¹ Apoll. *Bibl.* iii, 12, 5.

² *Argonautika* iv, 1395.

³ Vol. i, p. 1085: *Ceres*.

⁴ Winkelman's *Woordenboek*, Utrecht, 1783. J. Des Roches, *Wobrden-Boek*, T'Antwerpen, 1801.

⁵ *Adv. nat.* iii, 32.

⁶ "Translated by Eugénie Sellers," 1891.

⁷ 314, 315, 319, 323, 328.

immediately put forth branches, became green, and fruitful. It stretched down a well and drew water by developing a bucket at its end. At night it became a torch. In battles it fought without his exertion. When cast on the ground it becomes a great dragon and swallows all the rods of the other magicians, which were only simulacra of the true Rod.¹

—Page 63. *Prince-of-Wales's Plume*. If we accept—as why should we not?—the record in Froissart (i, ch. 130) and Walsingham that the Black Prince succeeded to this cognisance in 1346 at Crécy, on the death in battle of the heroic blind King of Bohemia, whose helmet bore the plumes, we may also admit at once that the motto ‘Ich dien,’ which was also on that helm beneath the three feathers, meant ‘I serve’ the Triad of which those feathers were the symbol. But the reader must get to “Divine Birds” and “Feathers” in Vol. II before giving its full import to this remark.

—Page 69. *Fleur-de-Lis*. This section could be much extended, but it shall only be added here that it will now be evident (from the “Loadstone,” “Cardinal Points,” and other sections) that in the rhumbs of the compass we have the sacred numbers: One, at the N; two (duality) in N + S; four in the cardinal, and eight in the cardinal and half-cardinal points. ‘Three’ was wanting, and wanted where the ‘One’ was, so they added the triple or the triune emblem there. This seems to complete the rationale of the symbolism, see the triad of polar gods at p. 525 sqq.

—Page 108. Prof. Perry FRS, has recently pointed out the analogous properties of the magnetic needle and the spinning gyrostat. They both, when only capable of horizontal motion, point to the N (one to the magnetic, the other to the true N); and a very frictionless spinning gyrostat might thus be used as a corrector of compasses. There is, he says, undoubtedly a dynamical connexion between magnetic and gyrostatic facts. Magnetism depends on rotatory motion. The molecules of matter are in actual rotation, and a certain allineation of the axes of their rotations produces ‘magnetism.’ In a steel bar not magnetised these little axes of rotation are all in different directions. The process of magnetisation brings the rotations to be more or less round parallel axes, allineates those axes. A honey-combed mass with a spinning gyrostat in every cell, all the spinning-axes being parallel and all the spins being in the same sense, would resemble a magnet in many ways.² See also p. 540 *supra*.

—Page 110. *Mahomet's Coffin*. These are the two Chinese myths. The Emperor Hung-Wu (1368–1399) and his councillor opened the tomb of Chu-Ko Liang alias Kung-Ming (A.D. 181–234), to whom is attributed the invention of *one-wheel* vehicles (a manifest plagiary from the universe-wheel), wooden oxen, and mechanical (that is, “enchanted”) horses.³ Within an inner chamber of the tomb (in the mountain of Ting-chün) were several figures built of *loadstone* which attracted the iron armour the violaters were wearing, and they had to cast it off before they could escape. A closer tale to Mahomet's is told of the

¹ Also *Korán* ch. 7, and *Exodus*, vii, 12.

² *Spinning Tops*, by Prof. Jno. Perry (S.P.C.K. 1890) p. 111.

³ Mayers, *Manual*, 28.

tomb of Confucius, in the hill of Keu-fau in Shantung. His disciple Tsze-Kung is said to have enclosed the coffin in *loadstone*, and when the Emperor Chin ordered the tomb to be opened, the pickaxes were seized and held by the magnetic force, and so was the armour of the guard of soldiers. The violation of the tomb was therefore abandoned.¹

Early Arabic writers on the Egyptian pyramids said that their fabled builder Sûrîd placed in every pyramid a treasurer. The treasurer of the Westerly pyramid was a marble statue standing upright with a lance, and upon his head a serpent wreathed. He that should come near, the serpent bit him in the side, and coiling roundabout his throat, and slaying him, returned to its station. He of the Easterly was an idol of black agate, with eyes wide and shining, who sat on a throne with a spear; and when any should look on him, he heard from one side a voice which took away his sense, so that he fell prostrate on his face, and so continued till he died. The treasurer of the Coloured Pyramid was a statue made of the stone called *albut*, seated; and he that might look thereon should be drawn unto the image till he clove to it, and could not be freed therefrom till such time as he died.²

—Page 114. I have found a curious Corean parallel to the *Rex nemorensis* of Aricia: all the more curious that I have already (p. 115) illustrated the Grecian stone-fights from Corea also.

According to communications made by the Corean embassy to the court of the Chinese Emperor Ngan Ti in A.D. 405, the Great Tui-lu, apparently the chief noble functionary of that state, was not appointed by the cabinet of the king, but succeeded to the charge on vanquishing his predecessor; the office being renewable, that is open to challenge and actual contest, every three years.³ A dynastic history of the T'ang Emperors of China compiled in the 11th century gives us this custom in the period which it embraces (A.D. 618 to 906),⁴ and states that when the Tui-lu in possession would not resign, the armed challenger attacked him; the king shutting himself up in his palace, and awarding the post for the ensuing three years to the victor, whichever of the two it might turn out to be. This is also found in another earlier history of the same dynasty, part of which must be at least as old as the 9th century.⁵ This mode of turning out a prime minister must imply a sacerdotal sacredness for the office.

I draw this from Prof. G. Schlegel's remarkable *Fou-Sang-Kouo*,⁶ in which he proves that FuSang was not America.

—Page 131. *Loadstone Mountain*. Wallace in his *Account of the Orkneys*⁷ mentions the belief that if anyone having *iron* about him endeavoured to land at a rock called Ness at the Nouphead of Westray, the rising of the surrounding sea precluded the access of boats until the iron was cast overboard. This is obviously a fragmentary reminiscence of the main myth.

¹ Dennys, *Folklore of China*, 135, 136.

² Piazza Smyth, *Great Pyramid*, 1374, 82. Baedeker's *Lower Egypt*, 335. Masûdi. Ibn Abd Alkadm.

³ Ma Twan-lin's *Wan hien t'ung k'ao* (1319) bk. 325.

⁴ *Sin-T'ang Shu*, bk. 145, art. Corea.


⁵ *K'iu-T'ang Shu*, bk. 149.



⁶ Leiden, E. J. Brill, 1892, p. 51.

⁷ London, 1700, p. 60.

—Page 144. As to *MeDius Fidius* see “The Judge of Heaven,” p. 490.

—Page 153. *OidiPous*. See the suggestion as to the name meaning Club-Foot in the addition made above in this Appendix to p. 42. Does not this, added to the myth-item about the roots on p. 153 show that this old Swollen-Foot or deformed-feet must have been a Universe-tree god, the archaic god whose symbol was some tree of stupendous age with the gigantic gnarled roots that Gustave Doré was so fond of putting into his weird legendary drawings? I really think this goes near to solving the whole mystery; and his ‘feet’ are thus the mighty roots of the Cosmic tree itself. The French still say ‘un pied de laitue,’ where we say a head of lettuce. This too at once makes the fountain *Edipodia* on p. 153 a parallel to the Norse *Mimir* fountain that issues from a root of the Ash *YggDrasill*. And the god-name *DruPada* at p. 355 becomes a doublet of *OidiPous*. I ought to have cited in the text *Berthe aux grands pieds*, the mother of *CharleMagne*, round whom so much of far more ancient legend has settled down.

—Page 157. *Pillars and head*. Doubtless we have the same idea in the “4 heads on one neck ,” indicated on a statue from Mendes (paBa-neb-Ṭaṭ, see p. 217) as a 4-headed Ram.¹

—Page 158. *The Four Props*. A good plate in M. Paul Pierret’s *Pantheon Égyptien* shows *Shu*, the *AtLas*-god, supporting *Nut*, the heavens, over *Seb*, the earth. *Shu* is assisted in his function by the four props . These are the same that are also seen in the common hieroglyph for the upheld heavens .

M. Maspero in a paper read before the London Congress of Orientalists 1891² stated that the Egyptian creation was considered to endure only so long as the heavens, separated from the Earth, should remain solidly upheld by four pillars. That was why the Pillar-gods, divinities of the four cardinal points, were the first created, and continued to be the indispensable gods par excellence, and the last who were to be called upon to die.

We find the idea of the cardinal supporters peeping through in the legends of the Irish god *Balor* whose brow (the heavens) grew to such a size that it required four men to raise it.³ (See also p. 478.) This too seems to give us the four great kings of Erin, each of whom had two deputies ($4 \times 2 = 8$). At a great feast, a brooch of gold was given to each of seven of these, but one of silver only to the eighth.⁴ Here we have a confusion with the $7 + 1$ Phœnician idea (see Index).

—Page 159. *The Four ‘Canopes.’* M. Pierret says in his *Pantheon*⁵ that on some sarcophagi *Hâpi* is seen presenting the heart to *Osiris*, *Qebhsenuf* the mummy, *Amseth* the *Ka*, and *Ṭuamutef* the *Ba*. The importance of the heart is shown under “The Judge of Heaven” p. 490.





¹ J. de Rougé, *Géog. anc.* 114.

² *Compte-rendu in Le Temps*, 16th Sept. 1891. I had mislaid this note.

³ Lady Wilde’s *Ancient Legends*, 1888, p. 23.

⁴ *Ibid.* 50, 51.

⁵ p. 98.

Amseth. M. Pierret¹ gives from Brugsch another "primitive form" of the name of this god as  and  and ; calling it 'Mast.' But if we read it Mest, it almost seems to prove, when taken with the 'Mestha' form at p. 159 that the other form  is not 'Amseth' but Amseth (perhaps Amestha?). Still more important (for my purposes at pp. 376 to 379) is the further fact that the word *Mest* also "designates the interior part of the body of animals consecrated to sacrifice. It was this same part of the human body that was extracted, washed, embalmed, and was the object of magic words." (It is added that the part was 'the liver or the kidney,' but I cannot go with that, quite, notwithstanding the mention of kanjin at p. 376.)

—Page 160. To 'scattering his dust to the 4 winds of heaven,' might have been added the traitor's sentence to be 'hanged, drawn, and quartered.'

—Page 161. *Four Lords.* When Sakya Muni became a Buddha he spent 4 periods of 7 days each under each of 4 trees; and the 4 great gods, the guardians of the 4 quarters of the world, provided him 4 stone bowls out of which the Buddha ate. The 4 great deities and all their train shouted, and so was the Dharma-Chakra, or Wheel of the Law set revolving.² This is extremely important, as effecting an immediate connexion between the Universe-Wheel and the Buddhist Chakra.

Four Angles. It is thus not difficult to see why the angle Γ was worn as a common amulet or 'charm' in ancient Egypt.³

We have the term 'corner' in English, as denoting a compass-direction: "Sits the wind in that Corner?" *Much Ado about Nothing*, ii, 3, 108. The word 'coin' in French was used by Marot in writing to Francois I^{er}:

Dieu tout puissant te doint (donne), pour t'estrenner,
Les quatre coins du monde gouverner.⁴

—Page 166. I suppose we must here enter down the ecclesiastical *Octave* of greater festivals, which is "a prorogation of solemnities during 8 days."⁵

—Page 171. Dr. Copleston in his just-published work on *Buddhism in Ceylon* has a valuable remark, on which I immediately seize. He says "the *Eightfold-Way* of Buddhism, constantly as it is praised, is never explained. Perhaps the terms refer to some system of which all record is lost, *perhaps the word Eightfold had some associations unknown to us.* But however that may be, there is no Eightfold-Path to be found in the books, no eight branches of study or practice corresponding to the eight names." I think the terms in which this remark of the bishop of Colombo is made are quite astonishing, and I venture to say thereupon that these "unknown associations" of the cosmic number Eight are fully set forth in this *Inquiry*. The 8 paths are of course the lines coming from the 8 points to the polar centre, where I have (pp. 6 and 7)

¹ *Vocab.* p. 188.

² Dr. Copleston's *Buddhism in Ceylon* 1892, 38, 44.

³ Pierret, *Dict.* 38.

⁴ "Au Roy, pour avoir esté desrobbé," 127.

⁵ *Hierolexicon* (Roma, 1677) p. 411, which also mentions the 8 notes and 8 chords of the Rabbis, and the 8 beatitudes.

⁶ London, Longmans, Green and Co. p. 127.

figuratively locussed nirvana. The extract just above from Dr. Copleston's book about the 4 great gods of the 4 quarters seems to me to clench the matter.

Another able Bishop, Dr. Bigandet, supplies another startling illustration¹ in a Burmese definition of Nirvana (neibban), derived from Pali books, as : "the end of all existences, the exemption from the action of kan (karma), of tsit (trishnâ, desire), of the seasons, and of sensation." Udoo, season, is here explained as "a revolution of Nature;" and it is conjectured that "Nirvana lies in vacuum or space, far beyond the extensive horizon that encircles the world, or worlds, or systems of Nature." This it will be observed starts out into the infinite in the opposite direction to my positing; but once admit the rotation of the universe, and then the farther you go outwards the more rapid is your motion round. To escape motion you must come the reverse way, and get to the centre, to the mathematical point which is the absolute centre; to the axle of the Wheel of the Law. There alone is immobility²; and Nirvana—to go on quoting Bigandet—is "a state of undisturbed calm, and a never-ending cessation of existence." Considering that Buddhists "do not agree among themselves in explaining the nature of the state of Nirvana;" and seeing the undeniable cosmicity of the 8-fold Path above, and how all the 8 lead to the centre; and seeing also how the addition made below (in this Appendix) to p. 367 sufficiently expounds 'sanctuary' on the same assumption, I am really coming to think after all that the mystic cosmic symbolism of Nirvana may have been hit upon in the speculations at pp. 6 and 7. Add-on that *nir* is negative, and "*va*³ to be set in motion," and it is seen that I am strictly accordant with etymology too. And I am not done hammering it home yet. Dr. Copleston says⁴ "the doctrine that the 8-fold path is the Middle Way is, though often named, rarely stated, and still more rarely explained illustrated or dwelt upon. This Middle Way is another instance of a Buddhist formula which has played no real part in the thought of the writers of the books." But if we apply my key, it becomes quite clear how the 8-fold path leads in towards the Middle way; each of the 8 is in fact a way to the middle. And we actually find the Commentaries saying as to the middle way of which the Buddha attained the perfect knowledge, that "the noble way is called the Middle, and the fruit and Nirvana are its end;⁵ it leads to calm, to knowledge, to Nirvana." Does not this clench the symbolism of these terms?

—Page 191. The slippery Chinese pillar finds a surprisingly close parallel in Mr. S. H. O'Grady's quite recent version of the cosmic myth of the "Gilla decair :"⁶ "Three days he and his passed thus; nor of mainland, of isle or island, saw any coast at all. But at the end of that period a man of Finn's

¹ *Life or Legend of Gaudama, the Budha of the Burmese* (2nd ed.) Rangoon, 1866, 320 to 322, 347.

² Compare the "motionless Buddha" p. 538 *supra*.

³ *i.e.* *vah* to carry, waft, bear along; *nivah*, draw-out-of, save-from, remove. However, Prof. A. A. Macdonell in his *Sanskrit Dict.* 1892, puts *nirvâna* to *vâ* blow; *nivâ* blow-out be extinguished; *nirvâna* extinguished, light of life gone out. But the doctrinal import of *nirvana* has wholly to do with rest and unrest; and indeed the verbs *vah* and *vâ* are indissolubly related.

⁴ *Bdhn. in Ceylon*, 127, 128, 363, 43.

⁵ *Silva Gadelica*, 1892, p. 300.

folk went into the ship's head, and away out from him descried a rugged grey huge precipice ; towards which cliff they drove their craft, and found that on it there abutted a rock, solid and cylindrical, having sides slipperier than dorsal fin of eel on river's bottom." Up this Diarmait springs on the two magic spears of Manannan son of Lir, and gets to the Land of Promise (see p. 182 *supra*). Another, a Greek, parallel has already been pointed out at p. 383.

—Page 192. *Stone Throne*. In 1296 Edward I won the battle of Dunbar, and gained possession of the stone chair in which the kings of Scotland had been inaugurated at Scone from earliest times. "This was the palladium of the Scotch, and it is reported that it contains or is composed of the stone of Beth-el (*sic*) on which Jacob slept."¹ This chair was brought in triumph to England, and was placed in the Abbey of Westminster, where it has remained ever since.²

—Page 193. On reading this page, Mr. Aston wrote me (28th June 1892) that he was struck by the resemblance of the description of Mailduin's pillar-island and the Japanese artist Hokusai's drawing of Mount Shumi (= SuMeru), which again is very like the column on which the Chinese First Man is represented as sitting under the heading of "The Rock of Ages," p. 392. Hokusai puts the sun on the right of his island-pillar and the moon on the left ; thus reversing the Chinese positions on p. 392. (Vide Hokusai's *Mangwa*, vols. iii and xiii.)

—Page 212. *Names in Lat.* See the addition made above in this Appendix to p. 48, regarding Ladón.

—Page 216. *The Single Leg*. Martin de Arles³ mentions as a superstitio the practice, which he had observed, of raising the right and the left foot alternately during divine service.

—Page 222. The Annamite *umbrella* or *tan* has usually the four Chinese celestial animals around its curtain,⁴ a further obvious identification (see p. 185) of the symbol with the canopy of the heavens. Since the introduction of the French umbrella of commerce, the people who are forbidden by their low rank the honour of a *tan* walk about under an expanded foreign substitute in the finest weather, and even at night.⁴

—Page 226. Every Ainu household has its special guardian-god, the Turen kamui, who sits upon the roof of the house. In the legend of Kotan-Uttunai this god "sent forth a cry from the top of our grass hut."⁵ See also the calling-back of the dead from the roof-top, p. 449.

—Page 230. As to *Caelum*, see the subsequent note to p. 414.

—Page 241. *Duality*. A vegetable cell multiplies itself by dividing into two, so as to give two cells identically like to what it was itself before division.⁶ The

¹ Hutchinson's *Northumberland* 1778, ii, 166.

² *Ibid.* and see Hume, who quotes Walsingham p. 60, and Trivet p. 299.

³ *Tractatus de Superstitionibus* § 28.

⁴ Dumoutier, *Symboles des Annamites*, 1891, pp. 121, 123.

⁵ Rev. J. Batchelor, *Trans. As. Soc. Jap.* xviii, 27, 44.

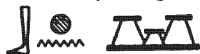
⁶ L. Guignard, *Acad. des Sciences*, 9th March 1891.


ethological (*ἔθος*, habit) individuality of the first order is the *couple*. Frequently, for example among the Bopyri, those parasites of the prawn, the couple is seen to form itself before sexual differentiation.¹

Chabas² has pointed out, but not explained, the duplication of determinatives in Egyptian words which refer to gods and kings. "I am thy double sister," says Isis to Osiris; Râ "joins himself to his double mother;" a Ptolemy calls himself "loved by the double divine mother." This dualism, says M. Pierret³ dominates the whole Egyptian symbolism. A very strange case of this is to find the Earth-god Seb as a mother,⁴ and to see on the naos of Aahmes (Amasis) in the Louvre, Seb accompanied by his feminine form Sebt.⁵

For *falando*, twice, read *falandum*. Mr. Wharton refers to *φάλαι* in Hesychius. The notion in the odd word *falandum* may thus be the whiteness, the sheen, even the baldness, of the heavens.

—Page 248. *Geminae* should have been printed as *geminae*, being adjectival; which somewhat weakens my argument.

—Pages 251, 252. The *pylôn-portal* forms a worthy introduction to the Horus-temple at Edfu, flanked on either side by a tower with sloping walls about 100 ft. high. This is usually named in the inscriptions Maḥet, that is 'portal-building' 'entrance-hall'; and maḥet is not unfrequently used to include the entire gatehouse and the two towers, though the most usual term for the entire entrance-structure was  Beḫen, that is 'tower' 'watch-tower.'⁶

—Page 253. I must not omit to point out here that in *Πυλαία* the latter half must (in accordance with all I have hitherto urged) be *λαίαι stones*. This opens up quite a new country; and seems to give us Π, ΠΠ, which was previously both Π and ΠΠ, as an additional gate-symbol, a dokana. This, if the Chinese Egyptian and astronomical signs on pp. 246 to 249 be compared, seems worth considerable attention. First, it would equate ΠΠ to the dolmen  on p. 254; then it would give Πν = Π, so that the word *πύλη* would really = Π-λη, that is Π-stone(s), gate-stones, or pillars. Of course the sound of πν = πι = π, and my suggestion (p. 253) was that *πύλη* = *pila* (pillar, shaft) = *pīlum* (javelin, pestle). Then we see how to divide and display Πύλας, Πύλαι, Πύλος (compare Ταλαός p. 133), Πυλάδης, Πυλάρης and Πυλάων, so as to concord with all my arguments about PalLas AtLas DoruLas and so on. And I shall then venture even farther still, and embrace the *dual* divine names Πύθιος (the god) + Πυθιάς (the 'priestess'), with the serpent-god's name Πύθων, which must of course be, all three, referred to θεός god. The Reader sees that I have not yet got through the Π to the meaning of πν; but there are endless good sayings about knocking at that gate, any one of which he may apply to me, and welcome. However, for a last shot, can the πν not = the Avestan *bi-*, which means two- in composition? This would hark us straight back to the *dual-*

¹ Lectures of M. Alfred Giard at the Sorbonne. *Rev. Encycl.* 1892, 1069, 1070.

² *Maximes d'Ani* ii, 40.

³ *Pantheon Egypt.* 28, 109.

⁴ Dümichen *Hist. Inschrift.* ii, 4.

⁵ Baedeker's *Upper Egypt* 1892, 249.

pillar ; make PuThios and -Thias a *dual*-deity ; and as to PuThôn the same exposition fits it at once if we look at the dual-serpents on the frontispiece. Can I yet say mea pila est ?

—Pages 255 and 258. *The Tori-I.* A considerable muddle has grown out of some accident here. The tablet on a tori-i is properly called a *gaku*, a word of Chinese origin 額 meaning 'picture' or 'tablet.' The sotoba is a sort of wooden lath a few feet long, and some three or four inches wide, inscribed with Sanskrit letters or words, and nicked for a few inches from the top on each side. These nicks (writes Mr. Aston, who has been good enough to catch me when I fell here) represent the stories of the Chinese pagoda, which again are superimposed umbrellas (see p. 220). Several of them are customarily stuck in the ground over a new-made grave. The name is nothing more than the Indian *stupa*, says Mr. Aston.¹ The Indo-Chinese Buddhistic origin of this *gaku* on the tori-i, which last is claimed as purely Japanese and Shintôic, explains its unorthodox character as a pendant to the tori-i. It is not allowed where the Shintô priests have the custody of the tori-i.²

I find that I had carefully noted all this accurate information from Messrs. Satow and Hawes's *Handbook* in 1885. How I since came to make such a blundering hash of the matter, I know not ; and I humbly apologise to the Reader for it.

—Page 258. The large pigeon-houses, "not unlike pylons," which are to be seen in Egyptian villages,³ might have been mentioned. Here we have, as it were, the tori-i, birds and all.

—Page 261. *Round Towers.* It is considerably in my favour, as to the point made here about burial-places, that the late Prof. O'Curry to his translation of "The Fair of Carman" appends a note that it is very interesting to find from one version that "the celebrated ancient Fairs appear to have been always held around the ancient pagan cemeteries."⁴

—Page 263. A corollary to the arguments against the early Christian origin has been unaccountably omitted. If the building of these so very remarkable monuments was begun by early Christian kings and saints—which as above shown is in itself an unsustained assumption—why did they not continue to be built, why did they become mere antiquarian puzzles, relics of an inexplicable past? By the analogy of all architectural 'styles' and developments, these Round Towers, if a *Christian* ecclesiastical eclosion, should have continued to be erected in some modified form. But instead of anything of that kind happening, they became dead symbols, and dropped into desuetude, like a disused organ or a frostbitten member. This consideration seems to complete the removal of the ground from under Petrie's whole structure, for which in fact he had never dug out a workmanlike foundation.

Tor. Near Yeveing Bell in the Cheviots is the mountain called West Tor.⁵ In Devon are Bel Tor, Brent Tor, Fur Tor, Hare Tor, Hey Tor, Lynx

¹ See also Satow and Hawes's *Handbook of Japan* (John Murray) 2nd ed. pp. 17, 556.

² *Ibid.* pp. [65], 445. ³ Baedeker's *Upper Egypt* 1892, p. 46 reminds of them.

⁴ *Manners and Customs*, iii, 529. Perhaps the note is Dr. W. K. Sullivan's.

⁵ Hutchinson's *Northumberland* 1778, i, 257.

Tor, Mis Tor, Hessary Tor, and Yes Tor (Celtic deity Esus or Hesus).¹ In Derbyshire are Adyn Tor, Chee Tor, Mam Tor, Owlar Tor, and Row Tor. Canon Isaac Taylor says² the Celtic *tor* means topographically "a tower-like rock." Of course it meant a 'tower' too.

—Page 267. Tory island, which was taken possession of by the Mythic Northern Fomorians under their leader Conaing son of Faebhar,³ is terrestrially on the N-W coast of Donegal. (See also pp. 285, 478.)

Prof. O'Curry in describing the construction of the archaic Irish round house of wickerwork (see p. 279) says "there was firmly set up in the centre a stout post called a *tuireadh*," to which were attached the sloping rafters.⁴ In his "glossorial index" he gives "*tuireadh*, a tower, a stout post or column." Had I named the post myself I could not have better supported the theories of this *Inquiry* which cosmically identify the roof-post and palace-pillar, see pp. 224 and 275, with the Tower. (I should have said that Magh-tuireadh must = strong-tower, see p. 146.)

—Page 268. *Tara* (= temhair). It is well known that the etymologies in old Irish books are no better than they should be, but the following one, from the Book of Leinster, must be cited here: "whence *Temhuir*? *Temhuir* = téamhúr, i.e. Múr Téa, 'wall' of Tea' daughter of Lughaid, and wife of Here-mon, son of Milesius; for there she was buried.⁵ Or, again, *temair* is from the Greek verb *temoro* [θεωπέω] 'I view'; for temair is a name for all places whence it is pleasant to take a prospective view, unde dicitur 'the temair of the country, and 'the temair of the house' (Book of Leinster, 159a). This is cited in Mr. S. H. O'Grady's new *Silva Gadelica* p. 514, and it is he that inserts θεωπέω; but I draw attention to the derivation of *templum* already given at p. 430 *supra*, and observe how oddly that funny "temoro" and the "view" fall in. In Vol. II I hope to show that the 12 pillars of the mighty Hill of Tara (*Temhair*), its 7-day triennial *feis* at Samhain, its (heavens-)post of 30,000—just Hesiod's number of Greek gods—in its tigh Tamrach (= house of Tara = 300-fold Labyrinth = heavens-Palace), and some other facts, show *Temhair* to be celestial in the origin of its myths.

—Page 270. *Dallan, and gall*. In the ancient legend (O'Curry puts it to B.C. 100) of King Eochaidh Airemh and his queen Edain, the chief Druid is called *Dallan*. On the mountain Sliabh *Dallain*, called after him—that is, as we must read, called after the *dallan* or stone-deity on its summit—this Druid cut four wands of yew, and cut an ogam in them which revealed to him, "through his keys of science," that queen Edain was concealed in a mountain in the palace of Midir, a clear central god-name. When attacked, Midir sent out of the mountain-side 50 beautiful (chronological) women, all of the same age, size, form, face and dress as Edain.⁶ Another fabulous Druid of high renown was *Dalach* brother to King Conn, who himself "at some unknown period" was "one of the greatest druids of his time." He was able by his magic to "resist all the druidical power" of the counter-deities the Tuatha Dé Danann, who

¹ Lucan: horrensque feris altaribus Hesus (i, 445).

² *Words and Places*, 6th ed. 326, 150, 55, 220.

³ O'Curry's *Manners and Customs*, ii, 184, 186.

⁵ *Ibid.* ii, 106, makes mur = mound.

⁴ *Ibid.* iii, 32, 302.

⁶ *Ibid.* ii, 193; iii, 163, 191.

however managed subsequently to obtain the aid of Dalach.¹ Druid in these cases clearly means *god*, and not *priest* (see "The Gods of the Druids," p. 350). Dalach, the beloved or the friend, was also hereditary prince of Donegal, the county in which St. Patrick's Purgatory with its famous stones is situated. Its last syllable must be the word *gall*.

Dallan Ua ForGaill (also called Eochaidh) was a "royal poet and great scholar of Erin," he was King of the poets, rígh eigeas. There was also a *Dallan* MacMore,¹ who was another poet. O'Curry said *dallan* meant 'the blind' and *forgaill* 'the testifying,'² but he denied us any justification of this interpretation of *dallan*. We also find the name of *Dalran*, as a builder of raths,³ dwellings surrounded by an earthen rampart. There need be no doubt that we have one of the *gall* names in ForGall Monach,⁴ father of Emer the consort of the famous god Cuchulainn (Cuchulaind, or Cuchuland) to whom Emer's father presents himself as an envoy from the King of the Galls ("i.e. foreigners," said O'Curry, whom I shall not follow in this mere conjecture). Emer, just like Edain above, sits at her father's court surrounded by 50 young maidens. There is also a Glenn *Dallun*, a solitude for recluses, connected with the story of *Dallan* ForGaill.⁴

I think it may well be suggested too that we have the same *dal* in the name of the mythic *DalCassians* of Thomond, Munster (where the *dallans* are) descended from (the god of harmony) Cas son of a great Tuatha Dé Danann⁵ (deity). Cas has 12 (zodiacal) sons the ancestors of the *DalCassians*; a parallel to the 12 tribes of IsraËl (p. 174 *supra*), and the twelfth of the sons was, by his druidic art, the Fire-producer (or god of Fire). He again had 6 sons + 1 daughter = 7. The Fire he produced issued in 5 rivers of flames, which his 5 sons by his orders followed. Here we have the strange cosmic connexion between Fire and Water which will be dealt with under "The Fire-Wheel" and "The Heavens-River." We also have the place-name *DalCais*, which I would read 'Pillar-stone of Cas'; and that doubtless immediately afforded the name *DalCassian*.⁶

"The true Ultonians," that is the people of the farthest North, "received another name, that of the *DalAraidhé*, Latinised *DalArádia*" (*araid* = charioteers; *raidh* = rota); and in their *DalAraidhé* was the god *Diarmait* put to death. There were also the *DalRiada* of Scotland.⁷ And it may perhaps be fairly surmised that the "assembly where laws were enacted," the *Dal*,⁸ drew its name from some holiest pillar-stone whereat the assembly met. It is a very important fact that the god Cas was son of *RosRuadh* of the royal *Rudh-Raidhé* race of the North, where we must, as in *MogRuith*, see the names of Wheel-gods. The son of Cas was the "aged" *Iiach*, where we have a hint of an "Old Man" god, even of a younger generation. (See too what is said of Welsh divine names in *El*, p. 198.)

The easily first living authority on Irish, Mr. Standish Hayes O'Grady,

¹ O'Curry's *Manners and Customs*, ii, 11, 102, 52, 78, 85, 105.

² *Ibid.* iii, 247, 468, 15.

³ *Ibid.* ii, 368; iii, 122.

⁴ *Ibid.* iii, 235.

⁵ *Ibid.* iii, 325, 169, 117; ii, 177, 219.

⁶ *Ibid.* i, xxviii.

⁷ *Ibid.* ii, 17; iii, 552, 471, 337, 52, 77.

⁸ *Ibid.* i, ccliv (and see references iii, 668).

writes 'Dallán forgaill.' As to 'dál Araidhe' he cites from the Book of Leinster a passage which shows that the dál of Araidhe was the legitimate bed, seat, or couch of the Kings of Ireland.² Bearing in view what has already been said here of dal and dallán, and of beds too (see p. 152), and of the Irish stone-throne (p. 192 and addition made thereto in this Appendix), je me fais fort to have demonstrated that *dal* must in all Irish mythic names be equated to 'divine stone' or 'stone-god.' The same Book of Leinster says Dallán was grandson of the Great Maine.³ It also makes Dala one of the Seven Seers.³ Besides, we have a curious legend of DallBronach's grandchild being, in his mother's "pains, as she bore him, jammed against a stone, which made hills and hollows in his pate." We also have a Brennan Dall and a Fedach son of Dall.⁴ It was but yesterday (30th December 1892), when this Appendix was with the printer, that I had the pleasure to receive Mr. O'Grady's ample volumes,⁵ but I hasten to signal to fellow-workers the mine of strong rich ore which therein lies opened to us all.

—Page 287. It is once more confidently suggested that in this Avestan *vaéjō vaija vēj* we have the true clue to the signification of "the town of Veji or of the Veji," p. 280. See what has been said as to the derivation of Veji at p. 371. I think that if the Reader will be so kind as carefully to compare and investigate what has been urged on the subject on the pp. I have named: 280, 287, 290, 371, he may be inclined to agree that the Veji really were either the chariot-gods of the heavens or else the wafers-round, the wind-gods, of those heavens. I must also ask the Reader to refer at the same time to p. 551 *infra* and to the paragraph of Appendix β (the Skeleton Argument) which deals with the "forces of the Cosmos," and what is therein said of the Maruts. It would be pleasant to think that VeJovis had thus at long last been explained.

—Page 283. In Babylon the temple of Bel, on the top of the famous Tower of 7 stages, held a state-bed (see p. 152) where the god lay, and a golden table.⁶

—Page 289. In the Bhâgavata-Purâna is the following verse (iii, 9, 16) in the Hymn of Brahmâ: "Adoration to Bhagavat, the Tree of the Universe, who, having divided his own root, sending-up Three trunks—Me (Brahmâ), Girîsa (Siva), and Vibhu (Vishnu) himself—to create, preserve, and destroy the universe, developed himself, eternally unique, into infinite branches." There could scarcely be a more complete and certain text as to the mythological conception of the divine Universe-Tree.

—Page 294. *Beanstalk*. See the string trick at p. 329.

—Page 299. *Sacrificial post*. It is indispensable to point out here that the Anglo-Saxon *rôd*, Old-Saxon *rôda*, meant a gallows (properly a rod or pole); Friesland, *rode*. This gave the early-English *rood* which, as well as being the rod or pole used for measuring, gave the term a 'rood' of land. The signification of 'cross' which came to be attached to 'rood' is thus not etymological in any way; the *rôd* or gallows was the sacrificial post.

¹ *Silva Gadelica*, 480, 527.

² *Ibid.* 515.

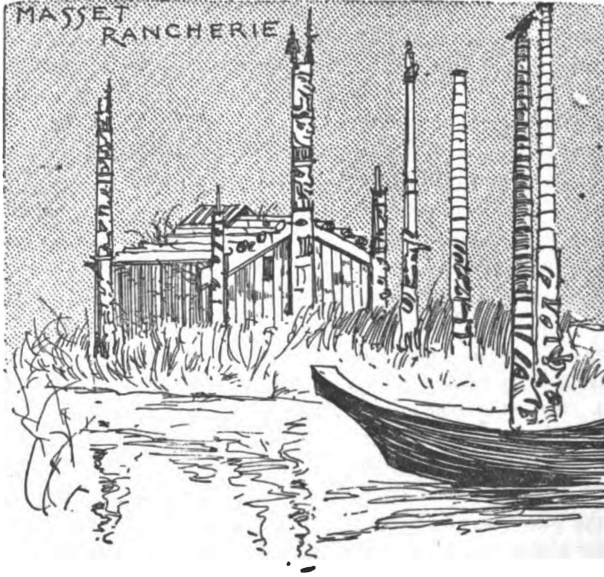
³ *Ibid.* 524.

⁴ *Ibid.* 89, 93.

⁵ *Silva Gadelica*, a collection of tales in Irish, with extracts illustrating persons and places, edited from MSS, and translated, by Standish H. O'Grady. Williams and Norgate, 1892.

⁶ Herodotus i, 181.

—Page 301. *Poles.* The "Totem Poles" of the Alaska Indians are curious, and I am indebted to the very obliging kindness of the Manager of *The Graphic*



TOTEM POLES (ALASKA).

grotesquely carved with the totem animal or cognisance of each family from which, by interminglings, the chief descended. The four principal totems are the Crow, Bear, Winged-Fish and Frog.¹ (See the four totems of the Gold Coast, p. 174.) The student may here to compare the somewhat resemblant but much shorter poles, which are carved out of treefern stumps in the New-Hebrides, as memorials of the accession of great chiefs. The illustration is from the excellent *Revue Encyclopédique* for 1st October 1892, column 1463.

¹ *The Daily Graphic*, 26th July 1892.



"TELEPHONES" (NEW HEBRIDES).

for this illustration of them. Fort Simpson is the headquarters of the Hudson's-Bay company in Northern British Columbia, and is close to the 54th parallel. Its Indian population is about 800, and they erect these Poles on the death of a chief as family monuments. They are from 20 to 80 ft. high, each made out of a single tree, and

—Page 304. Japan is also called Fusô koku 扶桑國, the land of Fu-Sang. This name, of Chinese origin, is really mythic, and must be another figure for the Earth as viewed in its relation to the axial Universe-tree. It is one of the numerous Chinese enchanted islands (see pp. 33 and 140). For the island of Fu-Sang takes its name in Chinese myth from the same-named tree; where *fu* means “self-supporting”—note the character for t'ien 夫 the self-supporting heavens in this word—and *sang* cannot of course be identified. There is no doubt that *sang* is used for a hibiscus—in Sinico-Japanese fusôka is the Chinese hibiscus—and also for a mulberry, but the mythic *sang* is obviously, from the fables about it, a compound of the Indian soma, the Iranian haoma, and the general fabulous gigantic universe-tree. The *Shan-Hai King*, ‘Mountain and River Classic,’ which is nearly as old as Confucius, says it is called simply the “Fu tree” 扶木 that is the self-supporting tree, and it grows on the top of a mountain in Mid-Ocean at the North of the country of the Black Teeth. It is 300 Chinese miles high, and on its lower branches are 9 suns, while a single sun is perched on its top; and these suns succeed each other.¹ This is obviously the sun making the circuit of the Universe-tree, as I have expounded it at p. 326; and from “Hwainan tsze,” the great Taoist who died B.C. 122, in his Cosmic Philosophy, we can explain these suns;² they are the various stages of the day, and altitudes of the sun, as he “ascends above (or brushes by) FuSang,” a further proof that it is a mythic term for this Earth. These stages are rising, coming forth in brightness, bright on the horizon, morning meal, meal in repose, centre of the angle, exact centre (South), and so forth. The ancient dictionary *Shwo-wen*, published A.D. 100, writes Fu as 搏, and says it is “a divine Tree from which the sun issues.” The mythological treatise on the *Ten Islands*—where ‘island,’ like the Iranian karshvare and the Indian dwipa, must be given a cosmic sense—written by the famous Tungfang So of the 2nd century B.C., describes the trees of FuSang as many thousands of fathoms high and more than 2000 half-cubits round. It is this book which pointed out that Fu meant ‘self-supporting.’ The spirits sienjin 仙人 (note the heavens-mountain character) that eat its fruit (mulberries) which it bears once in 9000 years, become bright bodies, can fly, and poise in the air—clearly the starry hosts of heaven, which in other mythologies are on the branches of the Universe-tree.

When the Fu became a mulberry-tree in fable, it took on shining golden silkworms of 7 feet long and 7 inches thick, whose eggs were like swallow’s eggs, and four films of whose silk would bear a weight of 30 pounds.³ The crystal wall in the palace of the King of FuSang, which is a mile square, is an obvious figure of the heavens. “Before daybreak, it is there as clear as day, and the wall is no longer visible.”

This Fu tree myth, as given in the *Shan-Hai King*, also discloses to us the origin of the 3-legged crow in the Chinese sun (see the plate on p. 392). The tree or its branches bear “a thousand,” that is any number, of

¹ Prof. G. Schlegel, *Fou-Sang Kouo*, Leiden 1892, 10 to 19.

² Mayers, *Manual*, p. 76.

³ Prof. Schlegel *ut sup.* 25, 15, 16.

crows,¹ and doubtless that is how one of those supernaturally knowing Eastern birds managed to hop into the sun as it passed. And indeed another myth, which exhibits some misapprehension of this one, says, as given by Hwainan tsze, that the mythic archer How I, a sort of Chinese Apollo, some 4250 years ago shot arrows at the 10 suns, and killed 9 of them with all their crows. This of course leaves wholly out of sight Hwainan tsze's own explanation of the number of suns, above given! Prof. Schlegel has ingeniously suggested a Euhemeristic gloss as to occasional mock-suns, but it is not required. We are in the regions of pure Cosmic Myth.

—Page 308. Zeus gave the Veil or peplos to Europa as a wedding-garment (see "Weaving the Veil" in Vol. II). At Gortyné in Crete their nuptials were celebrated annually (but they were really the imported Phœnician Ba'al and Ashtoreth) near a sacred planetree. On the silver coins of the town, Europa is seated among its branches, spreading the peplos overhead.² The Egyptian heavens-goddess is represented in a sycamore (?) dispensing the elixir of immortality and the fruits of this universe-tree to her worshippers³ (see pp. 304, 305). It is on the leaves of the Persea-tree (see p. 304) that Safekh, consort of Thoth (Tahuti) and goddess of sacred writings, inscribes the names of those who become immortal.⁴ Here the tree is clearly the Universe-tree of Life, and its leaves form the Book of Life. (See also p. 498.)

—Page 310 *Men and women from trees.* One of my endless omissions is a reference here to the separation of the sexes in numerous trees. For example the female *aucuba Japonica* lived a berryless grass-widowhood of some 80 years in Europe before the male plant followed it from its native land. All the weeping willows in Europe are female trees, obtained by cuttings from a single specimen. The male hop-plant is called "the buck hop" in East Kent.

—Page 312. The Latona myth (also mentioned at pp. 32, 209 and 211) is also told in the Koran (xix, 16 to 35) of the Blessed Virgin Mary, upon whom child-birth came in winter near the withered trunk of a *palm-tree*. A voice called to her, saying: "Now hath Allah provided a rivulet under thee; and do thou shake the body of the palmtree, and it shall let fall ripe dates upon thee." So the dry stump shot forth a head laden with green leaves and fruit. In the Gospel known as the pseudo Matthew (ch. xx), of the 5th century, the palm bows down to Mary's feet that she may gather the dates; whereupon the Saracens and pagans cut it down, but it grows up again in the night, and thenceforth they do it great honour.⁵ The legend also resembles the Buddhist myth of Mâyâ and the pâlasa⁶ tree. In Nâsir-i-Khusrau's Journey in A.D. 1047 he saw in the mosque where "Jesus (may peace be upon him)" was born, a mark on one of the columns as though a hand had gripped the shaft with two fingers; and they

¹ Prof. Schlegel *ut sup.* 25, 15, 16.

² F. Lenormant, *Orig. de l'hist.* i, 568, 570.

³ Wilkinson's *Anct. Egyptians*, 2nd series, plate 36A. Pierret, *Dict.* 59, 376.

⁴ Baedeker's *Lower Egypt*, 132. Wilkinson, plate 54A.

⁵ See also Epist. Barnabas, ch. xii (2nd century).

⁶ *Rutea frondosa*. Gave its name to Clive's Plassey.

said that Mary, "when taken in the pangs of labour, did thus with one hand seize upon the stone."¹ This only adds one more to the many proofs I advance that the Pillar and the Tree-trunk are permutable symbols. (See also p. 330.)

—Page 316. An able student of Buddhism, Bishop Bigandet, stated² that every one of the 28 last Buddhas always attained "supreme intelligence" under trees, and he added that he "never had been able to discover any well-grounded reason to account for this remarkable circumstance, so carefully noted down." I know of no theory that will suit this very strong case except the cosmic one of the Universe-tree which is urged in this *Inquiry*.

—Page 321. *Rowan-tree*. The druidical fires were made of the Rowan, and the druidical ordeal compelled the accused to rub the tongue to a bronze adze heated in a fire of blackthorn or rowan-wood. O'Curry further stated (1857)³ that he had known some housewives in Munster who would not have a churn in their dairies without at least one hoop of that tree round it, or a gad or ring twisted from a twig of the holy tree round the staff while churning.

—Page 322. *Tree and Well*. Mr. Aston reminds me here of the multitudinous (yu tsu) Katsura tree above the well at the side of the august gate (Mikado) of the Japanese god of the Great Ocean (Ô-Wata).⁴ This must be the Universe-tree, and it is also mentioned as at the gate of the son of heaven, Ame-Waka-hike (heavens-young-bright-male). Katsura is a mythic word; anciently it was "a creeping plant"⁵ which perhaps gives us another Beanstalk; it is also the cassia or cinnamon, and a kind of maple; katsura no hana, that is 'the katsura-flower,' means moonlight; which gives us a close parallel to the Chinese Sun on the Universe-tree, p. 326. Ô-Wata is of course the Universe-Ocean. Mr. Aston also connotes the Scottish legend at p. 91 of Mr. A. Lang's *Custom and Myth*. Other cases of tree-and-well have been mentioned at pp. 271, 274, 308, 318, 356.

I have unaccountably omitted the Norse Mimir fountain which issues from a root of the Ash YggDrasill, to which, if OidiPous be a tree-god (see p. 549 of this Appendix) must be added the fountain Œdipodia at p. 153.

—Page 323. O'Curry⁶ considered the *Yew* (and not the oak or mistletoe) to have been the druidical sacred tree in Erin. The druid's four-sided wand was of yew.

Mr. Aston says the correct trees for planting on Chinese tumuli are pines.

—Page 325. *Sun on Tree*. See the addition made above in this Appendix to pp. 304, 322.

—Page 332. *Roland-Säulen*. See the addition made below in this Appendix to p. 390.

¹ Pal. Pilgrims' Text Soc. 1888, p. 34. Compare the George legend at p. 197 *supra*.

² *Life of Gaudama*, Rangoon 1866, p. 37.

³ *Manners and Customs*, ii, 213, 214, 216.

⁴ Mr. Chamberlain's *Kojiki*, pp. 121, 26, 95. Yutsu may mean '500,' as in the case of the "500-fold true tsuki-tree" at p. 304 of this *Inquiry*.

⁵ Chamberlain's *Auct. Jap. Vocab*.

⁶ *Manners and Customs*, ii, 226, 210, 194, 193 four wands.

—Page 338. “*tall bamboo.*” The following passage from the *RigVeda*¹ is very much in point: “The Brāhmānas raise thee (Śatakratu, ‘of a hundred rites,’ *i.e.* Indra) aloft like a bamboo-pole.” This was explained by the Scholiast Śāyana as Indra being raised on high like an Indian acrobat balancing on the tip of a pole held by his companions; but it sounds more like an address to the god of the Universe-axis. Besides, the acrobat’s ‘business’ must have been once a sacred mystery-play incident. (See also pp. 302, 329.)

—Page 341. *Daphnē.* A common pattern for old-fashioned halldoor-knockers (I am looking at one as I write) was a wreath formed by two berried Daphnē laurel branches grasped by a right hand.

—Page 343. *Daphnē.* See the addition made above in this Appendix to p. 48. Her sister MetŌpē, apparently a she-Cyclops, and the name of her father LaDōn seem further to connect her with the central N celestial spot.

—Page 350. *Gods of the Druids.* As to some recorded god-Druids, see the addition made above in this Appendix to p. 270.

In the legends of the blind Mogh Ruith, “the chief druid of the world” (whom I have mentioned at p. 273), as dealt with by O’Curry,² there are also three chief druids of the King of Erin: Cecht, Ciōtha and CiōthRuadh, whose name resembles Mogh Ruith’s. There is a druidical contest by fire. Mogh Ruith builds up his firewood of the Rowan-tree “in the shape of a small triangular kitchen with 7 doors, whereas the Northern, prepared by CiōthRuadh, was but rudely heaped up and had but 3 doors.” The flames chase each other over the brow of the Mountain W and N down to Druim Asail; an alias of Tory Hill, in which we seem to see the Tower-mountain of the heavens also called the hill of the Norse gods, the Ases, which would be good mythology. Mogh Ruith uses as druidic properties a dark-grey hornless bull-hide and a white-speckled bird head-piece, with fluttering wings—clearly celestial, both. His fire puts out that of the other druids, and he then transforms the triad into stones. These druids are clearly god-druids, and we have a war-in-heaven, together with stone-deities. In one ancient poem, the druid CeannMhor (great chief?), who is called a pupil and companion of Mogh Ruith,³ which is a considerable confirmation of the god-druid theory, and suggests that CeannMhor was but a priest-druid. Mac Roth, the herald of queen Medbh (clearly a middle, central divine name) is made in the poems to describe the warriors of the hill of Midhe⁴ (Meath, middle, see p. 370) that is, of the heavens. That the Druids were of the North, northerly, seems supported by the challenge addressed to their priests by Connla, “to prove their great powers by causing the sun and moon to appear in the N,” which they could not do, “and the druids were confounded,” although they had asserted “they were the creators of the heavens and the Earth;”⁵ a claim I have already expounded at p. 350.

The King of Erin’s ministers (as we should now put it) were a chief, a judge, a druid, a doctor, a poet, a historian and a musician. The druid’s

¹ Wilson’s version, i, 24.

² *Manners and Customs*, ii, 213 to 215, 280.

³ *Ibid.* i, 280.

⁴ *Ibid.* iii, 91 *sqq.* 415. Medbh’s cloak with the golden brooch is clearly a symbol of the heavens-veil. “This is that very Mab.”

⁵ *Ibid.* ii, 21, 23.

department was "sacrifice, and prophecy of good or evil to the country," which clearly made him a sacerdotal prime-minister. This rule is said to have held down to the death of Brian Boroimhe in A.D. 1014, but from Christian times onwards a bishop took the druid's place,¹ just as there were Cardinal prime-ministers down to the close of the old French monarchy.

—Page 351. *Gesa*. It is found unmistakeably in a Buddhist Sutra. Gotama the Buddha proposed a question to Ambattha, a young Brahman, which forces a check mate. "Here, Ambattha, is a reasonable question which comes to you. Against your will you must answer it. If you do not answer, or go from one thing to another, or are silent, or go away, then and there your head will split in seven." Ambattha was silent. Gotama repeated the question. Ambattha was still silent. Then Gotama said: "Answer, now, Ambattha; this is no time for you to be silent. Whoever fails to answer when asked a reasonable question by the Tathagata for the third time, his head will split in seven." At the same time a demon with a blazing iron sledge-hammer stood in the air over Ambattha, ready to carry out the threat. Ambattha saw him, and his hair stood on end, and he ran for protection to Gotama, and begged him to ask his question again. And when the question was repeated, Ambattha acknowledged that it was exactly as the Buddha had stated it.² This form of "gesa," as I shall call it, is frequent in the Buddhic dialogues.

—Page 363. *Column of Smoke*. If, to this holiness of the hearth and chimney-hole of the archaic round hut (see also pp. 279, 280), we conjoin the column of smoke, which (p. 296) is a way of getting to the skies, we at once divine the symbolic meaning of the devinaille of

Chip, Chip, Cherry ;
All the men in Derry
Couldn't climb as high as
Chip, Chip, Cherry ;

the answer to which is: "the smoke going up the chimney." We also get at the same time the sacred origin of witches going up the chimney on broomsticks, see p. 61* and the addition made above in this Appendix to p. 59. The witch's flight was an ascension into the heavens to join the Sabaeon Sabbat-dance of the heavenly host of the stars (see "Dancing" in Vol. II), and it clearly must have a parallel in the going up and down on Jacob's ladder. (See the postponed Section on that subject.) "The Devil on Two Sticks" thus earns an honorable mention here.

Navel Hearthfire. Here we find the true explanation of the *hob* of a grate, which the etymologists all agree is = *hub*. It is the hub which is the nave(l); and that is the archaic forgotten reason why the title of Hub of the Universe clings to Boston (Mass.).

—Page 367. *Sanctuary*. The churches at Hexham and Beverley, Northumberland, had the privilege of Sanctuary until it was abolished under Henry VIII in 1534. There was a Tridstol—exactly of course the tripod that we have at p. 368—also called the Stool of Peace, and whatever criminal could sit in it

¹ *Manners and Customs*, ii, 21, 23.

² Dr. Copleston's *Bddhm. in Ceylon*, 1892, 237.

was sure of remission. If his pursuer presumed to take him out of the stool the sacrilege was not redeemable by any penalty, it was *botless*, beyond the range of money-fines, and the offender was left to the utmost severity of the Church, suffering excommunication, that ancient and most terrible form of boycotting.¹ The sanctuary even extended around the church a mile four ways, the limits being marked by crosses, and heavy penalties were levied on those who dared to violate the sacredness of these four square miles.² The Romans were 370 years in Northumberland, and perhaps this sanctuary and stool first belonged to a Roman pagan temple. This safety, this absence of disquiet, this remission and deliverance at the Universe-Navel, must clearly be set down as one more point to me in regard to what was said at pp. 6 and 7 about the 'quies in caelo' and Nirvana at the celestial Pole. (See also the addition made above in this Appendix to p. 171.)

—Page 370. *Meath*. "The provinces of Ulster Leinster Munster and Connaught met in a single point at a great stone which stood upon the hill of Uisnech in Westmeath." We have the concurrent triune notion in Irish myth long before the St. Patrick stories: "Now when Fergus heard these insulting words, he put his two hands to the calad bolg (hard-bulging) sword, and in sweeping round the edge came in contact with 3 small hillocks which were immediately at his back, and such was the force of the action that he cut the three tops off them, and hurled them to a distance into the adjoining swamp [the Universe Marsh] where they remain to this day, as well as the 3 decapitated trunks, which have ever since been called na tri maela Midé, or the 3 bald hills of Meath."³ It is also quite clear that we have a central god in the accomplished magician Mider, the great Tuatha Dé Danann chief of the hill of Bri Leith in Longford, who surprised the beautiful Edain and her fifty attendant Maidens. See the additions made above in this Appendix to pp. 270 and 350.

Meath, Midhe, is (very appositely for me) connected with the navel-hearth-fire (see p. 362) by a passage in the Book of Ballymote cited by Mr. S. H. O'Grady in his quite recent *Silva Gadelica*:⁴ Midhe it was that first in Erin lighted a magic fire against the clan Neimidh, and it remained alight for 7 years, from which fire originally was kindled every fire in Erin. . . . Then all Erin's druids were convened into one house and, by Midhe's motion, had their tongues extracted from their heads; they were buried in Uisnech's ground, and over them Midhe, Erin's Chief-Druid (prímdrúí) and chief anti-quarian (prímsenchaid), took his seat. (Have we here a clue to the meaning of Neimed as = NeiMidhe?)

—Page 372. St. Augustine⁵ said Tellumo was not an alias of Tellus.

—Page 375. Here has unaccountably dropped out the pregnant fact, as to the omphalos of Delphoi, that *δελφύς* = uterus, whence *ἀ-δελφοί* means uterine brothers. Thus Delphoi takes on the sense of 'navels.' (See Livy xxxviii, 48; xli, 23; Ovid, *Metam.* x, 168; xv, 630. *Statius Theb.* i, 118.)

¹ Rich. of Hexham, in Staveland's *Hist. Ch.* 173. Pennant's *Tour in Scotland*, pt. ii.

² Steven's *Cont. of Dugdale*, ii, 135. Hutchinson's *Northumberland* 1778, i, 93.

³ O'Curry, *Manners*, ii, 13, 321.

⁴ 1892, pp. 475, 520. See also O'Curry, ii, 191. (It is in the Dinnseanchas.)

⁵ *Civ. Dei*, vii, 23.

In the beginning Bhagavat (= Maghavat = the Almighty) took the form of Purusha, composed of 16 parts (see p. 182). While he lay on the Ocean, plunged in the sleep of meditation, from his navel as from a pond issued a golden lotus, which had the immense splendour of a thousand suns, and from which was born Brahmâ. "The composition of the worlds presents the form of this lotus." In the eighth of his nine births Bhagavat was the son of Nâbhi (clearly the Navel-god) and MëruDëvî, goddess of central mount Meru, or of SuDëvî,¹ who is the same, for SuMeru, excellent-pure, is the Universe Mountain's name. SuDëvî means precisely Ñoṇa Dea. Vîshnu is also called "the Navel of the Universe."²

"Drawing the vital breath from the navel into his heart, let the Solitary cause it to rise thence by the way of the air called Udâna into his breast. Then, mastering his attention, and uniting the breath of life to his intelligence, he brings it little by little to the root of his palate," and so on. This, in the *Bhâgavata-purâna*,³ gives us Swedenborg's "ordered breathing,"⁴ and the similar stuff which T. L. Harris imposed upon the late Mr. Lawrence Oliphant among others. It is found in Ceylonese Buddhism in the collection of sutras called the *Majjhima Nikâya* (x), where a comparison used is, curiously enough, the alternate pulls of a lathe-rope (see the Mandara-rope p. 34).⁵

—Pages 377, 378. *Omentum*. See the addition made above in this Appendix to p. 159.

—Page 390. *Japanese sign-posts*. Mr. Aston remarks on this that the Korean 'milestone' is a square wooden post, the top of which is rudely carved into the semblance of a (to us Westerns) hideous god.

—Page 392. *P'an-Ku's pillar*. See the addition made above in this Appendix to p. 193.

—Page 393. *Crow in Sun*. See the addition made above in this Appendix to p. 304.

—Page 400. *Sesame*. The Rev. S. Beal mentions, from Wong Pûh's Life of Buddha, a Chinese Buddhist master of Sâstras called Bhâvavivêka, who recited the magic formula called Kin-Kong, or the Diamond dhâraṇi, before an Asura's cave, and then "enchanting a white mustard-seed, chiu pih kae tsen 呪白芥子," knocked on the face of the rock which masked the cave, whereupon the rock opened. Mr. Beal suggested that as *siddhattho* is the Pâli word for white mustard, that seed was employed in charms because of the similarity to the Sanskrit Siddhârtha (= 'the accomplisher of the end') the prince-name of Buddha; and then he goes on to say: "It is possible that we have here the explanation of 'Open Sesame' in the tale of Ali Baba."⁶ A parallel, yes; explanation, no. That a seed was meant in *Ali Baba* is clear from Galland's version. Sesame is not taken farther by our etymologists than the Greek

¹ *Bhâg.-pur.* (Burnouf) i, 9, 198, 37, 130, 137, 138, 10; ii, xi, 49, 256.

² *Ibid.* i, 109.

³ Burnouf's, i, 108.

⁴ J. J. G. Wilkinson's *Emanuel Swedenborg*, 2nd ed. 1886, 77 to 83.

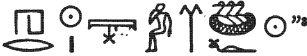
⁵ Dr. Copleston's *Buddhism* 1892, p. 221.

⁶ *Journal Roy. As. Soc.* (1884) xvi, 270.


σήσαμον,¹ which is a word foreign to Greek. The modern Greek is sesami, and the Turkish is sesawm.

—Page 405. *Keystone*. Though we have to say in English ‘the keystone of the vault,’ the very word (and the exposition of it for which I am contending) still actually survives in French as ‘la clef de la voûte.’ Here I also should have re-named DioKlēs (see p. 178), one of DĒMētēr’s Four, who, according to a Homer’s hymn cited by Pausanias (ii, 35, 1), was an admirable driver of horses (i.e. of the horses that drag-round the sphere). The kissing-contest at the DioKleia spring feast in his honour at Megara arouses surmise. I have seen a derivation of this κληs from ‘κλέος gloire’² (? report) which seems to want inversion. (See also AntiKleia p. 178, DoriKlēs etc. p. 92, Kleiō and Kleitōr p. 142.)

—Page 424. It is not uninteresting to note here that the chief festival of the ecclesiastical year at Denderah was that of the first day of the month of Tahuti (Thoth), their New-Year. A preliminary celebration before the feast was gone-through in the suite of three chief festal chambers in the temple of Hathor at Denderah, by the priests thereof. This was on the fourth intercalated day, on the night of which the closing festival of the Old Year began. The occasion was called “the day of the Night of the Child in his cradle



—Page 428. Hwang T’ien is the venerable supreme Heaven, the upper part of the heavens, as the saint is the supreme fraction of humanity,⁴ wrote the Chinese philosopher Shaotsze.⁴ It seems to me impossible to avoid the straight conclusion that this description can be true only of the celestial Pole. That which from Heaven knows how to complete all things, continued Shaotsze, is called Hwang T’ien.

—Page 444. The main axis of the temple of Horus at Edfu lies N and S, as is repeatedly mentioned in the inscriptions referring to this: “from Orion (the S star) to the Great Bear .”⁵ (Read xepesh, as on p. 85.)

—Page 446. “Astronomical representations, whether simply golden stars scattered promiscuously on a blue ground, or actual copies of the constellations, as seen at some particular time, have been adopted as a suitable ceiling-decoration in nearly every Egyptian temple and tomb.” The exact words of Baedeker’s Handbook⁶ are here purposely quoted. I had already referred to this on p. 230 also.

—Page 448. The Reader can handily examine for himself in the plates to Baedeker’s *Upper Egypt*, just published, the lie of the contiguous temples of Rameses III (comparatively modern) and the much older one of the 18th dynasty

¹ Littré. Mr. E. R. Wharton’s *Etyma Græca* 1890.

² *Semo Sancus Fidius*, par E. Jannetaz 1885, p. 19.

³ Baedeker’s *Upper Egypt* 1892, p. 94.


⁴ Mgr. de Harlez, *SingLi*, p. 89.

⁵ Baedeker’s *Upper Egypt* 1892, 248.

⁶ *Upper Egypt* 1892, p. 83.

at Medinet Habu.¹ The aspects have nothing in common; the newer building having been laid out with total disregard to the other, and neither of them lying to any exact point. The same may be said of the successive portions of the temple of Luxor,¹ and indeed of numerous other temple plans in the volume.

—Page 450. *Northern Burial*. One of Brown's Vulgar Errors (ii, ch. 3) clearly belongs here, and conclusively connects burial with reference to the N with the magnet and its free flotation on water (pp. 103 to 106 *supra*). I see no verisimilitude, he said, in what some have imagined, that the human corpse is magnetic, and that if it be laid down at its length in a boat, the boat will turn until the head of the dead body looks to the N. He here, by the context, may have meant that the crown of the head is to the S, so that the gaze may be to the N; the body lying face uppermost. (See also p. 510.)

—Page 461. M. Pierret² gives a text: "Nuter nub tau  God the fashioner (or modeller) of the Two Regions," which is aidful to me here.

—Page 471. *Cyclopes*. See the addition made above in this Appendix to p. 48. Metôpé seems to be a hitherto disregarded she-Cyclops.

—Page 486. (See also 509.) Pausanias (bk. vii) describes an Achaian statue of Athéné Pglia having the *πόλος* on the head and a distaff³ in each hand. He also (ii, 10) describes at Sicyon an ivory and gold seated image of Aphrodité bearing the *πόλος* on her head, and at Smyrna (iv, 31) he says Boupalos was the first known of to make a statue of Τύχη (Fortune) having a *πόλος* on her head, and in one hand the horn of Amaltheia. In Vol. II I make the Wheel of Fortune that of the Universe.

—Page 491. Such words as *Ἄϊς*, *αἴσα* fate, *αἴσιμος* just right, *αἴσιος* lucky, *αἴσιος* obscure, *Αἴσιων* (father of *Ἰάσιων*) the Old Man who was made young by Μῆδεΐα, must all hang together. To these we must add (see p. 420) *Αἰσγμνήτης* = 'just governor, umpire, ruler, prince; a name which now seems to me to be clearly compounded of *αἴσα* or *αἴς* + *ὑμνήτης* 'one that celebrates (in song)'; from *ὑμνέω*, whence our 'hymn.' The ideas of fate and prophesy are embraced, and I think we here get the true clue to the meaning of *Ais*, or *Aidês* or *Haidês* and Hades. It means the lot after death (and also the allotter). *AisYmnêtês*, of which I make a proper name, thus seems to me to be 'Ais the Prophet,' that is *Ais* merely. (It should be stated that Mr. E. R. Wharton brings *aisymnêtês* from the same *αἴσα* + *μνήμη* memory.)⁴ All the divine Greek names in *Ai-* badly want a comparative treatment.

—Page 497. A parallel to *ProNqmos* is the Phrygian (Asia-Minor) Satyr or Pan-god Marsyas, whose name must clearly be put to that of Mars, and to whom Pausanias (x, 30, 9) attributed the invention of the sacred pipe, fife, or

¹ *Upper Egypt* 1892, pp. 172, 110 and *passim*.

² *Études Égypt.* i, 3.

³ Mr. E. R. Wharton gives "*colms* distaff: not 'revolving,' from *colō celer*, as the distaff was held stationary." This view would make a Cosmos-spinning goddess of the distaff-holder, which is all my desire.

⁴ *Etyma Graeca* 1890 (1882).

flute music of the Phrygian Mother-of-the-gods Kybelê. It was on challenging Apollo to a musical contest that Marsyas, being beaten, was flayed alive. The Phrygians called themselves the most ancient of races,¹ and claimed to have, from time immemorial invented the pipe, which was indispensable in the worship of Kybelê. This worship was of course introduced to Rome with the stone of Pessinous in 204 B.C. (see pp. 94, 116, 273 *supra*); and we get a most interesting clue to the origin of the *pie* dress of the Piper of Hameln in a law or resolution of the senate referred to (circa 8 B.C.) by Dionysius of Halicarnassus,² which forbade Roman citizens to follow the piping of the *tibia*, *αὐλός*, or appear in a particoloured (*ποικίλος*) robe at these foreign Asiatic feasts of the Great-Mother.³ And furthermore, we are then enabled to set-back the reason for the stained garments to the fact that in the religious orgies and dances of this worship, the frenzied devotees were anciently accustomed to strike and hack themselves and each other with their swords. The spots on the clothes must therefore have been intended to simulate the meritorious blood-stains from these sacramental wounds. They were a pious fraud.

Pipes of various shapes were also essential in the worship of Dionysos; and Clement of Alexandria mentioned⁴ a myth that Athênê played the pipe, which was evidently from the context not the horizontal 'German flute.' In Bekker's account⁵ of the Hameln legend (which belongs also to Brandenburg, Lorch and Ispahan) taken from Wlerus, Erichius, and Schoock, the Piper is a hunter of "extraordinary and terrifying size," wearing a hat of 'purple' (and all 'purple' was *red*, to simulate sacrificial blood) of strange shape. He took all the children between 4 and 12⁶ (see those cardinal and zodiacal numbers *supra*) into the Koppenberg or Calvary outside the town. We shall see plenty about the baldness of the heavens-mountain in Vol. II.

—Page 504. I much regret I did not bethink me in time of an aptest motto for the heading "Sirius," in Mr. George Meredith's fine sonnet to the Star:

Long watches through, at one with godly night,
I mark thee planting joy in constant fire.⁷

—Page 505. The *Chain* of Zeus and of the Great Maine (see pp. 38, 39) must be parallel myths. At p. 153, Hêra suspended by a chain seems an Earth-goddess. See too the *rope* at p. 296, and the *string* at p. 329. The 'fils de la Vierge' cobwebs, p. 296, will float into our ken once more in the Section on "The Veil."

—Page 519. Subsequently to the printing of p. 519 I receive (18 Nov. 1892) the *Transactions* Asiatic Society of Japan for June, which contain an able paper by Mr. T. Haga on Tai-Ki, yin and yang; or as the Japanese call them

¹ Herodotus ii, 2.

² *Ant. Rom.* ii, 19.

³ Here is the Latin version of Dion's passage: Nullus enim est Romanus indigena qui Matri Magnæ stipem cogat, aut qui ad tibiærum modulationem per urbem incedat versicolore stola indutus, aut Phrygiis ceremoniis deam colat, idque ex lege vel senatus, consulto.

⁴ Welcker *Alte Denkm.* iii, 128.

⁵ Παιδαγωγός ii, ch. 2.

⁶ *Le Monde enchanté*, 1694, iv, 364.

⁷ Query meaning 8 hours out of the 24?

⁸ *Poems and Lyrics of the Joy of Earth*, 1883, p. 158.

Taikiyoku, in and yô. He reprints the diagram or tableau of Tai-Ki to which I have referred above in the text.¹

—Page 531 (also 400 and 515). *Star*, miraculous conception. There is a similar legend of the Irish Saint Kieran, "Before she conceived Kieran in her womb, his mother had a dream: as it were a Star that fell in her mouth; which dream she related to the Druids." (S. H. O'Grady's *Silva Gadetica*. 1892, p. 1.)

β. Skeleton of the Argument.

[A complete Index to this vol. alone being of course an impracticable thing, the following précis is offered for temporary use. It is unavoidably a mere dry skeleton, the bare bones of which are all there, goodhap, though unarticulated.

The Reader is understood to have (first) read the 'Disputatio Circularis,' and to have then well conned the table of Contents; otherwise the following abstract—which, according to the use and wont of this *Inquiry*, plunges at once in medias res, and gets to business rightaway—may be considerably thrown away upon him.]

—(*Spear*) *axis-myths* pp. 5, 6, 7.—The vol. starts (6, 31) with the churning of this Earth out of chaos by means of its Axis, the mythic *spear* 31, 304. —the Earth so churned is the 'island' in space. Parallels follow. All enchanted islands *dvīpās varśvas* are types of the Earth 33, 137, 140, 210, 267, 289, 309, 360, 455, 545, 559. —Crete a special type 138, 267. —Corcyra, Scheria, Corfu 33, 83, 150, 382. —FuSang 559. —The spear-handle is the axis-symbol, and its N tip is the fleur-de-lis and the trident, both emblematic of a polar divine triad 62, 70. —Churning again 34, 289. —Bharata or Bhārata (= churned? 34) 355, 360, 504. —Peruvian spear-myth 35. —Spear 217, 228. —Spear of KēkrOpā (tail-eye) 349. —Spear = sword 36, 273, 374, 429. —Spear = *pillar* 37, 189, 192, 306, 514; = *lāt* 204; = *tree-trunk* 304, 306, 330, 561. —Spear and laurel 135; and *oliye* 356.

Pal a mythic term for the axis-spear in endless divine names 43, 198, 451, 545, 546, —*PalLas* = this pal + *lās* stone 48, 119, 181, 212, 456, 553. —*palladium* also 47, 212, 475, 546, 552. —*Peredur Paladyr Hir* 198, 217, 303, 403, 478. —pal = pole 208. —*sīla* = spear (especially of *Siva*) or pal 75. —*sceptres* 58.

Spear-axis-gods: *Picos* (pike) 40, = *Pikos* = *Zeus* 285, 545. —*Apollo* spear-god 454. —*MerCurius* from *mer* central and *curis* spear; he is a central spear-god 55, 144, 269, 546; an axis-god 53, 55, 148, 269, 275, 286. —*Hermês* an axis-god? 53, 292, 395. —winged caduceus the axis 54. —*Quirinal* from *curis* 345. —*Tullus Hostilius* = *Tellus Hastilius*, an Earth-on-spear-axis god 371, 373. —*δῶρυ* of *Kronos* 7, 61, 80, 330, 344, 352. —*DorūLas* = *δῶρυ* (*i.e.* pal) + *lās* 93, 553. —*Dōros* spear-axis god 136, 415, 454. —divine names in *dor-* 91. —*dart* 7. —*Dardanos* 47, 420, 475; genealogy 417. —*pilum*, javelin 253, 553.

Axis-gods: *OidiPous*, *Magnês*, *IphiKratos*, *TaLôs* 153, 341, 357, 545; others 347. —*HēraKlēs* as an *AtLas* 178, 405 (see *AtLas* under *Stones*). —*Shu* the Egyptian *AtLas* 158, 164, 208, 494, 506, 549. —also *Ptah* 214. —'one leg' of axis-gods 215, 230, 478, 552. —'one foot' of heavens 216, 224; of Polar god 501, 545.

¹ *Trans. As. Soc. Jap.* xx, 178 sqq.

— *Axis* as **tree-trunk**. — tree-trunk = spear (*axis*) 304, 306. Axe-tree 6, 7, 52, 289, 301, 309, 313, 324, 353, 357. — tree and navel 368, 369. — tree-trunk = pillar-stone 271, 274, 275, 290, 292, 306, 347, 354, 361. — tree = pillar 194, 197, 210, 290, 292, 306, 330 sqq, 343, 347, 389, 397. — tree = heavens-palace pillar 306. — Jambu, Harvisptokhm, Pārijāta, Kalpavṛksha, Soma, Haoma, Mōlu, all are sacred names for the *Universe-tree* whose stem is the axis 289, 290, 299, 336, 338, 355, 378. — tree-of-the-Law (axle of wheel-of-the Law) 301. — the Ash YggDrasill (= 'powerful-whirler') 291. — willow, turning-universe, and great Bear 298, 308, 455. — mistletoe = sun on universe-tree 320, 325, 559, 561. — winged-Oak of Zeus, rotating universe-tree 291, 298, 301, 308, 309, 353, 498. — oak of Dōdōna and the Argo 307, 343. — oak of Romulus 307. — Merlin's oak 307. — oak 297, 298, 310, 312, 315, 318, 332, 343, 350, 352, 353, 361. — gospel-oak 308. — 'Ierne's oak' = HermenSul? 293. — Hirmin, Ermen, Hermen = Hermēs? 292. — IrmenSaule, IrminSul, universe-pillar 291, 292, 332, 334. — RowlandSäulen 293, 332, 389 (Rowland 398) 561. — Hubertus-stock 333. — ashvattha (horsed) tree 308, 321, 477. — the Ash YggDrasill tree-of-life and judgement-seat 291, 308, 314, 334, 342, 477, 490, 491, 561. — ash 291, 308, 310, 311, 313, 342, 353, 477. — ashērāh and Asshur 54, 195, 300, 339; and Osiris (= Ausares) 59, 306. — ašet 314, 315. — oxua = ash? 353. — Japanese tsuki (= saka) tree 304, 336; also katsura 561. — Chinese FuSang 548; which is also Japanese 559. — Haoma and YggDrasill white-bright 291; birch ditto 294, 302, 308, 353; pine ditto 297; poplar ditto 305, 306.

Tree-of-Life (continued) 293, 304, 305, 320, 337, 560. — *twelve* crops of fruit of tree-of-life 176, 305, 560. — *twelve* apostles as branches 336. — Taoist willow-of-immortality 293; also k'iung 304, 305, and tong 304, and shēn-t'ao 305, and ji 532, and Fu 559. — willow 298, 306, 327. — Chinese shi 294. — quicken and quickbeam (= rowan) mean tree-of-life 312, 313, 320, 321, 339, 350, 478, 561, 562; guardian of, 477 (whitethorn also called quick). — l'arbre sec 560.

— Men born from trees 310, 311, 355, 560; from oaks 311; man from ash 310, 311, 342, from alder 312; woman from elm 310, from rowan 312. — children grow on trees 311, 312; girls grow on trees 311; milktree 298, 311, 312, 327. — 'Lord Lovell' myth 310, 323, 325. — men tree-climbers and tree-dwellers 311, 316, 320. — man a denizen of the Universe-tree 311. — metempsychosis into trees 311, 316. — hanging and swinging on trees 309, 326. — dead bodies bound to trees (no burial) 301, 311, 316, 327. — poles on graves 282, 301, 558.

Tree-of-Knowledge: bodhi-tree (= bo = pipāl = ficus religiosa) tree of knowledge 305, 316 (budh to penetrate), 317, 322, 323, 325, 458, 561. — tree of Truth 332, 354 (493). — arbre de Liberté, 300, 301, 340.

Other typical trees. — differences of climate and vegetation make differing universe-trees 294, 338. — acacia 306, 317. — alder 312. — almond 52. — apple 268, 291, 298, 305, 317, 323, 324, 383, 546. — ash (already above). — aspen 305, 477. — bamboo (and see 'reed') 338, 562. — basil (tulast) 317, 319. — bay 341, 344. — beech 315, 353. — birch 294, 302, 308, 353. — cedar 310, 343. — cypress 318. — elder or ellan 319. — elm 298, 310. — fig 293, 313, 314, 316, 325, 385. — fir 353, 397. — hazel 53, 365. — laurel 312, 337, 341, sqq. — Daphnē-laurel 341, 343 (355) 368, 562. — laurus 43, 346. — lily 317. — lime 315, 331. — lote or lotus-tree 322, 355, 565. — mulberry 313. — myrtle 314, 324. — oak (already above). — olive 60, 211, 309, 312, 313, 315, 343, 348, 349, 356. — pālāsa 560. — palm 265, 294, 306, 309, 312, 313, 315, 318, 339, 343, 560. — peach 305. — persea 304, 560. — pine 293, 297, 299, 312, 316, 352, 353, 356, 561. — plane (sycomore?) 52, 560. — pomegranates 241, 297. — poplar 298, 305, 306. — quicken and quickbeam (under 'tree-of-life'). — reed 131, 183, 224 (296 rattan) 303. — rowan (under 'tree-of-life'). — storax 52. — sycomore? 52, 560. — tulast (basil, ocimum sanctum) 317, 319. — vine (under 'tree-worship'). — whitethorn 312, 323, 432. — wicken (= rowan) 321. — willow (already above). — yew 323, 555, 561.

Tree-worship 8, 271, 300, 302, 312, 314 sqq, 322, 340, 355. — put-down by Moslems

and Christians 318. — tree anointed 300, 306. — PanDrosos universe-tree god? 315, 344, 348, 349, 356, 416. — AgLauros an axis-tree deity 135, 210, 344, 384, 388, 416 = PanDrosos? 348, 357. — Odinn tree-god 327. — god Pir and Piru (Perun?) 321, 338, 194. — keremet of Finns a tree-temple 315, 316, 435. — Bhagavat the universe-tree 557. — Buddhas and trees 561. — Indra and bamboo 562. — universe-tree goddess 355. — goddess Maia 148, 149, 560. — Vanas-pati (soma) lord of the wood, king of trees 299, 312. — rex Nemorensis 114, 548. — gods tree-dwellers 315. — Artemis in willow 306. — Attis in pine 290, 298, 306, 337. — Osiris (= Ausares 59) in erica-tree trunk 236, 306 (= ashêrâh), 412; parallels 306, 309, 343. — Egyptian Bitiu's heart in acacia 306. — Adonis from myrrh-tree 306. — Myrrhâ changed to myrrh-tree 306. — fairy lives in whitethorn 312. — sanctuary at tree, tig-touch-wood 300, 307, 368. — princess Parizadê's singing-tree, and music of the spheres 304. — sibylline leaves, and parallels 304, 305. — speaking trees 311. — talking (prophesying) oak 309, 316. — swearing by divine oak 307, 319. — oath by holly 319, 334, (58). — Trinity and oak 308. — Christ as trunk 336. — the Rood 322, 323, 557. — QidiPous and roots 153, 545, 549, 557, 561. — 'Woodman, spare that tree' 298, 299, 422. — hanging and swinging on trees 309, 326. — Thallo (branch?) 357. — branch-Sunday 364. — devil in tree 397. — picus, woodpecker, tree-bird 545.

— 'Christmas'-tree is a universe-tree idol; so are all 'artificial' trees 334 sqq, 423; is Teutonic? 334. — wassail-bob 334. — 'bezant' or 'bezon' of Shaftesbury 334, 339, 407. — Parsl baresma 337. — 'the May' (= Majus 149) a similar idol 300, 302, 303, 335, 336. — goddess Maia, Mâyâ 148, 149, 560. — Jack-in-the-green 198, 341, 342. — Jack's beanstalk 191, 267, 294, 329, 398, 561. — sacredness of beans and beanfeasts 160, 233, 297, 323, 432, 455. — Vine of gold 294, 296, 353, 420.

— Poles and posts as universe-tree idols. — peeled posts, Roman gods 52. — octagonal sacrificial post 166, 171, 193, 227, 299 to 301. — rood = gallows 557. — barber's-pole = sacrificial post 300 to 302, 319, 390. — 'greasy pole' 191, 300. — May-pole (Maia, Majus) 149, 222, 300, 302, 339. — Egyptian 'Venetian'-masts 252. — Tibetan also 301. — flagstaffs 301. — trophy-post 205, 309, 401. — other posts 194, 292, 565. — poles on graves 282, 301, 561. — Alaskan totem-poles 558. — Indra and bamboo 562. — metal-covered idols 330 (272, 273).

Druids tree-worshippers; their gods were *Druids*, tree-gods, 350, 562. — creator-Drui a god, the man-Drui his priest 350, 556, 562. — Druas a god-druid 354. — druid = dryad 353. — oak as druidical god 350. — Gaels viewed Christ as a druid 261. — druidism becoming Christianity 261. — chief-druid Midhe 564. — Simon Drui = Simon Magus 273, 350. — Mogh Ruith and his daughter 273, 556, 562. — the giant Dryantore a powerful druid 351. — Druon Antigon the giant of Antwerp 352. — DruOpê = Daphnê 355. — DruPada = OidiPous 153, 355, 549. — Dhruva (see under 'Polar God'). — Odros, Odrusios, tree-gods? 357. — the GeranDruon 357. — tree and stone idols 271, 274, 275, 331, 334, 347, 350, 354, 361, 389, 397. — druitis, precious stone 354. — druidical geasa (spells) 350, 391, 563. — 'guess' = geis (pl. geasa) 350. — drus = tree = δρόν 352. — drudus (adj.) = true, faithful 354. — druid = truht? 352. — druid still at an Eistedhvod 272. — tree-and-well worship 61, 271, 274, 308, 318, 322, 478, 491, 534, 547, 549, 560, 561.

Rod and Rhabdomancy. — divining *Rod* or wand is a branch of *Universe-tree* 52, 58, 463, 546; also the axis or tree itself 7, 57, 546. — winged caduceus of MerCurius is winged axis which turns 54 (see also winged-oak and 'Tree' above). — caduceus has sphere on axis 54. — caduceus 53, 75, 395. — serpent on rod 60, 210. — Hermês an axis god? 53, 54, 292, 395. — wand of PalLas Athênê 52. — Attis, the Fauni, Pan, and rod 56. — Βάκχος, Bacchus, baktron, baktêria, baculum 75, 76. — Arcadia virga 395. — virga divina 53, 60, 319, 351. — rod of Moses 546. — ród, rood 557. — virgula divina 52. — witches on sticks 61, 563. — 'devil on two sticks' 563. — healing-rods 323. — hazel-wand 53, 365, 397. — Jacob's peeled rods 52. — Joseph's rod 305. — Aaron (=

mountain) his rod and serpent 52, 56, 60. — Moses his rod 52 (348, 356 PoseiDôn's trident). — shepherd's pedum 56. — lituus a Northern symbol 56, 57, 431, 438 (460). — rod and rood 323. — rods and pillars 52, 58 (and see Reed under 'Tree' above). Thallo (branch?) 357. — 'beating the bounds' 61, 250. — mace, sceptre, staff, standard 55. — sceptres 58. — Osiris and sceptre 58, 59. — trident emblem of triad 7, 20, 70, 284, 348. — bident of duad 74. — four yew wands 555.

— **Stones and Pillar-stones.** The *pillar-stone* is an axis-symbol 269, 270; and the celestial holiness of *stones* comes from two sources: the stones that fall from heaven (ærolites, the weapons of the gods) 95, 114, 122, 123, 212, 409; and the *natural magnet* which points to the holiest highest celestial spot, the N pole 7, 94, 95, 212, 409. — meteoric clashings 6. — stone-fights = war-in-heaven 114. — war-in-heaven 19, 114, 212, 287, 342, 353, 369, 371, 386, 453, 472, 487, 562. — Argoi lithoi and Apollo Agueius 120. — flints 112. — Attius Navius cuts flint 113 [would not the vulgar think the expert chipper made the clean 'cleavage' with a razor?] lithobolix, gephurismoï 115, 546, 548. — load-stone legends (and iron) 107, 129, 198, 212, 322, 479, 507, 509, 547, 548. — Medea nigra = loadstone 142; theory of, 108, 547. — touchstone 7, 150. — druitis, precious stone 354. — jade-stone and tree 304. — jade in sacrificial fire 524 (95). — stone and tree idols 271, 274, 275, 331, 334, 347, 350, 354, 361, 389, 397. — keystone (see 'the Arcana').

Béth-Éls 7, 111, 113, 115, 274, 332, 387, 419, 552. — *Él, Éldah*, and the North 116, 196, 425, 485, 487. — Welsh names in *El*- 198, 410, 412, 556. — 'animated stones' 7, 111, 118, 310, 346, 365. [I ought perhaps here say I have naught to meddle with a modern theory called 'animism.'] — men and gods turned to stone 117, 142, 239, 343, 347, 406, 419, 562. — men from stones 119, 385; and therefore *laós* people from *laás* stone-god 119, 553. — *AtLas* = 'farthest (pillar-)stone' 6, 7, 212, 405, 415, 464, 474, 509, 553. — 'lost *At-Lantis*' 545. — *PalLas* = pal(spear) + *laás* 48, 119, 181, 212. — *PalLas* killed by *Turmus* 49, 209. — *laás*, *laás*, *lât* 203, 204, 209, 272. — *Lares* 211, 355, 370, 470. — *PyLares* 553. — stone gods in *Laos*- 120, 356, 473, 546, 562. — *TaLôs-TaLaos* (= tall-stone) 134, 142, 212, 553; = *AtLas* 119, 134. — their genealogies 134, 136. — *MeneLaos* (= rock of ages), *Laertés*, and so on 119, 177, 386, 453, 473. — the *LaeStrigones* 473. — *LapiThai* stone-gods 353, 473. — *manalis lapis* 118, 273, 508. — *Kronos* and stone 111, 120. — *Pieros* = pierre, stone 142; *Pierian* = Petraian, stony 142. — *perron* and *Perun* = stone 194, 198, 287 (? = *Pir*, *Piru* 321, 338). — stone of *Sisyphos* 177.

Stone-worship 115, 126, 271, 274; centred in Polar deity 7. — keystone (see 'The Arcana'). — pivot-stone 192, 390, 453, 456. — stone-worship with oil 123. — black stone of *DêMêtêr-Cybelê* at *Pessinous* 121, 303, 568. — similar stone (of *ElaGabalus*) at *Emesa* 94, 116, 273. — cubic stones and temples 122. — seven black stones 122. — *Arab noşb* 195. — stones of dervishes 127. — oaths by stones 112. — tables of the law 113. — stone-altars 114, 229; altar and pillar 262. — rocking-stones 141. — handfasting through holed stones 274. — stone thrones 153, 192, 365, 368, 381, 387, 393, 504, 505, 522, 552 (and see 'the *Omphalos*'). — *pet-au-diable* 126. — stone beds 152, 557.

Pillar-stones 199, 200, 226. — *στῦλος* = standing-stone 119, 144, 197. — *MigDol*, *MagDala* = 'great-pillarstone' 147. — dolmen 254, 270, 275, 553. — *DaiDalos* 111, 134, 147, 310. — dalle, *Dalos*, dallán, pillarstones 133, 134, 147, 269, 270, 555. — *Heim-Dall* 249, 270, 381. — *dal*, a division = *dal*, a boundary-stone 270, 387 to 389, 557. — *gall* and *gallán* = pillarstone 269, 270, 555. — pierre levée 127, 205, 274. — pierre fite 274. — *pelvan* 274. — *eistedhvod* 272. — *menhirs* 123, 198, 200. — *Stonehenge* 272. — metal-covered pillarstone idols 272, 273, 401(330). — pillar-stone a doublet of *Arthur's* magic sword 273. — pillar-stones = Round-Towers 266, 269. — trophy-stones 205, 401. — dual pillar-stones 271.

Pillars. — the axis the heavens-pillar 7, 3f, 189, 232, 388. — pillar = spear = axis

37, 189, 192. — central post of Universe-palace 224, 227, 514, 555. — Ptaħ's taṭ is axis and four heavens 76, 213, 219, 389. — tee (htee) and umbrella = taṭ 220, 403, 554. — *Tatius*? 136, 219, 347, 369. — St. Hubert's legend 218, 333. — pillar on mountain 122. — pillar-myths and symbols 190 sqq, 485. — slippery pillar 191, 383, 393, 551. — obelisks 7, 195, 198, 201, 236, 237. — pyramid 199, 548. — the lât pillar 32, 122, 203, 204, 235. — lât = spear 204. — lât = Lot? 239, 307. — Minars 205. — stambha 204, 221, 235; of Jains 276 [Skt. 'jaina, relating to the Jinas'; 'Jina = overcomer, a Jain god, a Buddha, an epithet of Vishnu'; 'ji to conquer' (? our slang 'that won't gee')]. — Mycenæ lion column 208, 466. — king of the golden pillars 268. — dual pillars 189, 199, 219, 221, 235 sqq, 333, 537. — pillars of Hercules, Kronos, Briarios 236. — pillars of sons of Boreas 237. — of Usoüs 237, 244. — pillar wind-gods 242, 185, 342. — four cardinal pillars 157, 549. — pillar = tree-trunk 194, 197, 210, 290, 292, 306, 330, sqq, 343, 347, 389, 397, 561. — Saule, saule, Sally 332. — pillars and rods 52, 58. — pillar becomes tower 275.

— *Pillar-worship*. — the pillar a god 202. — polar god on pillar? 241. — Vishnu in pillar 203, 236; iron pillar dedicated to him 207. — *Latinus* + *Latona* dual pillar-deity 210, 545. — divine names in Lat- 209, 552. — Lât, AlLât 32, 122, 203. — lât = Lot? 239, 307. — obelisks adored 201, 237. — dual pillars of Melqarth worshipped 237. — *Edipus Coloneus* 153, 156. — pillars of Apollo 120. — *tiodute*, pillars of Ziu 332. — Hebrew *massêhbâh* 123, 195. — *mizpeh* 123. — *Samson-myths* 250. — *Simeon stylites* 197, 207, 330. — St. George and pillar 197, 203, 561. — Belgian perrons and god Perun 194, 293. — pillar and altar 362. — 'Dane John' at Canterbury = Don John's cross in Gloucestershire = Dan Ion's pillar 293. — pillar-axis wind-gods 160, 242, 244. — 'hand-fasting' through pillar 274. — pile de Saint-Mârs 283, 292. — pillar becomes tower 275. — *pila*, round temple 280, 553. — pillar of fire 235, 269, 283, 384, 512.

Towers as axis-symbols 7. — all obelisks (198) and steeples also 7. — Irish round-towers 260 sqq, 266, 270, 442, 554. — *magh-tuireadh* (strong-tower) is the axis 267, 268, 478, 555. — other round-towers 277. — other towers (not round) 282. — other round buildings 279. — round churches 280, 434. — rotating tower 267. — glass tower of Nimedh 267, 564. — tower of Thebes (heavens) 286, 497. — tower of Kronos 7. — tower of Fortunatus 396. — dark tower of Rowland 398. — mythic cosmic towers 266 sqq. — Nimrud's tower 283. — Tor-Môr 268. Tor Conaing 267, 555. — many other Tors 554. — Tory-island and Tory-hill 153, 263, 267, 268, 285; 477, 478, 555, 562. — minarets 208, 263, 276, 283. — *ziggurats* 283. — *falæ* 241, 278, 280, 553. — tower of fire 269, 283. — tower = pillar 275.

— Turô tower-goddess 136, 267; Turan also 286. — *Tuireann* a tower-god (= *Mercurius*?) 268, 269, 286. — *Turrenus* tower-god 286. — *Tûrân* = towerland of king (god) *Tûrá* 286. — Tyre = Turos, a tower name 285. — 'tyrant' (*turannos*) a tower-god 286, 394, 415, 421. — *turris*, *turriculus*, or turret as holy capsa or *cista mystica* 264, 304, 407, 416, 420. — 'turris eburnea' and 'Davidica' 286, 407. — *turres*, *teres* 263. — sense of 'tor' 263, 407, 555. — Zephthah, Zepho, Ba'alZephon, 265.

Polar myths. — holiness of North 425, 485, 534. — N prayed-to 425. — sacrifice to N 426. — auguries and N 425, 431. — burial to N 448, 249, 567. — sleeping reverse way 449. — 'calling back' from N 449. — N in Christian churches 430, 440, 452. — the N (*contra*) 457. — 'devil's door' 457. — Tammuz and N 458. — 'back o' the N wind' 451. — 'black cap' 491. — Akkad = N 410, 462. — HyperBoreans 451, 475, 504. — N and S 460, 465, 468, 480, 492, 506, 567. — E and W 251, 432, 434, 447, 507.

— *Natural Magnet*, sanctity of, 106, 142. — in worship of polar god 94, 507, 540, 547, 567. — Athamas, Adamas, Damas, Damia, and so on, 142, 143, 154, 181. — 'the load stone-mountain' a polar-heavens myth 129, 404. — loadstone myth of Magnês 142;

similar myths of TaLôs and TaLaos (= tall-stone) 133, 142, 212. — Volta's pile of two metals in myth of TaLôs 133. — talisman a holy stone 133. — myth of IphiKratos (strong force) 341. — Touchstone, Battos 150. — HêraKlê's, Index 151, 245. — Mahomet's coffin an Earth-myth 110. — 'invention of compass' 96, 509.

— *Nirvana* 6, 214, 369, 454, 464, 499, 501, 538, 551, 564. — 'hole in the roof' 296, 304, 388, 402, 492. — 'end of the world' 236, 361, 478, 488. — Uttâna-Pâda 451, 501, 504. — Ursa-Major 7, 19, 23, 85, 144, 247, 248, 296 to 298, 375, 386, 395, 458, 466, 529, 534, 566. — Bear and pillar 197.

— *Eye of Heaven* 7, 67, 72, 464, 470, 490, 494, 515. — sockets 136, 388, 432, 453, 466, 469, 476, 479, 508. — creation by (production from) Eye 239, 391, 467, 468. — worship of 'divine Eye' in Japan 537. — 'œil de bœuf' 483. — cat's-eye stone 482, 515. — third eye 469, 470, 475, 477. — evil eye 477 sqq, 480, 549; eye-charms against it 466, 481.

— *Cyclopes* 470. — in HyperEia 382. — worshipped 471. — wheel-eyes 471, 472. — AtLas a cyclops 464, 474, 509. — PolyPhêmos 211, 473, 479. — the ArimAspoi were cyclopes 475. — the LaeStrigones also 472. — Balór 478. — Searbhan 477, 478. — Verlioka 216, 479. — 'job in the eye with a burnt stick' (of Cyclopes etc.) 188, 406, 476, 478, 479. — Ôpis (a female cyclops) 453, 475; Ops 422, 475; Ôps 453, 475; Opsci 475; Ossa, Ossê 452, 475, 515; Oupis 475; Upis 475. — DolOps 145, 146, 212, 474; DruOps 356, 422, 474; EllOps 475; KekrOps (tail-eye) 349, 421, 474, 487; MerOpê (a female cyclops) 55; MerOps (central eye) 55; MetOpê (a female cyclops) 546, 562, 567; PelOps 145, 146, 212, 474; TriOpas or TriOpês 356, 422, 474.

— the *Pole* as *omphalos* 7, 359 sqq. — Vishnu's navel = Univetse-navel 374, 565. — Brahmâ born from Vishnu's (Bhagavat's) navel 367, 374, 375, 565. — Nâbhi, navel-god 565. — navel and Maruts 366. — and Bear 366. — Attius Navius a navel-god 113, 290, 373. — Naevus 374. — Zeus nephelêgereta = compeller at the navel 366, 372, 375, 380. — Summanus wheel-god at navel 489. — wheel-god (8) Asshur has navel at wheel-nave 374. — wheel-nave = navel 374 = hub 563 = church-nave 361.

— Agni (fire-god) as navel 360, 361, 366, 378. — navel-hearthfire 8, 280, 362, 365, 384, 563, 564. — spirit of hearth 534. — hearthstone = navel 363. — *altar-stone* a navel 360, 363, 368, 393, 400, 439. — Vedic nâbhi = altar and sacrifice 360, 361, 366, 488. — altar and pillar 362. — ritualistic holiness of *ashes* 363 sqq, 437, 438. — Cinderella tales 365. — column of smoke 363, 563. — 'chimney' = hearthstone 363. — hearthstone = heim-dall (home-stone) 363 = omphalos 381. — altar as seat 368. — hub (hob) 563.

— '*Sanctuary*' at omphalos 363, 367, 375, 551, 563. — *Nirvana* (see above). — MaTuta, Tutanus, Tutela, Tuticus, MeddixTuticus, Tutelina, tutulus, Tutunus 145, 369. — 'medio tutissimus ibis' 144, 369, 529, 551. — MeDius Fidius 144, 492, 494, 549.

— navel in sacrifice 347, 377 sqq, 426, 550. — omentum best bit in sacrifice 377, 550, 565. — omen 38c. — 'umbles' of deer 378. — etymology of *ὀμφαλός* 378, 380; of Delphoi 564; of 'augur' (= navel-cutter) 379. — 'nave' words 378. — net on omphalos 182, 273, 368, 376. — net = 'caul' ? 377. — physiological view of navel 374 sqq, 503, 564. — *meditation* and navel 372, 375, 565. — omphalo-psyche 375. — harakiri 347, 375, 379. — navel and birth (in transmigrations) 364, 564.

— *Divine names* in Me= denote central (omphalos) deities. — AndroMeda 144. — Saint-MêDard 284, 372. — PeriMêDê 144. — MeDea, Mêdeia 55, 134, 142, 143, 373, 397; IphiMeDeia 144, 421. — MêDês 402; AgaMêDês 145, 345, 396, 402. — DioMêDês 145, 347. — PalaMêDês 44, 145. — Mêdhâ consort of Dharma (Law) 372. — navel highest place of the Law 366. — MeDientius and MeDius 144, 145, 210, 404. — MeDius Fidius 144, 492, 494, 549. — MeDiTrina 373. — AutoMeDôn 145; EuruMeDôn (= Perseus) 144; IphiMeDôn, LaoMeDôn 145. — MêDos 134, 143, 374, 495. — MeDusa 144; AstuMeDousa, AutoMeDousa, HippoMeDousa, IphiMeDousa, MêtiaDousa 144. — MêKisteus 135, 409, 420. — Melusine 149. — MêtiaDousa, Mêtiôn 144; Me-

tius Sufetius 113, 371. — Miodhach 321, 351, 370. — Midir 555. — queen Medbh (Mab) 562. — MerCurius 55, 144. — MerMeros (a centaur) 56. — MerOpé, MerOps 55 (474). — SuMeru as navel 55, 400, 552, 565.

— 'Middle-kingdom' of China, and of Japan 359. — Chinese navel 523. — me-di-tullus = me-di-tellus 145, 371, 564. — Meath (Midhe) a middle-kingdom 370, 562, 564. — Medina 372. — Midgardr 143, 370. — Delphoi 360. — Cuzco = navel 360. — khug of the Earth 367, 485. — navel and rock 385, 386. — navel and tree 368, 369.

— *the Polar Arcana*. — arx = N height of heavens 394. — Arculus god of the arx 395. — Tarpeian arx 388. — Arkas 395. — Arcadians, first men 395. — Arcadia, N polar heavens 395. — Arcanian fountain 474. — ArktoPhylax, Arktouros 395. — (Apollo, Asklepios and) Athênê ArxAgētēs 285. — ark 345, 387, 394, 399, 410, 411, 412. — *arcana* (secrets of gods) belong to N polar arx 394, 395, 397, 408. — *arcana* = 'treasury' that is robbed in tales and legends 220, 396, 398, 402, 406, 467, 475, 502. — Indian relic-casket (Tee) 220, 402. — key of arx and arcana (?) 494. — Keystone (key of arch) which is displaced for robberies is denoted in mythology by names in -κλῆς and so on, 398, 402, 405, 453, 509, 566 (and see the following names): — AmuKlas 405. — Kleia 405, AntiKleia 178, EuruKleia 453. — AntiKleias 405. — Kleiô 142, Kleis 405, Kleitor 142, Kleitos 453, Kleobis 401, 405. — DioKlēs 178, 566, DoriKlēs 92. — Hēraklēs (= strong-keystone) 178, 405, 454. — Heraklean stone = *magnet* 130, 146, 405. — IphiKlēs (= strong keystone), PatroKlēs 405. — DoriKleus 92. — AndroKlos 405, DoriKlos 92, IphiKlos 405, PatroKlos, 405. — clef (= key) 566.

— mystic ritual chests (*κίστη*) 408, 420; and baskets 329, 409, 413, 416, 420; made of rushes 303, 410. — cradles 410, 419, 424; Moses-myths of, 303, 410, 467. — myth of Cypselus 413, 456. — Christmas-box 423.

— *Rock of Ages* 381, 383, 407. — 'Rock' conveys fixity of pole, and secondarily perhaps permanence of heavens-firmament 381. — axis unshakably fixed in rock 381. — divine rock AgDos, whence cosmos is 'agged' round 119, 344, 346, 385. — AgLaos 345, 385; AgeLaos, AgeLos, AgeLastos 386. — HiminBiörg (alias HeimDall, home-stone) = heavens-rocks (or mountain?) 249, 270, 381. — Gyraian rock of heavens [I now think (see p. 384) that this must be connected with 'gyrate,' and so gives a 'turning' sense concordant with that of AgDos] 383, 384, 388. — ship Argo passes through *κνωπέα, πέτρα* 381, 382, 388. — Scylla and Charybdis 383. — rock is at source of heavens-river (= Milky-way) 381. — rock and mythic well (see also 'tree and well') 386. — Moses-myths 381, 383, 384, 397.

— Sakhrah at Jerusalem 117, 387, 441. — Spanish oath 'by Roque' 387. — Saint-Roch 387. — sacrifice by precipitation off holy Rock 347, 384, 388, 476. — Tarpeian rock 388. — fallen gods 19, 153, 155, 287, 397, 489, 492, 537; *unfallen* 502. — rock of Ali Baba 386, 397, 414. — 'Open Sesame' 399, 565.

— *Gate of Heaven*. — at N pole 249. — at navel 359. — the *dokana* 54, 245 sqq, 473, 553. — Ursa Major and Minor (?) 247. — *Nirvana* 6, 214, 369. — 'felix caeli porta' 507. — gods of the Gate 179, 180, 250, 253, 411, 420, 495. — janitors 248, 251. — crawling through dolmens 254. — 'threading the needle' 255. — etymology of 'Pharaoh,' MiKado, Sublime-Porte 251. — triumphal arch 256, 259. — pylôns 250, 553. — ThermoPyLai 253, 553. — the Paphos gate 237, 254, 256, 258. — Babylon 254. — Ba'alPeor 196, 255, 271. — toran (Sanskrit *torana*) 255. — *paîlô* 255, 257. — *tori-i* 255, 258, 554. — 'Iron Gates' 382. — lychgate 250, 257. — the 'Blue Posts' 255.

— *Polestar*. — pivot 6, 7, 192, 390, 453, 456, 490, 503, 505, 509, 520, 534. — nail 367, 509. — constancy cf, 490, 498, 502, 520, 537. — machinery in motion turns to, 540. — al Kutb 229, 508. — al Nagmeh 512. — al Rucuba 226, 508. — Vega 500, 502. — *cardo* = pole 432, 488. — Dhruva (see under 'Polar god'). — *tresmontaigne* 105, 507. — steering by, 509. — 'maris stella' 507. — *α* in Ursa Minor 513, 514; in Cygnus and in Draco 514. — changes of, 513, 514 (map 500).

— in China po-sing tai-ti 513, 514. — t'ien chungkung 226, 514 to 516. — t'ien-hwang ta-ti 513, 514. — t'ien-ki sing 514 = p'eh-ki, north-extreme 514, 515. — t'ien-ti sing 513 = tai-yih 514. — t'ien yih 514. — great ruler 513, 527. — heavens-extreme 514, 520. — heavens-king 513. — heavens-ruler 513, 514.

— *Worship of Polestar* 450, 500, 510, 513, 520. — god of, 486. — Chinese god of, 400. — abode of Japanese triad 536. — Buddha with wheel 517, 537. — throne in, 522. — miraculous conception by, 400, 515, 569. — incarnation of, 531. — myths of, 487. — order of knighthood etc 512. — worship in Japan 535 sqq. — Miyau Ken (divine Eye) 537.

— **The Polar God** 516. — Ouranos + Ourania a dual polar deity. Derivation of name 23, 46, 161, 244, 349, 366, 368, 388, 393, 451, 467, 472, 474, 515, 545. — Hysp-Ouranos 244, 285. — Zeus Ourios and Orios (which connect with Ouranos?), 23, 388. — *ὄρος* or *οὐρός* of the heavens 389. — motionless 464. — Boreas 456, 476. — Anu 512. — ÉI, Eldāh 425, 485, 487. — Etruscan gods at pole 434, 436. — Ængus as polar god 228. — great druid of the palace of the Boinne (heavens-)river 228, 271. — Dhruva the Hindû polar god 24, 255, 503 [Does not 'drú wood tree' come from '√dhr̥i hold-tight cling-to' rather than from '√dhr̥i burst rend tear'? In that case 'Dhruva firm fixed perpetual' (which comes from *dhr̥i*) would belong to the *tree* conception.] — polar goddess 512, 507. — Maia, Majus 149, 302. — worship of polar god 37, 513 sqq, 526. — 'god of battles' 524, 205, 309, 401. — Ahura Mazdao, Asura Medhâ (*μέγας*, magh, magnus) 147, 148, 252. — Ba'al Shâmayim, 87, 265, 268.

— Termo, Termen, Terminus, the polar god 387, 456, 473, 494, 509, 520. — Jupiter terminalis 388. — terminalia festivals 389. — worship of Hermês 387 (see also 'Rod'). — statues of Termen were boundary-stones 387, 388 (270); they were taboo 389. — boundary posts 389. — Dulaure's theory of boundary-stones reversed 270, 389. — Turnus throws terminal stone at Æneas 209. — polar god on pillar? 241.

— Akrisios god of the *extreme* 470; Zeus Akraios 487; Zeus EpAkraios 485. — Trin-Akria 473. — ἀκρα, ἀκρη, κ.τ.λ = N summit 145, 228, 252, 473, 487. — Akropolis is N heavens-palace; so is AkroKorinthos 145, 228, 252, 347, 473, 487. — Ākūti goddess of extreme (?) 469, 473; Akis 473. — ἀκίς = N summit 473. — akkad = N 410, 462. — Chinese ki = Avestan aku 469. — Tai-ki (great-extreme) polar god 7, 226, 390, 393, 509, 513, 517 to 521, 536, 540, 568. — P'an-ku (= Tai-ki 521) a Termen 390, 525, 538, 552, 565. — other Chinese names of polar god 515, 539. — Huen-T'ien (hidden-heavens) 524, 540. — Hwang-T'ien (sovereign-heavens) 513, 525, 538, 540, 566. — T'ien-kung (heavens-lord) 525, 540. — ShangTi (supreme ruler) 7, 513, 515, 517, 521 to 523, 525, 539; a Taoist god 527, 532. — Tai-Yih (great-one, arch-first) 513 to 515, 517 = Tai-ki 518, 519. — Yü-hwang 515, 524, 525, 532, 539. — Yu-Ti 525, 539. — Japanese mi-Naka-nushi 535, 540.

— 'most high' = polar deity 486. — Uttama the highest 502, 503. — 'gloria in excelsis Deo' 487. — 'high altar' 488. — 'high places' 229, 485, 487, 516. — bâma 229. — 'house-tops' 230. — Zeus Hypatos the most high 349, 486. — Attis Hypsistos 488. — Summanus 489, and his summanalia-cakes 489; cakes of Zeus Hypatos and Zeus Polios 486. — Athênê Polias 347 to 349, 356, 486. — πῶλος on heads of Athênê Polias, Aphroditê, and Tukê (Fortune) 567.

— Oldest god 388, 521, 532. — Ptah 7. — Kronos, Zeus 7, 228, 531. — 'Old man of the (heavens-)mountain' 9, 132, 150, 244, 486, 525, 532, 556, 567. — Chinese Lao 'the old' 525, 531. — Battos, old man 150. — fallen gods 19, 153, 155, 287, 397, 489, 492, 537; unfallen 502. — motionless (nirvana) 538, 551.

— *Judge of Heaven* 428, 454, 490, 496, 498, 531. — god of *truth* 490, 492, 494, 498, 499, 528. — truth = trueness justness (mechanical) 493. — 'naked truth' goddess 493. — 'at bottom of well' 155, 493. — tree of truth 332, 354. — probity 502. — Jupiter

fidius 495. — Dius Fidius 144, 492, 494, 495. — Zeus Pistios 495. — goddess Fides 494. — AisYmnêtês = Ais the prophet 567.

— **Triad of polar gods.** — Japanese 37, 535. — Chinese triads 62, 391, 428, 525. — 'three' in China 523. — 'the three sects are one sect' 535. — triad of brothers 364. — triad of sisters 144, 149, 349, 373. — triad of Cyclopes 470; of druids 562. — three eyes 469. — sons of Boreas 455. — 'three kings' 526. — MeDiTrina 373, 473. — another triad 347, 348. — TriAkria 473. — genealogy of Trôs 417. — Troia (Troy) a celestial Trinidad 250, 475; a Trinity-house 453. — Trinity at oak 308. — apples of Hesperides triad 268, 291, 298, 305, 383, 403, 454, 546. — fleur-de-Lis emblem of triad 7, 62, 349, 461, 547. — fleur-de-lis as finial 279, = colophon? 234, 241; on compass-needle's point 62, 66, 547. — Lis = *Lli* (?) 68, 137 (the Llinon myth at p. 137 is very strong). — Lis = lotus-flower 64, 400, 565. — shamrock, and Prince-of-Wales's plume 8, 63, 547, 564. — trident emblem of triad 7, 20, 70, 284, 348, 471. — tripod, tridstol 368, 563. — sense and etymology of 'triumph' 256.

— **Duality of gods.** — dual polar deity 349. — Ouranos and Ourania, 23. — Uttara and Uttarâ (?) 504. — Yama and Yami 246. — PuThios + PuThias 553. — AmphiÔn 497. — HêraKlês + AtLas a duality 236. — two Kabeiroi (= forces) 346. — Herm-Aphroditê 239, 349, 385. — Fidius and Fides 494. — IzanaGi and IzanaMi 31, 226, 246, 305, 410, 536, 539. — SuberaGi and SuberaMi 539. — Si WangMu and Tung WangKung 305. — Yin-Yang 226, 235, 239, 390, 517 to 519, 521, 530, 536, 568. — sexually dual deity 235, 237 sqq, 373, 553. — duality of Adam 240, 391 (P'an Ku). — rationale of all this 240 sqq, 246, 247, 552. — north and south 461, 547. — dual forces of Cosmos 346, 402.

— two altars 368. — two spits in burnt-sacrifice 61, 367, 377. — two truths 492 sqq. — two eyes 465, 468. — two navels 359. — dual serpents 554. — dual rocks 381, 384, 397. — dual tower 267. — dual pillars 189, 199, 219, 221, 235 sqq, 244, 333. — dual pillar = dual tree 296. — dual tree 296, 307, 333, 560. — dual pillar-stones 271. — positive and negative electricity 530. — *bident* emblem of duad 74. — dual number in grammar 241, 553. — Avestan *bi* = Greek *πν* = two? 553.

— **Heavens-myths.** — heavens as *palace* 222 sqq, 514, 521. — the Akropolis is a palace; so is AkroKorinthos 145, 228, 252, 347, 473, 487. — palace on the Boinne heavens-river 228, 271. — palace and polestar 226. — palace on 'one foot' 36, 189, 224. — Universe-tree as palace-pillar 306. — spear as palace-pillar 36, 189, 224, 306. — heavens as pagoda 228. — heavens as *roof* 226, 449, 552. — axis as king-post 226. — ceilings in Egypt 230, 446, 566. — roofless temples 121, 122, 388, 491, 492. — heavens as tent 345, 485. — as veil 308, 560, 562. — as umbrella 220 sqq, 338, 552. — *War-in-heaven* 19, 114, 212, 287, 342, 353, 369, 371, 386, 453, 472, 487. — Meteoric clashings 6. — fallen gods 18, 19. — palpitating nebulae 6.

— Labyrinth is Universe 8, 230, 287, 461, 555. — Thebes = the heavens 9, 286, 405, 497. — 'white wall' of Memphis = heavens 9; also Chinese 559. — Argos = shining heavens 9, 421, 469, 536. — *Aryans* the 'bright ones' of the heavens 24, 287. — star-gods 163. — Sabæans 18, 450, 490, 510, 512, 545, 563. — heavens as Beehive (bees = stars) 56, 396, 413, 460, 461. — night and day 23, 142, 166, 403, 405, 529. — cloak of invisibility 228. — heavens as augur's templum 430, 455, 497, 555. — Japanese ame 536. — Chinese T'ien 428, 522, 523, 528. — caelum, etymology 148, 230, 235, 287, 414, 552. — *κοῦλος* 471; Kylas? 235, 414. — the word 'heaven' 5. — Holy Grail 231, 427, 550. — *Heavens and Earth* 416, 417, 422, 454. — separation of, 36, 38, 87, 295 to 297, 549.

— axis as chain 39, 153, 505. — Ouranos and Gê 471. — Ouranos and Ourania (see 'Polar god'). — mutilation of heavens-god a myth of the separation of heavens and Earth 87. — Varuza, Varena, Ouranos (? Outania) 161. — Ouranos invented bêth-Êls III. — his progeny 136. — round heavens, square earth (see 'Cardinal points') 161.

— **Cardinal points** 157, 367, 514, 520, 547. — N and S 460, 465, 468, 480, 492, 506. — E and W 251, 432, 434, 447, 507. — worshipped 164. — gods of, 159, 550, 551, 566. — four cardines 432. — *cardo* = axis 226, 431 = polestar 432, 488. — goddess Cardea, Carda, Dea Cardinis 160, 297, 323, 432, 455—four-faced Brahmâ 165, 549. — four-leaved shamrock 63. — *four living creatures* [here is a true *zodiac*] 9, 184 sqq. — four totems 174, 558. — four beautiful ones 442. — four angels 160, 162, 185, 550. — 'les quatre fils Aymon' 344 (355). — 'quatuor coronati' 165. — Canopic urns expounded 159, 549. — four angles 161, 185, 433, 434, 515, 564. — square Earth 161. — four winds 129, 160, 185, 243 sqq., 431. — 'tower of the winds' at Athens 167, 244, 284. — four apes 159. — four castes or tribes 174, 233, 558. — four horns 164. — four wands 555.

— other '**Zodiacs**.' — *octagonal zodiac* 502. — eight points = four × two 99, 166, 226, 518, 521, 547. — *eight gods*; octagonal palace, pillars, and towers; octave; sanctity of 'eight' [I have unfortunately omitted the eight canonical Christian hours] 166 sqq, 193, 200, 205, 224, 299, 518, 549, 550. — eight-fold path of Buddhism 550. — the *sixteen* points belong to this 'zodiac' 182, 235, 433, 565.

— decimal zodiac 502.

— duodecimal zodiac. — *six* points 178, 365, 445, 520 (is twelve = six × two?). — *twelve* points (= 4 × 3 or 8 + 4?) 76, 144, 173 sqq, 225, 365, 526, 531, 532; years 365. — twelve at Round-Table 176, 307. — twelve *paladins* 546. — twelve *Yâmas* 469; bulls 175, 406; Russian heroes 479; Russian palace of twelve columns etc. 225, 555. — twelve great wild men 399; guards or thieves 404. — twelve 'godes' of Odinn 76, 491; Greek gods 349; Amphikitiones 179; idols (stone) of St. Patrick (= holy father) 272, 176; hand-maids of McDea 144; daughters of Lot 239; tribes 174, 556; many other typical 'twelves' 175. — twelve apostles as tree-branches 336; as jury 349.

— *aspecting* of templum 430 sqq, 436; of Babylonian temples 434, 443, 446; of Egyptian temples 447, 566; of the pyramids 445. — nave and transept 436, 439, 448.

Cosmos, rotation of the, 5, 6, 8, 54, 402, 455, 534. — 'motion the *will* of heavens and earth' (Chinese) 530. — cosmos turns on *nave* 364. — Ripaian (rotating?) mountain 454, 476. — gyrostat experiments 540. — dance of the stars 8. — Winged Sphere 8. — circular worship 8. — origin of cosmic myths 6.

— machining of the cosmos 8, 7, 25, 345, 401, 402, 468, 504. — silent wheels of the, 516, 538. — wheel 8, 556. — Buddhist *wheel-of-the-Law* (dharma) = rotation of universe 8, 301, 516, 528, 530, 534, 550. — Indra and Buddha wheel-gods 517, 538; also Asshur 8, 374; Hwang-Ti 526, 547; and Summanus 489. — *chakra-vartî râja* (wheel-turning ruler) 517. — Universal emperor 539. — Tarquinius Superbus = supreme turner (of the heavens) 309, 355, 372, 373, 388, 402, 455, 490. — *deus ex machinâ* 6. — Bharata or Bhârata (= churned? 34) 355, 360, 504. — *suastika* 538, 231. — gyrostat and pole 540. — spinning 567.

— *machining* by ropes, chains, strings 24, 34, 36, 153, 296, 329, 398, 453, 504, 506, 565, 568. — Ammon-Râ, Anhur, and Maine were rope-gods 506. — Seirios, Sirius = the tier (*σείρα* cord) 24, 453, 504, 568.

— *forces* of the Cosmos 7, 346, 357, 472, 506. — Maruts as these forces 244, 366, 557; also the Cyclopes 471. — kinetic mythology 6, 540. — energy 528. — might is right 381. — Zeus-Apollo Hêgêtôr 454. — the '*aggang*', urging, driving-round of the spheres 119, 120, 155. — leading disquisition on words in **MS** 344; also 119, 120, 145, 155, 285,

374, 385, 396, 402, 419, 454 to 456, 497. — Veji = the wafters (windgods?) 280, 287, 292, 371, 551, 557. — VeSta (?) 280, 363, 494. — pillar windgods 242, 185, 342.

Law, Order, Harmony, Tao, Way, of the rotating Universe. — equilibrium 516, 520. — Buddhist *wheel-of-the-Law* (dharma) = rotation of the heavens 8, 301, 516, 528, 530, 534. — Dharma revolves round Polestar 501. — (axle)trees-of-the-Law 301, 498. — DêMêtêr the Law-bearer, and Universe-tree 356; Thesmia 496. — thesmos = θεός + mos 496. — highest place of the Law in the centre 366; μέθοδος 527. — Mêdhâ consort of Dharma (law) 372. — Dôtô, Dôthô, the Law 498; Thurô, Thôràh, the Law 496. — Daksha, the right, the lawgiver 20. — Yama a king of the Law 491. — law of Minôs 138, 491, 496. LukoUrgos (misprinted 353) and RadaManthus 139. — Süddüq and Misor 496. — sad-Dharma (divine Law) 537.

— *Music of the spheres* 153, 304, 478. — wide-musicked HyperEia 382. — harmony-mountain = heavens(Chinese) 524, 528. — Harmonia and *Veil* of universe 380. — Harmonia the All-Mother 498. — progeny of Kadmos and Harmonia 154, 497. — Chousarthis, Huscharth, harmony 495, 496, 498. — Egyptian Mât and harmony 492, 493, 495. — ProNomos (= first-law) the piper 497, 567. — pipe = axis? 497. — Fauni play on pipes 356. — Marsyas 567. — 'pied piper of Hameln' explained 568.

— Chinese *Tao* 496, 498, 510, 516; = order, law 519; 527, 528. — Tao = Tai-Ki 519, 529, — all that Tao is 530. — 'have faith in Tao' 529; moral side of, 530. — Lao-Tsze 516, 521, 525, 527, 528, 531, 538. — Taoism jealously abased 520, 527, 533; persecuted 534; its 'superstitions' 533, 534; Mongolian? 534; Taoism and Buddhism 530. — Σχερία 382. — Egyptian Tahuti 496.

— *Way* of the gods 496, 499, 527, 528. — Way, Truth, and Life 499. — Will of God 499. — Schopenhauer's Wille 528.

γ. Lapses and Relapses.

- p. 20, read DevaMâtri.
 ,, 23 ,, Οὐρανία.
 ,, 33 ,, Κέρκυρα, and (twice!) *Argonautika*.
 ,, 35. Mr. Aston informs me "Hirata wrote a work on Hindû mythology, and, I believe, promised one on European learning. He certainly often wrote as if well acquainted with European ideas." (This should have appeared in Appendix a, p. 545.)
 ,, 36, read Centumvirs.
 ,, 40, for Arâ read ârâret.
 ,, 42, strike out "The Japanese name for it is surikogi."
 ,, 53. Dr. Wallis Budge reminds me of the rod which Nectanebus used in working magic by means of a bowl of water and wax figures (see his *Alexander the Great*).
 ,, 55, read MerOps and MerOpe.
 ,, 56. Yama. See the etymology on p. 246, which is preferable.
 ,, 72. San-ko, 三 鈎. The character for ko is rendered in Williams's Chinese dictionary as 'a short javelin.' Mr. Aston also informs me that the Buddhist sect in question is the Mio-shu. (This should have appeared in Appendix a, p. 547.)
 ,, 99 (last line), read 335.
 ,, 119, read AgaMemnôn (twice).
 ,, 121 ,, Pessinous.
 ,, 177 ,, Odusseus has 12 styes with 50 sows in each, and 360 boars (*Odys.* xiv, 20).
 ,, 185 ,, *Ezekiel* and the *Apocalypse* accord with the Chinese astrology.
 pp. 189, 190, read *Kiuzhiki* 舊事記 (kiu = furui, archaic).
 p. 197, read lâs (λαός) lâas, stone.
 ,, 198 ,, Maimaktêrion.
 ,, 213, for *that* read *thet*. (It is simply a magic knot like those of GorDos and HêraKlês.)
 ,, 224 (note 1), read Hakuseki.
 ,, 227. The paragraph beginning "The udumbara-post" really belongs to p. 299.
 ,, 236. Ân should be Ân.
 ,, 237, read οὐρέων ἡλιβάτων.
 ,, ,, (note 1), read: Mr. E. P. Coleridge.
 ,, 238, write, preferably: Meleketh-hash-Shamaym and Yêyâ.
 ,, 239, strike out the comma after 'rock' in line 23.
 ,, 241. Egyptian plural. For *u* read *iu*.
 ,, ,, for falando (twice) read falandum.
 ,, 244, read AlKhayyâmi.
 ,, 253 ,, πωλότις.
 ,, 257 ,, θριάζω I rage, rave (like a prophet).
 ,, 265 (line 17) read: (see also pp. 201 and 241 *supra*).
 ,, 267 (and 478). Magh in Magh-tuireadh may perhaps (see p. 146) here mean 'strong' ?
 ,, 284, read Tritôn.
 ,, 295 (note 2), for 'on' read 'in.'
 ,, 303, omit Pessinunte.
 ,, 353, for LukOurgos read LukoUrgos.
 ,, 356, 'flute' means pipe.
 ,, 367, for 'chug' read khug.
 ,, 382 (line 8), read iwa-shika.

- p. 385 (line 30), read Statius.
 ,, 399 (and p. 565). Although it was received nearly two months ago, it was only to-day, 27th Feb. 1893, that I could read Mr. E. S. Hartland's able address at the Folklore congress of 1891. Therein, p. 28, he deals with the Ali Baba legend, and my readers will do well in giving full weight therein to his great familiarity with folktales.
 ,, 405, read sâra energy, víra man-of-might, hero.
 ,, 411 ,, HypsiPyle. (She was a gate-goddess, see p. 253.)
 ,, 425 ,, samdhyâ.
 ,, 432. The figure + for ten was of course adopted by the Japanese with the other Chinese numerals.
 ,, 444, read kepesh.
 ,, 451 ,, uttarâ, North, meant 'upper' of the two regions N and S.
 ,, 452 ,, χnum instead of khnum.
 ,, 454 ,, sâra energy.
 ,, 473 ,, LapiThai.
 ,, 474 (middle) read recurrens.
 ,, 476 read ArimAspa instead of ArimAspa.
 ,, 491 and 498, read Dharma-râj (not râja, which meant 'just king,' and is also a title of Yama's).
 ,, 501, read uttarâ = North.
 ,, 502 ,, Ak̄yuta instead of Achyuta.
 ,, ,, ,, Sravana instead of 'Sravana [?].' (The asterism represents the three footsteps of Vishnu.)
 ,, 503 ,, SuN̄ritâ. (It seems to mean 'best manhood,' but the connexion with nr̄it, nr̄itya, nr̄itû, dance, dancer, is certain.)
 ,, ,, (line 24), strike out : (?).
 ,, 509, read Πολοσόν.
 ,, 526. The character wang 王 is upside-down in the note.
 ,, 535 (line 6) read Study of the great Three.
 ,, 539 (line 1), read tenka, which Chinese compound word 天下 is in Japanese ama ga shita, and means (all that is) 'under the heavens.'
 ,, 559, for 夫 read 天.

[The date on p. 27 : "12th February 1891" was that of the manuscript of that sheet (B); but the first and last sheets of this volume (A and 2 O) did not go to press until the 10th April 1893. I. O'N.]





Lubin. Morgué ! Voilà une sotte nuit, d'être si noire que cela ! Je voudrais bien savoir, monsieur, vous qui êtes savant, pourquoi il ne fait point jour la nuit.

Clitandre. C'est une grande question, et qui est difficile. Tu es curieux, Lubin.

Lubin. Oui. Si j'avois étudié, j'aurois été songer à des choses où on n'a jamais songé.

(*Georges Dandin*, iii, 1.)





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THE NIGHT OF THE GODS

AN INQUIRY INTO
COSMIC AND COSMOGONIC MYTHOLOGY
AND SYMBOLISM

BY JOHN O'NEILL

ΝΥΞ ΜΑΛΛ ΜΑΚΡΗ ΛΘΕΣΦΑΤΟΣ

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On demandoit à Solon s'il avoit estably les meilleures loix qu'il avoit peu aux Athéniens. "Ouy bien," respondit-il, "de celles qu'ils eussent receues" (Plutarch, Solon, cap. ix). Varro s'excuse de pareil air, que s'il avoit tout de nouveau à escrire de la religion il diroit ce qu'il en croid ; mais (la religion) estant desia receue et formée, il en dira selon l'usage, plus que selon nature (Dans S. Augustin, De Civ. Dei, v, 4.)

—Essais de Montaigne, III, ix.

PREFACE TO VOLUME II.

I CANNOT let this book go forth without endeavouring to express my deeply-felt and warmest thanks to all the friends who have so kindly helped to bring out this second volume which concludes my dear lost husband's work, *THE NIGHT OF THE GODS*, although, as will be seen by Mr. Hewitt's note at the head of p. 790, and throughout the text, much of the second volume is simply a collection of rough notes which have been printed as they stood, but which would undoubtedly have been worked out, applied, and summarized, had the Author lived to complete his work. The system of index also, which he contemplated, and on which he had made considerable progress, was most elaborate and exhaustive. This it has been found absolutely necessary to curtail very considerably. When all my dear husband's friends have been so kind and helpful in the bringing out of this second volume of *THE NIGHT OF THE GODS*, it seems almost invidious to make distinctions. But I must record my sense of gratitude to Mr. Hewitt, not only for his great kindness in going over the MSS., but also for the consoling words of help and encouragement he gave when I was almost despairing. I must thank sincerely and warmly Mr. Nutt for undertaking the publication, and for the great personal interest he has shown in the book. To the old friends who have known my dear husband longer even than I have, it has been, I am sure, a labour of love to do what they can to help, but I am none the less deeply indebted to them, and thank them from my heart. To take the Committee in the order in which their names stand, after assuring them all of my profound and undying gratitude, I must mention especially Dr. Budge for his kindness in revising the proofs, Mr. Morris Colles for his invaluable help and advice, Prof. Douglas for his assistance in the revision of the proofs, and here again Mr. Hewitt must be assured that his help in that labour has the best thanks I can give.

Dr. Warren originated the hope that in spite of many discouragements the book might be given to the public in its complete form. Mr. Hewitt gave me the first practical suggestion as to how the book should be brought out. Mr. Rowe carried out that suggestion promptly and efficiently, and prepared the way for the realization of the desire I had scarcely dared to hope to see fulfilled. To my dear husband's brother-in-law, Mr. Grattan Geary, I am indebted for invaluable literary advice and assistance, and to him and to my husband's old friend, Mr. Justice Pigot, for the generous donations which made the task of publishing by subscription comparatively easy.

With these few poor words of thanks I will leave these pages to speak for themselves. My husband's aim will be realized if they prove an aid to students in their endeavour to illumine the "Night of the Gods."

HENRIETTA O'NEILL.

SELLING,
NEAR FAVERSHAM,
November, 1896.

MEMOIR OF THE AUTHOR.

IT may be interesting to briefly indicate the various steps which led an official in one of the great public departments, whose active life was spent in the discharge of duties of a very different, if not less arduous kind, to devote years of labour to the study of the origin of cosmopolitan religious myths and symbols, and embody the results in a work of so profound and varied a character.

Gifted with intellectual powers of no mean order, Mr. O'Neill combined an exceptional capacity for grasping general principles with a marvellous patience in mastering details. This faculty was fully recognised by his departmental superiors, and marked him out for employment from time to time on special missions requiring special aptitudes. Thus he was sent by the War Office to Paris in 1868 to investigate the working of the Intendance Militaire, and in 1878 his services were lent to the Foreign Office for employment in their newly acquired possession of Cyprus. He was appointed Auditor and Accountant-General, and it fell to him to evolve order out of the monetary chaos prevailing in that island, where coins of eleven different currencies, having no recognised relation to each other, were in circulation to the great profit of the money-changers, who fixed a rate of exchange almost daily to the bewilderment and impoverishment of the ordinary trader. Mr. O'Neill succeeded in establishing a regular currency of three factors—the pound sterling, the Turkish beshalik, and the Egyptian piastre—which were accepted thenceforward by the tax-gatherer, the merchant, and the general public as the equivalent of the pounds, shillings, and pence of Great Britain. While engaged in this and other administrative work of considerable difficulty, he found time to observe and note the many remains of the ancient religious beliefs of the island which were continually cropping up.

For such observations in an island which was for centuries a debateable land between East and West, between Egypt, Phœnicia,

and Assyria on the one hand, and Greece and the Hellenic civilisation on the other, in the remoter past, and Venice and the Turks in after ages, the Author was in some measure prepared by the trend of inquiries which he had already pursued with remarkable zest and indefatigable application.

In 1869 he became a contributor to the *Pall Mall Gazette*, then under the able editorship of Mr. Frederick Greenwood. While so engaged, in what might be called his leisure hours, he had sent to him for review, M. Aimé Humbert's *Japon Illustré*, a work which so interested him that he at once resolved to study Japanese in order to explore the field of inquiry thus opened to his view. His first studies in that difficult language were made under the competent guidance of Professor Summers, by whom he was introduced to Mr. W. G. Aston, the accomplished Japanese scholar, then attached to the British Embassy in Japan. The friendship then begun lasted for his life. Mr. Aston greatly facilitated Mr. O'Neill's Japanese studies, and with this view obtained for him through the Foreign Office introductions to several Japanese gentlemen of good family who were then in London for the purpose of becoming acquainted with the mechanism of Western administration. In return for instruction in Political Economy and the principles of scientific taxation, these gentlemen imparted to him a singularly thorough knowledge of the Japanese language, literature, history and religious beliefs. It may be mentioned, that as a special token of personal regard, one of the most distinguished of these Oriental students presented Mr. O'Neill with the beautiful weapon with which his father, a Daimio of high rank, had committed the Happy Dispatch during the troubles which preceded the establishment of the new order of things in the Empire of the Rising Sun.

Mr. O'Neill published *A First Japanese Book*, which has been of great use to students. It is a translation of one of the Buddhist discourses of *Kiu-ô* (*Kiu-ô-Dow-a*) with notes, and the original rendered into Roman characters. This field of Oriental research led naturally in after years to a study of Chinese and some slight acquaintance with the thousands of ideographs which enable that ingenious people to dispense with an alphabet. In this branch of study Mr. O'Neill was greatly indebted to Professor Gustav

Schlegel, of the Leyden University, for help and instruction. That great authority on the learning of the Far East kindly corrected the proofs of the first volume of the present work.

The conception of embodying in *THE NIGHT OF THE GODS* the result of years of patient labour in so many and various fields of inquiry, occurred in this wise. After leaving Cyprus, Mr. O'Neill resided in France for some years, writing for many of the Reviews, English and French, on a variety of subjects. He gave special attention to medieval French literature, and to the curious and long since obsolete patois of the Free Companies of the France of the Middle Ages. He embodied some of the fruit of these researches in a disquisition in French on *Li Roys des Ribauds*. It was while engaged in these researches and on literary work, reviewing books on religious symbols for one of the Quarterlies, that it occurred to him that the common origin of the religious myths and symbols is to be found in the impression made on the mind of every race in every clime, by the phenomena of the revolution of the earth, and its relation, real or apparent, to the sun, the moon and the stars. The phenomena being universally observed by primitive man in the same stage of development, and under very similar conditions, gave rise to similar, if not to identical, interpretations. This general principle, applied to the symbols and myths of races and climes so diverse as those of the Aryan races of Europe and India, the yellow races of Eastern Asia, the red races of America, the black races of Africa and Australia, yields some striking and unexpected results.

It was from the midst of these promising labours, of which these pages are the first-fruits, that Mr. John O'Neill was removed, almost without warning, by death.

GRATTAN GEARY.

BOMBAY.



Contents of Volume II.

CHAPTER I.

HEAVEN'S MYTHS.

The Wheel.

The Wheel	583	The Wheel of Fortune	605
The Praying Wheel	589	The Glyph Ra	610
The Fire-Wheel	591	The Wreath	613
The Heavens-Wheel	597	The Romaunt of the Rose	614
The Wheel-God	600		

CHAPTER II.

Buddha's Footprint.

The Shoes of Swiftness... ..	620	The Labyrinth	662
Buddha's Footprint	624	The Doric Fret	670
The Three Steps	633	The Conch-Shell	677
The Legs o' Man	635	The Chakra as Weapon	678
The Chakra as Wheel of the		Stone Weapons of the Gods	682
Law	640	The Flaming Sword	687
The Suastika	649	Ceraunia, Brontia, and Umbria	689

CHAPTER III.

Dancing.

Circular Worship	692	The Salii	714
Right and Left	700	Numa Pompilius... ..	719
Religious Dancing	703	The Dance of the Stars... ..	723
Leaping	712	The "Dancing" Dervishes	725

CHAPTER IV.


The Sphere.

The Winged Sphere	731	Feathers	761
The Man-Bird-God	741	The Egg	765
The Wings of Kronos	748	The Winged Scarab	769
Divine Birds	751		

CHAPTER V.

SOME HEAVEN'S GODS.

Kronos and Ptah.

Kronos	774	The White Wall... ..	803
The Symbols O and Q and 	780	Argos, Argo, and the Argei ...	807
Fallen Gods	784	Danaë	809
Polar versus Solar Worship ...	790	Seb-Kronos	811

CHAPTER VI.


The Kabeiroi, or Khabirim.

The Seven Kabeiroi	812	The Corybantes	841
The Kabeiroi <i>Generally</i>	822	The Curetes	843
The <i>Three</i> Kabeiroi	828	The Dactyles	845
The <i>Two</i> Kabeiroi	836	The Telchines	847
The Dioscures	839	The Arvalian Brothers	848

CHAPTER VII.

HEAVEN'S MYTHS (*resumed*).

The Heavens-River.

The Milky-Way	851	Holy Water	866
The Bees	855	Nebulae and Meteors	871
The Milky-Way (continued) ...	859	Weaving the Veil	872
The Glyph 	863		

CHAPTER VIII.

HEAVEN'S (AND AXIS) MYTHS.

The Mountain.

The Mountain	883	The Marvellous Mountain ...	907
Atlas	884	The Mountain as the Heavens-	
Meru	887	Vault... ..	911
The Dual Mountain	891	The Enchanted Island	915
Holy Mountains generally ...	895	Le Pays de Cocagne	918
Mountain-Climbing	902	The Cone... ..	922
Parsî Daklmas	905		

CHAPTER IX.

POLAR MYTHS.

The Number Seven.

Astrology	931	The Seven Churches	963
The Seven of Ursa Major ...	937	The Week	966
Thebes	950	The Maini, Manus, and Rishis	971
The Number Seven	955	The Week (resumed)	974
The Seven Sleepers	962		

CHAPTER X.

The South.

The South	977	The Tomoye	985
Sisyphus and Tantalus	983		

CHAPTER XI.

Universe-Axis Myths.

The Axis as a Bridge	992	The Heaven's-Boat	1009
The Dogs at the Chinvadh Bridge	999	The Ladder	1015

CHAPTER XII.

Whorls	1019
---------------	------

APPENDIX.

Rags	1029
-------------	------

ERRATA.

- Page 598, line 10, dele §§ 17, 20.
 „ 599, heading, The Heavens-Wheel instead of Wheel-God.
 „ „ line 3, dele § 14.
 „ 605, „ 10, dele § 16.
 „ 612, „ 13 from top, Lakshmī instead of Lakshnú.
 „ 774, „ 11, dele § 37.
 „ 776, „ 12, Ab. Aud instead of Ab. And.
 „ 866, „ 12 from top, generator instead of generation.

INDEX TO REFERENCES.

Page	592.	heraldry (2 lines from bottom)	658
" "	601.	brothers (3 lines from bottom)	848
" "	602.	dealt with at (4 lines from bottom)	780
" "	" "	Sumnanus (5 lines from top)	785
" "	607.	Ixion (4 lines from bottom)	643
" "	610.	Universe-Egg (10 lines from top)	768
" "	618.	Maccabees (8 lines from top)	709
" "	635.	Tomoye (bottom line)	986
" "	637.	Tomoye (14 lines from bottom)	985
" "	646.	Serpents-egg (bottom line)	691
" "	654.	Ku-Meru (12 lines from top)	977
" "	" "	Kronos (16 lines from top)	778
" "	656.	bees (14 lines from bottom)	855
" "	" "	10,000 (14 lines from bottom)	657
" "	664.	dogs (19 lines from bottom)	1004
" "	" "	mountain (4 lines from bottom)	912, 979
" "	682.	At (top line)	891, 914
" "	" "	At (2 lines from top)	704
" "	" "	At (3 lines from top)	891
" "	" "	on p. (12 lines from top)	891
" "	" "	Yamato (4 lines from bottom)	891
" "	" "	see pp. (2 lines from bottom)	704, 705
" "	706.	at pp. (11 lines from top)... ..	815, 816
" "	711.	Helicon (19 lines from top)	938
" "	714.	Hwang Ti (14 lines from bottom)	178, 942
" "	" "	at p. (2 lines from bottom)	924
" "	" "	at pp. (bottom line)	833, 834
" "	750.	advanced (4 lines from bottom)	820
" "	755.	see p. (4 lines from top)	765
" "	758.	at p. (3 lines from bottom)	956
" "	805.	on p. (13 lines from top)	807
" "	808.	at p. (18 lines from top)	1032
" "	818.	Vāyu-Purana (10 lines from top)	973

The Night of the Gods.

VOLUME II.

CHAPTER I.

The Wheel.

	PAGE.
The Wheel	583
The "Praying"-Wheel	589
The Fire-Wheel	591
The Heavens-Wheel	597
The Wheel-God	600
The Wheel of Fortune	605
The Glyph Ra	610
The Wreath	613
The Romaunt of the Rose	614

The Wheel.

THE whirling of the Heavens must obviously have been observed before the wheel was invented. No one will deny that. But did this heavens-whirling suggest the wheel early, or did the wheel suggest itself much later as a symbol of the heavens-whirling?

The Norse symbol for the revolving of the Universe is a mill. And this is, of course, because the mill-stone turns. The very same question that has been stated for the wheel here arises as to the mill-stone also.

And I think it may be conceded that the application of wheels to carts was a later idea than the invention of the wheel itself. Indeed, the cart-wheel might have been a wholly independent

invention, the origin of which would have been the accidental discovery of the roller.

The theory I have felt induced to support here is that an adoration-wheel was suggested by the heavens-motion; and that the fire-wheel, the quern, and the churn, were possibly deductions from the adoration-wheel, or accidental discoveries in its use; the fire-wheel coming first in point of time.

The use of the potter's-wheel by the Egyptian fashioning-god Khnemu, for shaping men and women, would seem to suggest the classing of that wheel also with the conceptions to which the heavens-motion, the Universe-motion, gave birth. Of all the wheels—worship, fire, quern, churn, and potter's—the potter's is the one farthest removed, in the initial conception of its idea and its function, from the cart-wheel or developed roller.

The humble place of the grindstone in this catalogue must not be forgotten. Nor will the place be too humble if we ask the question: Why should not heavenly bodies at length fly to pieces, even to "cosmic dust," as overworked grindstones do?

The late Lazarus Geiger in 1870 made some profound observations upon the Buddhistic and other symbolisms of the Wheel. He cites from the Vedic hymns a passage pregnant with meaning for my present purpose: "Powerfully separating two Wheels with the Axle, as it were, Indra fasteneth Heaven and Earth." Then he suggests that when, full of expectation, the wise men of that period, at the dawn of the morning, directing their glances towards the East where the shining god was to appear to them, prefigured by twirling two pieces of wood (that most primitive type of the great progenitors of the two worlds revolving like a wheel) the revolution of the heavens which was preparing the advent of the beneficent appearance of the new-born day,—when, in their naive faith, they imagined they might assist or even further that revolution by this incessantly repeated holy work; and when, in the centre of the small type of the world which they were turning between their hands, the spark suddenly flashed up, as did up yonder in the great celestial world the wonderful majestic flame of the morning sun, what joy and awe must have thrilled their hearts, on seeing that the great god of heaven, Agni himself, had descended into their sanctuaries. . . . If by circumambulation, by circular processions or races, by turning objects of various kinds the movement of the heavens is imitated, these are outbursts of a

once powerful instinct, of an imitative impulse which must once have swayed mankind with irresistible might at a certain stage of their existence.¹

Geiger here obviously leans to the sun, but I go farther than he did, and say that the turning of a wheel must have been resorted to as an imitation of the revolution of the heavens, as a representation of the supreme motions of the Highest. It would have been an act of homage, of reverence, of abnegation, of impetration. The practice would have tended to become ritualistic, to conciliate the regards of the deity, and would subsequently have been meritorious in his worshippers.

One of Numa's famous precepts, of which Plutarch gave the priority to the Pythagoreans, was "Turn round to pay adoration to the gods; sit after you have worshipped." And hereon Plutarch observed that as to the turning which worshippers were to use in divine adoration, it was said in his time to represent the rotatory motion of the Universe.² For us, this must nakedly mean that God (numen) prescribed the reverent imitation of his own works, that is labours.

The Universe-wheel appears in Irish myth as the Roth Fáil, Wheel of Fál, otherwise the Roth Rámach, where "paddles" is not, I venture to assert, the proper rendering of rámach. The French rame, which meant a *branch* before it became an *oar*, is a straight illustration of my objection; and ramus and radix are of the same family, which brings us near to the radius of a circle, and the spoke of a wheel. This wheel was made by Simon Drui,³ assisted by Mog Ruith, a celebrated Irish Druid from the island of Valencia.⁴ The wheel enabled Simon Drui to fly in the air—clearly a legend of a winged heavens-wheel god—but it broke—an Icarus incident—and parts of it were (see p. 273) brought to Ireland by Mog Ruith's daughter. A St. Columba legend turns the wheel into a vast ship (an Argo Navis in fact) filled with a fabulous number of warriors, sailing over land and sea with equal ease (a kind of devinaille), but eventually to be wrecked on the

¹ *Contributions to the History of the Development of the Human Race.* By Lazarus Geiger. Translated by D. Asher, Ph.D. London, Trübner, 1880, pp. 101 to 112.

² Clough's *Plutarch's Numa*, 147, 148.

³ I cannot here avoid a reminder that in Simon Drui (*i.e.* Magus) and Simon Peter, we have the Tree and the Stone.

⁴ Sanskrit, *val*, to turn; *vala*, circle; *valana*, turning. See what is said of Rhodes *infra*.

pillar-stone of the wheel at Cleghile (see p. 273), that is on the Universe-Axis—an obvious End-of-the-world myth.¹

Mog Ruith means slave of the wheel, which is just like the slave of the Ring in the *Thousand and One*.

The Welsh Gwydion's consort was the ocean-nymph Bright-wheel, Arianrhod² Woden (as Gylfe) had a leman called Gefjon also an ocean-nymph, and she had a "diúp rödhul," a deep or lofty wheel.³ Prof. Rhys connects these wheels with the Gygean Ring of Lunet (Elunet, Lynette). According to the traditions in the Isle of Man and in the Eastern Counties of Leinster, the First-man of the Island "rolled on three legs like a wheel through the mist."⁴

On the 11th of June, at Riom in Auvergne, a wheel of flowers (formerly of wax), several feet wide, is still (1883) carried in procession by the clergy, and "from time to time piously turned on its axle for the edification of the faithful." It is eventually deposited on two great ancient stones, formerly considered holy and preserved to this day.⁵

When Easter falls as late as it can, that is on 25th April, the French God-feast (fête-Dieu), our Corpus Christi (body of Christ), and the German Frohnleichnamfest or Frohn-corpse festival, falls on St. John's day (24th of June). The name of this Corpse-feast has nothing Christian in it either in French or German, and our own name, like the Italian (corpus domini) and the Spanish, is merely the church-Latin one. It was probably a "pagan" midsummer feast; and the very ancient compromise between moon and sun worship which still guides the annual fixation of the "Christian movable feasts" is, of course, answerable for the present fluctuation of its date.

M. Henri Gaidoz, in his *Dieu Gaulois du soleil* (1886), has

¹ Rhys's *Hib. Lects.* 210, 214 to 216. See also *Melusine*, ii, 134, 159; Gaidoz, *Études*, 99, 100.

² Is not the true signification of the Âryans, the bright, shining ones, the star-gods of the heavens? Manu's Âryāvarta or "path of the Ârya," then becomes radically the "turn of the heavens" (root *wart* or *war*, to turn; Sanskrit, *vartis*, a house); and that great Sanskrit astrological work the *Ârya Siddhânta*, and the (probably fabulous) name of its author Ârya-Bhata (root *bha*, to shine or speak), take their natural and proper places. Ârya thus would come, like Arjuna, from root *arg*, to shine. The dark Dasyus whom Indra cast into unfettered captivity (Wilson's *Rig Veda*, ii, 241) would thus be the *fallen* ones, from root *dwas*, to fall, to perish. The English verb to dash means to ruin. (See further on this under "The White Wall.")

³ Rhys's *Hib. Lects.* 284, 379.

⁴ Cormac's *Glossary* (Stokes—O'Donovan) 114.

⁵ Gaidoz: *Le Symbolisme de la Roue*, 1886, p. 29.

advanced numerous proofs of the connection of the wheel-symbolism with St. John's day, that is with the summer-solstice heavens-worship sacred festival. But M. Gaidoz refers almost all his instances of the wheel to the sun. The view here upheld throughout is, on the other hand, that the wheel-symbolism is to be referred in its supreme significance to the grand aggregate of the (apparently) revolving heaven itself, and not to any one member of it, not even to the (to us) great Sun. To refer the wheel-conception *ab origine* to the sun seems to me to be taking a part for the whole, a single function for the entire visible macrocosm; and to be also a magnification of Sun-worship at the expense of Heavens-worship; a too rapid and too broad generalisation of the taking and facile theory of Sun-worship. We have, in fact, allowed the Sun-worship theories, even when insufficient, as they often are, to dazzle our eyesight; we have committed the sin which was deadly and inexpiable to the Incas, we have gazed at the sun until it has blinded us to the more all-embracing theory.

As has been said before some of M. Gaidoz's facts have here been diverted to the heavens-worship theory, and there is one class of these which M. Gaidoz, with his usual clear candour, declines to explain from Sun-worship. I shall here add another very curious fact, one of the most significant survivals that has turned up in the course of the present enquiry. M. Jules Lemaître, the *spirituel* writer of the "Billets du Matin" in *Le Temps*, has described a custom of the plains of the Loire. On the Fête-Dieu one year he saw the men of Tavers near Beaugency, although they were far (the old pagans) from being devout, lay a large cart-wheel flat on a pivot, and on this wheel they fixed the altar or *reposoir* from which the priest was to give the benediction. When he uplifted the ostensory or remonstrance containing the corpus domini, with which to make the blessing cross-sign over the people, the altar was made to revolve, and so the blessing of the rite was sent *urbi et orbi* round the compass. This very telling *superstitio* seems so important that M. Lemaître's own words are subjoined,¹ showing that there was also a St. John at the *reposoir*,

¹ "Tout de suite j'ai pensé aux Fêtes-Dieu d'autrefois. Vous rappelez-vous les reposoirs qu'on faisait chez nous, et comme c'était amusant? Une année, les hommes du bourg, qui n'étaient pourtant guère dévots, voulurent se signaler. Ils s'avisèrent de placer horizontalement, sur un pivot, une énorme roue de charrette, sur laquelle on construisit l'autel. Au moment donc où le curé éleva l'ostensoir, l'autel se mit à tourner

as the temporary altar or altars put up for resting the Corpus Christi during the Fête-Dieu processions are called in French. This would indicate that the feast, in the particular year referred to, fell at or near the summer solstice, as it sometimes does, and as it perhaps always did until it was disturbed by Moon-worship, or by a vague lunar calendar. M. Jules Lemaître has been good enough to inform me that he does not think this wheel-altar was traditional on the spot.

The Japanese Buddhist priest Kiu-Ô of the Shingaku sect, in one of his familiar sermons, speaks slyly of a number of fish arranged in the centre of a dish, as being "seated wheel fashion,¹ and lost in the meditation" peculiar to a rival Buddhist sect, the Zen Shiû, or Contemplation School. According to this Zen Shiû, the significant act of the close of Buddha's life was his slowly twirling a lotus-flower with finger and thumb, in perfect silence.² No one understood his meaning but Kâshyapa, who spoke not, but merely smiled, and was at once appointed by Buddha to be his successor. It is obvious that the twiddling of the wheel-flower and the meditation in a "wheel-seat" are references to the revolution of the heavens.

et envoya sa bénédiction aux quatre points cardinaux, c'est à savoir vers Orléans, vers Blois, vers la Beauce et vers la Sologne. Cette année-là, ma cousine, vous étiez une des deux petites filles qui faisaient les deux anges en prière sur le reposoir tournant ; et moi je représentais le petit saint Jean-Baptiste et je conduisais devant le dais un petit mouton vivant !"—(*Le Temps*, 25 June, 1889.) [Compare this with the application of the term nave or navel to the Vedic altar and sacrifice, p. 360.]

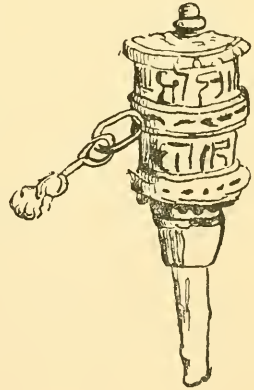
¹ Kuruma-za ni, zazen shite iru. Literally : "in a wheel-seat they remain performing seated-meditation." (Kuruma=wheel, and see what is said of Oki-Kurumi at p. 604.) *Nishi-Higashi Kotoba no yenishi* : A First Japanese Book for English Students. By John O'Neill. London, Harrison and Sons, 1874.

² Satow and Hawes's *Handbook*, p. [88] 2nd ed.

The "Praying"-Wheel.

THE transition from a revolving adoration-wheel to a praying-wheel is easy, and the mere turning of a wheel would have preceded the added prayers; and thus the ultima ratio of what we call the "praying-wheel" of Buddhism seems to be the worship of the revolving heavens. As a matter of fact, however, our term *Praying-wheel* is a misnomer; for, as Mr. Alabaster points out,¹ prayer is not a Buddhist practice, the Buddhist having no divine entity to pray to. What are called prayers are not prayers at all, but sentences, dhâranîs, mantras, verses, formulæ for repetition, to assist meditation on the vanity and misery of existence or the excellence of Buddha, and so forth. So that in fact, so far as my arguments here go, the Buddhist machine is still strictly an adoration or meditation-wheel, and not a praying-wheel; although that term is convenient, having been long given it by us Westerns, subjectively.

The mani or hand-cylinders of the Thibetan Buddhists are twirled clock-hands fashion on their handles by the help of an external small chain and weight which gives the momentum. The holy formula Om Mani padme hûm is embossed outside, and is also written innumerable times on a long roll of paper closely wound round the internal spindle. Close watch is kept over these praise-mills, lest a careless or malicious hand should grind them the reverse way, and so not alone undo the merit of past twirlings, but convert them into positive (that is, negative) sins.²



There are also great egg-shaped barrels (tchutchor), choke full of formulæ, in all the public places of Thibet, with a rope and crank to be turned by the passers. They are fixed at house-doors so that the inmates and visitors may turn them "for the good of

¹ *Wheel of the Law*, xlv, xlvii, 168.

² C. F. Gordon-Cumming: *Himalayas and Indian Plains*, 426, 430 (where the above illustration is given).

the house," as they go in or out. In some Lama monasteries, whole rows of cylinders a foot high are so poised that a mere touch sets them all going.¹ The cylinders, generally, vary from the size of a policeman's rattle up to huge vats 15 feet high and 10 feet through, with a heavy iron crank, to benefit a whole district. In some Lamaseries in Ladakh they are worked by clockwork and heavy weights, wound up at sunrise and sunset. Upright cylinders—all these machines, it must not be forgotten, are upright, with the axis pointing heavenwards—are fixed in sheds over running streams which work them by means of skew-cog turbine-wheels. They are also worked by wind-power.¹ Priests go along the roads near Rarung, in the English Himalayas, twirling their little hand-mills¹ just as Turks and Christians finger their circular strings of beads, or rosaries, which must have a like origin.

Huc,² who also gives an account of the prayer-barrels in the Tartar Lamaseries and in the running brooks, dammed for the purpose at Kûnfûm, mentions similar machines which are suspended over the fire in the Tartar tents, and turned like smoke-jacks by the draught which rushes up through the central smoke-hole.

Prof. Rhys Davids³ speaks of "the well-known praying-wheels: those curious machines, which, filled with prayers or charms or passages from holy books, stand in the towns in every open place, are placed beside the foot-paths and the roads, revolve in every stream, and even, by the help of sails like those of wind-mills, are turned by every breeze which blows o'er the thrice-sacred valleys of Tibet." [And then he refers to Huc and Gabet's *Voyages*, i, 324; Cunningham's *Ladak*, 374; *Trans. R. As. Soc.* (Davis) ii, 494; Klaproth's *Reise in den Kaukasus* i, 181, and Fergusson's *Tree and Serpent Worship*, plate 42.]

[The careful reader is requested also to compare with these evidences the remarks on the subject of "circular worship," p. 134; for it is not possible to separate the consideration of the turning of the praise-wheel from the ritualistic practice of walking round and round shrines and sacred trees.]

¹ C. F. Gordon-Cumming: *Himalayas and Indian Plains*, 432, 433, 435, 437.

² *Travels*, i, 202; ii, 73.

³ *Buddhism*, 1880, p. 210.

The Fire-Wheel.

GEIGER pointed out, too, how the holy butter, indispensable at the morning sacrifice, was obtained "by a quite analogous process" of rotation; and that the corn-mill was, in its simplest shape, two round flat stones and a twirling-rod. ["Let the creaking stones, for whose rotation the priests hasten, supply the altar," *Rig V.* iii, 283. The same hymn, seven verses previously, says, "the exulting stones delight"; and the commentators add that they delight to bruise the Soma. The mill here referred to appears therefore to be one for crushing the juice out of the soma stalks.] And then comes in Geiger's act of insight. He seems to have boldly theorised that the artificial production of fire was accidental in the apparatus of the adoration-wheel; being "decidedly of opinion that that religious toying consisted essentially only in the rotatory motion, without regard to what might come of it." This would account for the sacredness and the primitive worship of fire which we know to have been universal. He further pointed out how Agni (fire) is called in the Vedic hymns, now the child of Heaven and Earth, and now the child of two pieces of wood; and also how in Brandenburg the needfire was obtained by drilling in the nave of a wheel, and in England, Scotland, Sweden, and Germany, by turning (by means of a rope wound round it) a wooden windlass bored into a stake.

In some villages of the Masurian Poles who inhabit Prussia, it is the custom on St. John's Eve, after putting out all the fires, to plant in the ground an oaken post and mount on its point a wheel, which the young folk turn with rapidity until the post takes fire by the friction.¹ A disk of wood with a hole in the middle, like the Indian arani, was employed in Germanic countries, according to Mannhardt² to obtain the nothfeuer—our needfire—as a remedy in cattle epidemics. Friedreich mentions³ an old cart-wheel instead of a disk; which disk I take to be merely a primitive solid wheel.

As to the Northern central Cosmic fire, it is clear that, of the four sacrificial Vedic fires—to the North, South, East, and

¹ Toeppen : *Aberglauben aus Masuren* (cited by Gaidoz).

² *Baumkultus*, p. 518.

³ *Symbolik*, p. 63.

West—only one is connected by name with Agni the fire-god, and that is the Northern one of the four, called Agnidhriya.¹

Hoai-Nân-tsze relates the tradition that the fabulous Sui-Jin, a sort of Chinese Prometheus, contemplating [the revolution of?] the stars and the constellations, rubbed wood, and produced fire.²

In the *Odyssey* (ix, 384, 388), à propos of the blinding of the Cyclops, the perforation of a beam of timber by the carpenter's drill is described as effected by two gangs of workmen who pull the rope of the tool alternately in opposite directions.

To separate the amrita (ambrosia) from the other elements in the Ocean—always viewed in the Indian myths as another Chaos, potential of all treasures—the gods and their rival genii the Asuras, who seem on a par with them at the start of the legend, resolve to churn it. They pluck up Mount Mandara by the roots, and transport it into the midst of the waters. It is thus enlaced by the coils of the great serpent Sesha or Vâsuki, whose head is seized by the Asuras, while the gods grasp the tail; and by their alternate and contrary pulls the holy mountain, which is the axis of the world, is twirled like a block of wood under the hand of the turner, and so the churning is accomplished; the mountain catching fire in the course of the process.³

The great mill of Norse mythology, which revolves as the starry heavens, was also the mighty friction machine from which the sacred fire proceeded.

In a Norse legend King Frodi has a hand-quern called Grotti, which grinds peace (harmony?) and gold. Two maidens of the old giant race, Fenja and Menja, grind it continually, one singing while the other rests. They rebel, and grind (? the reverse way) fire and war instead.⁴ An Iceland quern grinds, in the name of the Lord, everything it is ordered.⁵

The word möndull, for the handle of the mill, is the ancient Teutonic manthula, a swing-tree (Fick, iii, 232), Skt. root, *manth*, to bore, twist, swing.⁶ This also gives us some clue to the etymology of the mountain Mandara and the fire-stick pramantha. As to mill-symbols in heraldry, see p. †.

Aufrecht has given the etymology of Mentula as a diminutive

¹ Wilson's *Rig Veda*, i, 3.

² G. Schlegel: *Uranog. Chi.*, p. 139.

³ F. Lenormant: *Orig. de l'hist.* i, 483; Guigniaut's *Creuzer*, i, 184.

⁴ Dasent's *Tales*.

⁵ Powell and Magnusson's *Legends* (2nd series), p. 16.

⁶ Rydberg's *Teut. Myth.* 399.

† See Index to References before Index.

of the Sanskrit pra-mantha, the agitator, the stick which is turned in the hollow piece of wood to obtain fire. This stick is constantly compared in the Vedas to a phallus, and Aufrecht brought it from the root *manth*, to shake.¹ The theory which identifies pramantha with Prometheus would have also to account for Ἐπιμηθεὺς, who, according to Hesiod, was brother to Προμηθεὺς.

The following passages, which are added from Wilson's *Rig Veda*, remove all doubt as to the holiest mode of producing Agni, or fire: "Agni, the two-fold generated" (ii, 63, 85). "Both his associated mothers, blackened, are in movement, and give birth to an infant" (ii, 64). "Strong priests extract this Agni from his primitive seat by force" [that is, by violent friction] (ii, 68). "Agni, offspring of two mothers, devimâtâ"; "offspring of two parents"; "son of strength," said to refer to the force required for the friction by which, "Agni, thou wast born from the dry wood" (i, 79, 160, 68, 182).

"Whom the two sticks have engendered like a new-born babe";² "thou art manifested in the timber, Agni, by the act of attrition." Agni "on every occasion descends pure of origin from heaven, and present (in the wood) as the embryo, immediately consumes the offering." "The priests churn thee, Agni,"

"Agni, the brilliant purifier, who is dormant" (in fuel). (*Rig V.* iii, 7),

"the churned, imperishable Agni." "The two sons of Bharata,³ Devaşravas and Devavâta, have churned the very powerful and wealth-bestowing Agni."

"the ten fingers have generated this Ancient" (Agni). (iii, 25),

"the apparatus of attrition [adhimanthana; the stick, cord, piece of wood, &c.] is ready; the (process of) generation is ready; take up this (stick) the protectress of mankind, and let us churn the fire as has been done of old. Jâtavedas (a name of Agni) has

¹ Littré, au mot Mentule Marine.

² *Rig V.* iii, 253, 385, 403, 406.

³ I shall just note here that the French baratte, a churn, see Littré, is a very difficult word, in regard to which he merely quotes Diez, who is unsatisfying. The classical Sanskritic name for India is Bhârata; the *Mahâ Bhârata* is its great epic, and Bhârata is said to have been "a king who appears to have ruled over a large territory in ancient times." Clearly he must have been a divine chakravartin. It is eminently worthy of note, too, that the root *brahm* means *to whirl*. Recollect, too, that Bharata is the eldest of the hundred sons of Rishabha, who is again son of Nâbhi (the Omphalos) and Meru (the Universe-mountain).

been deposited in the two sticks as the embryo is deposited in pregnant women. . . . Let the intelligent priest place the lower of the sticks with the face upward, the upper downward, so that quickly impregnated it may generate the showerer Agni: then the bright blazing son of Ilâ . . . is born of the wood of attrition." (iii, 34.)

"Mâtarişwan brought for the gods from afar Agni, hiding of himself and generated by attrition, as a fugitive." "When Agni has displayed in the material firmament he is called Mâtarişwan," which name Wilson explained as "who breathes (şwasiti) in the maternal atmosphere (mâtari)"¹ but this is unsatisfying.

The Hindû pictures of Agni represent him dual with two faces—it may be to express his two-fold birth; he also has three legs, which may refer to the three fires on the altar, which again may refer to the supernal triad. The fires may also be the hearth, the sacrifice, and the cremation fires. The number seven, too, dominates, as we should have expected from his central Northern origin, in all his attributes. He rides on a red-horned blue ram—where the blue may be celestial, and the red that of fire.² Blue is the colour of the ram of the Egyptian Ammon, also of Vishnu. Krishna, whose name is black, is painted dark blue; and Sri-Rama, whose skin is green, is called blue.³

I shall add several other strange passages from the *Rig Veda*: "By thee Agni, Varuņa observant of his duties" [of revolving] "and Mitra and Aryaman, bountiful divinities, are animated; so that thou hast been born comprehending them all universally in all their functions, and encompassing them all as the rim does the spokes of a wheel." (ii, 70.)⁴ "Whatever offerings the priest presents, whatever prayers he recites, Agni knows them all; he comprehends all priestly acts, like the rim of a wheel" (*ibid.* 222),

"Agni, thou encompassest the gods as the rim the spokes." (iii, 260).

This all-encompassing Agni must, it is presumed, be Star-Fire.

We may also look on another probable invention of fire-production—that is, from flints—as an accident of the manufacture

¹ *Rig. Veda*, iii, 6, 36.

² Creuzer and Guigniaut, i, 247.

³ Creuzer and Guigniaut, ii, 201, 210, 248.

⁴ Compare this with the passage from Cicero on p. 36.

of stone weapons and utensils, as suggested by De Mortillet and others. This discovery would thus be later than the wood age, when the drill-fire was stumbled upon, and may perhaps be regarded as a scientific as opposed to the earlier sacred event. Though the drill (and the mirror) have all over the world been, and still are, employed in religious ritual for the production of fire, it does not appear, I believe, that the profaner flint was adopted by the ancient priesthoods. Here is a further support to the views here taken: the drill would have had its origin in Polar-star worship, the mirror in Sun-worship; while the flint would have remained irreligious.

But I may not pass unmentioned here a very divergent theory which, so far as I know, belongs, as a modern argument, to Prof. Sven Nilsson, who, in his *Stone Age*¹ says that men learnt how to light a fire from observation of the self-ignition of the branches of trees by friction one against the other under stress of the wind. The supposition appears the more ingenious if we refer it—Prof. Nilsson does not—to a time when man was still a climbing animal, and when this particular production of fire might perhaps have come under his immediate notice in his own tree-huts, where the timbers of his perched-up nest would be more subject to rubbing against the branches, and would also be more directly under his eye. But it does not seem probable that a rapidity and force of friction sufficient actually to produce fire could thus often be developed, and the instances observed must, if any, have been of extreme rarity. This theory sounds much more like a late deduction, to account for forest-fires, from the well established practice itself of obtaining fire by wood-friction. Perhaps the earliest mention of this idea is to be found in the fragments of Sanconia-thon preserved for us at second hand by Eusebius—“the trees which grew at Tyre, rubbed together by violent winds, ignited.”²

Before quitting the subject of Fire, I should like to put on record the speculation that we may perhaps dimly discern the invention of explosives (which came at a very late period to be used as destructives in human warfare) as being evolved with slowest graduation out of the earliest fireworks used in the archaic, and still in the modern, Chinese rites, especially those of the spring-tide New-year. These barbarous fireworks would have

¹ French edition, 1868, p. 9.

² F. Lenormant: *Orig. de l'Hist.* i, 539.

been primitively preceded and led up to by burning pieces of dry bamboo, which, as ancient Chinese records prove, by their loud crackling frightened away evil spirits. It is by no means necessary to confine the religious or ritualistic origin of explosives within Chinese limits, witness the indiscriminate discharge of fire-arms among Eastern Christians at Easter, and by the Moslems at the Beirâm.

Abel Remusat maintained that gunpowder had been known to the Hindûs from remotest antiquity, and also to the Chinese, who had in the Tenth Century "thunder-carriages" which seemed to him to have been cannon; and he found it difficult in any other way to account for the fire-stone throwers, so often mentioned in the history of the Mongols. But these may have been catapults for hurling hot stone-shot. When Hûlagu in 1253 set out for Persia, added Remusat, he had in his army a body of Chinese artillerymen. But then the term "artillery" was used by ourselves for weapons and machines of war before our use of powder in guns. The Abbé Huc's statement¹ that "in China, Tartary, and Thibet, everybody can (1845) make gunpowder" is, however, of considerable importance.

From this point of view, the Catherine-wheel would represent the fire-wheel of the Universe, and would have been a symbol in the worship of Agni. The French name for this firework nowadays is "soleil"; and soleil, Sirius, and Sûrya are all said to come from the same root. There is good reason, too, for asserting that Sûrya was not originally the Sun-god (see pp. 597, 598).

¹ *Travels* (W. Hazlitt's translation) ii, 95.

The Heavens-Wheel.

THE conception of the encompassing Wheel-god is by no means confined to the Fire-god, Agni. We also find it applied to the Wind-gods, the Maruts; and to Mitra, Varuṇa, Sûrya, Krishna.

“Adorable Maruts . . . like the spokes of a wheel, none [of you] “are inferior” [to the rest], “but equal as days.” (iii, 340).

“Exceeding is your greatness, Mitra and Varuṇa, whereby the ever-moving Sûrya has through the days milked forth the stationary waters; you augment all the rays of the self-revolving; the One Wheel of you two goes round (vâm ekah pavir â vavartha).” *Rig V.* iii, 347, Sâyana, and Wilson, unnecessarily remark that pavi, the circumference of a wheel, is here put by metonymy for a chariot. My view is that wheel is not alone expressed but clearly meant. Indeed the commentator, and Wilson, in another passage (279) freely add the words in brackets that follow: “heaven and earth [have been caused] by the Maruts [to revolve like a wheel].” This cannot be correct either, for the earth was fixed, for the Vedas. (Note here the idea of the winds helping round the wheel?)

“The two adorable Krishnas (ubhe Krishṇe, which the scholiast affirms means ‘day and night’) upholding by the might of Sûrya (Sûryasya Mahanâ) successively revolve.” *Rig V.* iii, 46, where the commentator, no doubt correctly, identifies Sûrya with Indra the impeller (preraka) of the universe. Another test serves as a good gloss to this: “the dark day and the light day revolve alternate” (p. 395), and would almost lead one to consider the “two blacks” or darks, the two Krishnas as two successive nights, remembering that the night is the first half of each day.

“The Seven yoke the chariot to the only wheel; an only courser with a sevenfold name moves the triple-naved everlasting Wheel, that nothing can arrest, on which repose all beings.” This translation is given by Senart¹; the following is Wilson’s: “They yoke the Seven to the one-wheeled chariot; one horse, seven-named, bears it along; the three-axled wheel in undecaying, never loosened, and in it all these regions of the universe abide. The

¹ *Légende du Bouddha*, p. 363.

Seven preside over this seven-wheeled chariot ; the seven horses draw it ; seven sisters ride in it together ; and in it are deposited the seven forms.”¹ The “forms” are explained by the commentators as the seven divine rivers or the seven notes of music, but the gloss seems superfluous, or at all events to give us the developments in place of the origin.

In this last passage, we have three distinct poetico-theological figures for the Seven Rishis, the seven stars of Charles’s Wain, the Waggon and Horses, the Chinese Ti Cheh or Ruler’s chariot (§§ 17, 20). The triple nave is clearly an allusion to the central, supernal triad (§§ 5, 35) ; and the whole passage seems to be a rhapsody on the *primum mobile*, the *volubilis et rotundus Deus*,² the revolution of the universe about the Pole. Once the Universe-wheel idea is mastered, it is difficult to conceive how anyone could ever have applied that last passage of the *Rig Veda* to the Sun.

The Hindû celestial chart or “zodiac” (here a misleading term for us) is called the Râsi Chakra, see Moor’s *Hindû Pantheon*, plates 2 and 88.

There is in Gustav Schlegel’s *Uranographic Chinoise* a passage which he quotes from the *T’ien Kwan Shu*, and which describes this great constellation of Ursa Major as pivoting round the Pole like a chariot in its course.

[When *a* Draconis was the pole-star, the star ξ of Ursa Major was but 12° distant from it ; but the most northern star of Ursa Major, *a*, is now about 28° away from the present pole.]

Here we must “quote Shakespeare” too, while wondering where, on earth, he got the idea from :

“ It [majesty] is a massy Wheel
Fixed on the summit of the highest Mount,
To whose huge spokes ten thousand lesser things
Are mortis’d and adjoin’d.”—(*Hamlet* iii, 3, 17.)

I have come across a curious employment of this metaphor of the wheel in the *Religio Medici* (7th ed. 1678, p. 11). “In divinity I love to keep the rood, and tho’ not in an implicit yet an humble faith follow the great Wheel of the Church ; by which I move, not reserving any proper Poles or motion from the epicycle of my own brain.” The word “wheel” appears as “*primum mobile*” in the Latin (*Argentorati*, 1652, p. 37.)

It is worth noting that the state-coach or chair of a Korean

¹ Wilson’s *Rig Veda*, ii, 126, 127.

² Cicero : *De Nat. Deor.* II, xvii, 46.

official has but one wheel, and has consequently a number of supporters as well as of pushers.¹

§ 14. As regards the Polar and Solar theories, it may here be remarked that the winter decline of the Sun suggested at an early time an adverse, overpowering, and superior force. This decline becomes absolute defeat, flight, and disappearance in high Northern latitudes. And even the daily setting of the Sun in more oblique positions leaves conspicuous the central pivoting functions of the Polar Star, which the Turkomans still call *temir-kazik*, the iron pivot, which is the "nail," the motionless centre of the *primum mobile*, of the supreme sphere of the old astronomers; the "point quiescent" of Bacon and Aristotle. "The sailors and shepherds of the Teutons knew very well that the revolving of the star-lit sky was round a fixed point, the polar star, and it is probable that *veraldar nagli*, the world-nail, the world-spike, an expression preserved in the *Eddubrott ii*, designates the north star."² With this we must connect, too, the sword *nagelring*, and the god *Nagelfar*. In order to make this clearer, the facts must be dwelt upon that the stars never set at and near the Pole, but seem to go ever round and from left to right. Such would have been man's earliest experience had human life begun at the Pole. The epitaph of Anaxagoras declared that he had unveiled the mysteries of things and discovered the secrets of the Pole, and to him is given, by Diogenes Laertius, the assertion that in the beginning the stars revolved in a tholiform manner, that is like the *θόλος* or dome of an observatory; he also said it was a motion not *ὑπό*, under, but *περὶ*, around, the earth; while at first the pole star always appeared in the zenith, but afterwards acquired a certain declination. Anaximenes, although the passage is disputed, used the illustration of a hat rotating on a man's head. In the late Mr. R. A. Proctor's *New Theory of Achilles' Shield*, I believe he argued that when the constellations were arranged, the celestial equator must have been on, or taken as on, the horizon.³

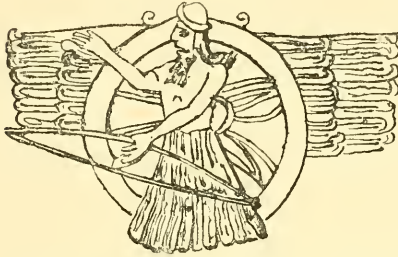
¹ Allen's *Kōcan Tales*, 1889, p. 26.

² Rydberg's *Teut. Myth.*, 396.

³ *Commentary on the Memoirs on the Seasons of the King Tsu*, cited by G. Schlegel, p. 107.

The Wheel-God.

§ 15. *The Wheel-God.*—A well-known Assyrian personage, sometimes depicted upright against a wheel, and sometimes with the trunk of his body as it were engaged in or issuing from a wheel,¹ seems to be Dayan-Same, the Judge of Heaven, the Polar deity, Assur, who is without



companion, a real monarch of the Emyrean. He holds a bow with which he impels a triple-pointed dart, which dart has been accepted as a symbol of the thunderbolt. The rock inscriptions of Behistun and Persepolis are said to show Ahura Mazda thus represented. But the presentation will, perhaps, prove to have also belonged to the earlier self-subsisting Zervan Akarana, the first principle of all things ; which produced the dual co-principles Ahura and Ahriman,² and with whom, as Boundless Time, the Greek Kronos must be bracketed. This was long ago indicated by Eudemos (*apud Damascius*, ed. Kopp, p. 384) ; and Zervan Akarana was already, according to Bêrôsus, a mere legendary personage in the third century before our era.

Such too seems to me to be the primary signification of the Pahlavi *zôrvân* (which Mr. West renders “unlimited time”) as contrasted with *damân* in the *Dînât Mainôgê chiradh*. “Unlimited Time (*zôrvân*) is undecaying, immortal, and undisturbed ; painless, hungerless, and thirstless.”³ “The affairs of the world of every kind proceed through destiny and time and the supreme decree of the self-existent eternity (*zôrvân*), the King and long-continuing Lord.”³ After these, the similar passage in the *Shikand Gûmânîk Vijâr* (vi, 1) is not quite comprehensible as it stands in its context (p. 146).

In the Assyrian cylinders this Wheel-god is, so far as I can test it, always placed in the upper portion—the sky—of the com-

¹ Layard's *Monuments*, plates 14 and 21.

² *Zend Avesta*, i, lxxxii. G. Dumoutier : *Le Swastika; etc.*, 1885, p. 24.

³ *Pahlavi Texts*, iii, 32, 57.

... AU souls to search for his head, having corrupted his name from Sham
... Search was concluded with riotous mirth & debauchery. Cup of ale
... the water, & the god (spirit) invoked to send them abundance of seawe

Wheel.]

The Wheel-God.

601 of Lewis
ancient
sacrif. &
called St
Hallow's
thrown
ale into
nr. S. Mu

positions; and the wheel, without the god, but with worshippers, is found detached, or on a pedestal, an altar, or a tripod.¹

Hanuman, the ape-man-god, is clearly shown as the wheel-god in plates 91 and 92 of Moor's *Hindû Pantheon*, to which I must refer the reader. He also seems to be running in the wheel like a turnspit-dog.

In the *Mahâbhârata* (i, 8196) Agni equips Vishnu with a wheel which has a nave of thunder—a wheel which when turned launches forth thunderbolts. So long as the wheel is identified with the Sun alone, the combination of the thunderbolt and the wheel remains inexplicable; but the hypothesis that the Wheel-god is the Polar deity makes plain even the cryptic passage in St. Augustine,² where he says of Varro's Sabine god Summanus that night thunder was attributed to him, while the thunder of the daytime was Jove's. As the Roman sceptic put it, *Coelo tonantem credidimus Jovem*; while the believers said, as Varro has it³: *Tunc repente coelitem altum tonitribus templum tonescit*. Festus, as if to settle the matter, informs us (pp. 348, 349) that the cakes offered in sacrifices to Summanus were called *Summanalia*, and were made in the shape of a Wheel.

again o

Guigniaut thinks Summanus was of Etruscan origin. He is often mentioned by the ancient Latin writers (Cicero, Ovid, Pliny), and St. Augustine⁴ assures us that the early Romans rendered him greater honours than Jupiter himself. The Arvalian brothers sacrificed a black ram to the Etruscan Summanus, whose temple was in the Circus Maximus. His statue of clay (? baked) was before the Capitoline temple. The Romans had forgotten—if they ever knew—all about him (A. Maury).⁵ Creuzer speaks thus on the subject:

Some saw in him the Polar Star, which was of such great importance to the Augurs. In the Canticles of the Arvalian brothers (v. p. †) he is called the Father, and this title has justly recalled the Dis Pater of Cicero, the subterranean power. It might be then that, like the most ancient Zeus of the Greeks, Summanus was on one hand the Master of the Celestial Pole, and on the other hand the sovereign of the abyss. (ii, 494.)

This unlooked for confirmation of my views is not carried far enough; expression is not given to the theory of the fallen god,

¹ Perrot and Chipiez: *Hist. de l'Art*, ii, 686.

² *De Civ. Dei*, 23.

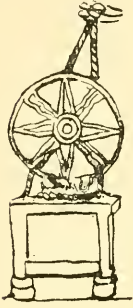
³ *Apud Nonius*, 180, 15.

⁴ *De Civ. Dei*, iv, 23.

⁵ Creuzer and Guigniaut, ii, 1198.

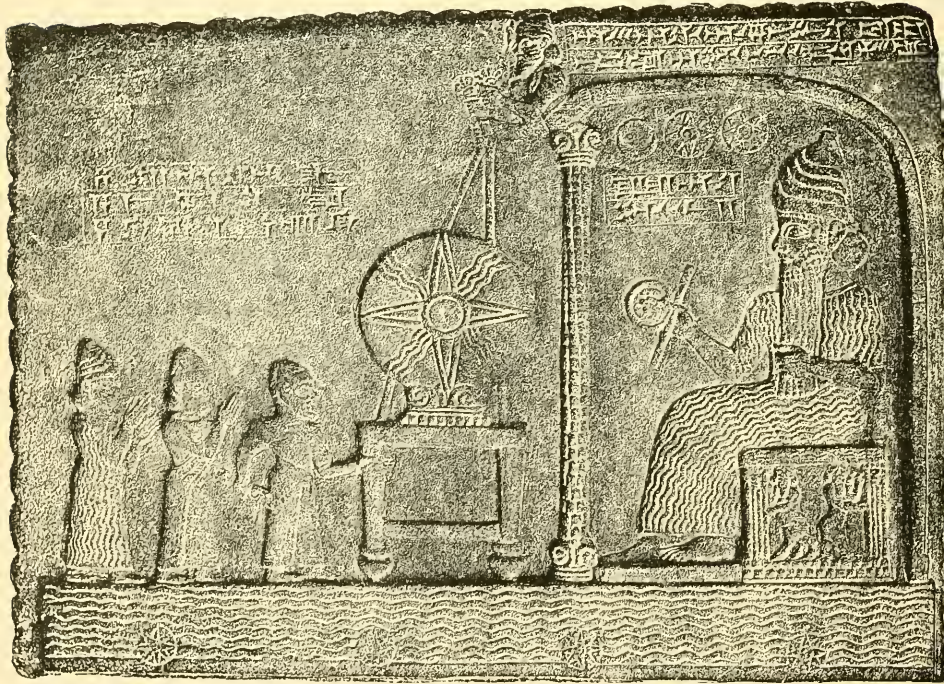
† See Index to References before Index.

the Kronos, the Osiris, the Summanus (see p. †). Ops, the goddess of abundance, that is the Earth, it seems from Varro¹ may have been the consort of Summanus. She also probably gave us such words as *opulent* and *copious*.



We seem to see the wheel-symbol becoming the sun in the accompanying sketch from Mr. Evetts's very useful work.² It is in bas-relief on the B.C. 850 tablet of the god Samas (Brit. Mus.) Two ropes pass behind the wheel (implying the suspension of the Sun?), are attached to the throne on which the divine symbol reposes on a cushion (?), and are held above by a pair of gods.

The so-called Sun-god tablet in the British Museum is of great importance. By the kindness of the author, I am enabled to give a plate of this fine tablet from Mr. Wallis Budge's excellent *Babylonian Life and History*.³



† See Index to References before Index.

¹ Principes (dei) in Latio Saturnus et Ops. *De Ling. Lat.* v, 10, 17.

² Babelon's *Manuel of Oriental Antiquities* (enlarged by B. T. A. Evetts, M.A.),

p. 42.

³ *Rel. Tract. Soc.*, 1884.

The god who is here called the Sun-god is Samas, the son of father Ea and Mother Damkina. "His worship was very old," *like Sun* writes Mr. Budge, "and goes back to a time when the great powers of Nature were worshipped." Samas of Sippara was a well-known deity B.C. 3800, in the time of King Sargon, was probably the then supreme deity, for Sargon mentions no other god. "One of his truest and best votaries was Nebobaladan, King of Babylon about B.C. 900. By his order was this fine tablet made."

Doubtless at that date Samas may have been worshipped as the Sun-god; but I draw attention to the following leading points.

1. The long-bearded god seated upon the throne of heaven seems to be the supreme heavens-god of Time. The \bigcirc which he holds is dealt with at p. †. The figures under his throne are marvellously identical with the figures of the pataikoi of the Phœnicians. This is a direct and important connection with the Phœnician and Egyptian gods $\hat{\text{I}}$ l and Ptah. The canopy over his head is the vault of the heavens, and the pillar is the Pillar so often treated of here, throughout. In that case the seated old god would be Ea (?) and not Samas; or if Samas, then Samas as having succeeded to his father Ea. But in any case, and decidedly, *not* the Sun.

2. The square altar and the round image upon it are in exact agreement with the Chinese round temple of the heavens and square temple of Earth.

3. The round image is now said glibly by everyone to be "the disk of the Sun"; but that does not seem unquestionable. Suppose it, for example, to be the circumference of the heavens. We have in the centre the nave or omphalos; then we have the four cardinal divisions and points indicated with precision; and finally we have the four rivers of heaven. What can these have to do on the "disk" of the Sun?

4. The unmistakeable ropes by which the circular object is hung from the top of the heavens-pillar, may be symbols of the suspension of the Sun, but they also with strange appropriateness illustrate the chain of Zeus and the fine passage in Job (xxvi, 7) "He has spread out the North over the Void, and hung the Earth upon nothing."

5. I suggest then that the original significance of this round idol was the Wheel of the Universe; at the same time admitting

† See Index to References before Index.

(in accord with the theory running through this *Inquiry*) that it may have later become the Sun-symbol.

[The supreme sanctity even of the altar is seen in the fact that none dare touch it but the priest, who passes on it (one is tempted to say magnetic) virtue to the worshippers by forming a "chain of hands." In fact, not to be frivolous, the whole apparatus looks very like one of our earliest electrifying machines!]

I would also refer the reader (not for the first time) to Miss C. F. Gordon-Cumming's exceedingly able articles on "Pagodas, Aurioles, and Umbrellas" in the *English Illustrated Magazine* for June and July, 1888. There will be seen (p. 607) immediately under the throne of Buddha, the Wheel revolvable on its axle, flanked by the two supernatural Dogs, surmounted by the three heavens (as stick-less umbrellas), as sculptured in the caves of Ellora; and also (p. 608) the sacred wheel, overshadowed by the umbrella, and adored by men and women, as well as by winged and hat-feathered deities.

St. Augustin says¹ the pontiffs sacrificed to Rursor, which must be for Rursor, a personification of the re-turn, of the eternal re-volution and renewal of the Universe; quod rursus cuncta eodem revolvuntur, said Varro,¹ and it is as well not to forget that the word Universe itself means "the One that turns" or "the turning of the One."

I here insert a curious little Ainu legend from Mr. B. H. Chamberlain's translation,² which may disclose to us the Mountain-Palace, the heavens-deities and their head the wheel- (and fire) god.

"Suddenly there was a Large House on the top of a hill [Mountain-palace of heaven?] wherein were Six persons beautifully arrayed, but constantly quarrelling [the 'war in heaven' of all mythologies]. Thereupon Okikurumi [which is as near as may be to the Japanese for Big-Wheel] came and said: 'Oh! you bad hares! you wicked hares! Who should know your origin? The children in the sky [sons of the gods] were peiting each other with snowballs; and the snowballs fell into this world of men. As it would have been a pity to waste heaven's snow, the snowballs were turned into hares; and those hares are you. You who live in this world of mine, this world of

¹ *Civ. Dei*, vii, 23.

² *Memoirs of Tôkyô University*, 1887, p. 32.

human beings, must be quiet. What is it that you are brawling about?' With these words Okikurumi seized a fire-brand [which makes a fire-god as well as a wheel-god of him?] and beat each of the Six with it in turn. Thereupon all the hares ran away." This is the origin of the Hare-god; and for this reason the body of the hare is white, because made of snow; while its ears, which are the part where it was charred by the fire-brand, are black.

The Wheel of Fortune.

"Turn, turn thy Wheel above the staring crowd,
Thy Wheel and Thou are shadows in the cloud."

(*Enid.*)

LET us now endeavour to interpret the wheels spoken of by Greek authors as having been suspended in Egyptian temples; in taking which for symbols of the mutability of human affairs, Plutarch was perchance well advised. More closely, these wheels would have shown forth the incessant unrolling of events in Time, the continual and continuous revolution and evolution of the Universe;

the restless course

That Time doth run with calm and silent foot.

(Marlowe's *Faustus*, iv, 2, 2.)

§ 16. If it be that the turning of a mimic Universe-Wheel became an act of adoration of the heavenly sublimity (as I have endeavoured to show) one easily expounds the occult circle or *turbo* which Horace (*Epodes*, xvii, 7) implores the sorceress Canidia to twirl the reverse way in order to undo her spells; it may also be the *ρόμβος* spun round as a love-charm in the second Idyll of Theocritus. *Fortunæ pila*, the play-ball of Fortune, is a term used by Aurelius Victor (*Epit.* 18). And another gloss might be put upon the reversal of the magic toy, which must have been a forerunner of our teetotum, by considering that reversal as an invocation of the nether, the infernal powers; for the wheel is also found associated with the god Hades

or Pluto; and it must not be forgotten that the southern celestial hemisphere seems to southern mundane man to revolve in the opposite direction to the northern. The reversal of the turbo would thus be an early type of that diabolical incantation "saying the Lord's Prayer backwards."

Burchard bishop of Worms, who wrote on ecclesiastical punishments in the 12th century, mentions a wife's sortilege.¹ The naked body was smeared with honey; she then rolled herself in wheat spread upon a cloth on the ground; carefully picked off every grain that adhered to the honey; ground this wheat in the mill, turning the reverse way; and made cakes of it to weaken and kill her husband. The church's penance for this was 40 days on bread and water.

Mr. Andrew Lang seems to identify the *ρόμβος* of the Dionysiac Mysteries with the *κῶνος*, and both with the turndun, the bull-roarer of English country lads, the Gaelic *srannam* (strantham) and the *bribbun* of Australia. The *bribbun* is a fish-shaped flat board of wood tied to a string and whirled round so as to cause a peculiar muffled roar. The *κῶνος*, according to Lobeck (*Aglaophamus*, 700) was "a little slab of wood tied to a string, and whirled round in the mysteries to make a whirring noise." The instrument has been tracked, says Mr. Lang, almost round the world.²

Nortia, Nurtia, or Nursia, was the Volscian (or the Etruscan) goddess of fortune, of destiny, of time. This has been conjectured to be a corruption of Nevortia, the immovable, that which cannot be turned away, or of Neverita. She appears to have resembled the Fortuna of the Latins. The Etruscan mirrors frequently give the divinities of destiny carrying the sphere, the pole, and a mystic chest, which may be the arca containing the arcana of the future. Another Etruscan deity of destiny is Mean, who has been conjectured to be the same with Mania, the mother of the Lares.³ She was represented winged: for Fortune and Victory—alas! for the beaten and the luckless—are both winged; and even docking the wings of their statues (so they treated *Νίκη* at Athens) will not keep them at home. But the wings are also, and perhaps primarily, the attributes of these goddesses, as powers of the flying heavens.

Pausanias said (x, 24) that in the temple at Delphi there were

¹ *De Penitentia* (*Decretorum*, lib. xix).

² *M. R. and R.*, i, 284; ii, 226.

³ *Cr. and G.*, ii, 1196, 647.

two statues of the Fates, but Zeus Moiragetes (leader of the Fates or Dispensers) is dedicated instead of the third of the Fates (*Moîpai*).

One of Numa's famous precepts, of which Plutarch gave the priority to the Pythagoreans, was "Turn-round to pay adoration to the gods; sit after you have worshipped." And hereon Plutarch observed that as to the turning which worshippers were to use in divine adoration, it was said in his time to represent the rotatory motion of the Universe.¹ Unless, indeed, added he, this change of posture may have a mystical meaning [as if the first was not mystical enough!] like the Egyptian Wheels,² and signify to us the instability of human fortune; and that in whatsoever way Zeus changes and turns our lot and condition, we should rest contented and accept it as right and fitting. The theories here developed reconciles Plutarch's two explanations into one.

The foregoing leads up naturally to the globe or sphere (the more perfect symbol) and wheel of Fortune—*volubilis Fortuna*³—which have not yet perhaps been adequately accounted for. Such wheels were to be found not very long ago in Brittany in several churches and chapels, either hung from the roof, or high up against a pillar. The wheel was provided with little bells, and with a pendant cord which, when pulled by a devotee, set the wheel turning. Youths and maidens consulted these wheels about their own juvenile wishes but staid men and the aged did so also as to their worldly projects. There is an account of such a wheel in the Abbey church at Fécamp given by Baldric, Bishop of Dôle, who visited the monastery about the year 1120.⁴ This Normandy wheel seems to have been an elaborate piece of mechanism; for it not alone revolved, but rose and fell—*rota Fortunæ quæ descendeat et ascendeat, et semper rotabat*. It is perhaps needless to multiply instances; but there is a similar English wheel mentioned in the *Monasticum Anglicum* (i, 104) which being full of little bells was turned to excite increase of devotion—*ad majoris excitationem devotionis*. Here, there is no room for doubt, we have a survival of the adoration or the praying-wheel proper. But the Breton wheels were clearly for speiring into the future, and there was a triangle inscribed in some of them, with

¹ Clough's Plutarch's *Numa*, 147, 148.

² This wheel idea is also to be found, I think, in Clement of Alexandria (*Strom.* v. 568).

³ Cicero: *Pro Milone*, 26, 69.

⁴ *Neustria Pia*, p. 227.

figures of a child, a youth, and an old man at the corners. There is among the Blockbooks exhibited in the British Museum (No. 14) a wheel of Fortune¹ containing a human figure, which is altogether as like the Wheel of Ixion given at p. † as well may be.

That distinguished mythologist, M. Henri Gaidoz, whom I hope to number among the adherents of this portion at all events of these theories, writes thus of the globe and wheel of Fortune²:

But now we meet with Fortune, whose wheel has become a hackneyed and a famous symbol, *in which the wheel has lost its sense of a solar symbol*. The wheel is here the emblem of the mobility, of the volubility, of human affairs. But it must be noted that as an emblem of Fortune the wheel has a doublet or a substitute; when Fortune has no wheel she has a globe. Wheel and globe alternate one with the other; they are evidently divergent transformations, the doublets of a same symbol. Wheel, ball, and disk, have the same signification.³

"I say ditto to Mr. Burke" (as Southey vouched the second candidate to have done at Bristol), except that instead of saying the Wheel of Fortune "has lost" the sense of a solar symbol, I move the previous question, and say it never had it. The title of *Fortuna redux*, the bringer-round, seems especially applicable to an unroller of the events of Time, to the revolver of the sphere of heaven which "brings about" those events. Accordingly it is given to Fortune only in a secondary way; the supreme Jupiter is *the deus redux*. Thus there seems to me to be little reason to doubt that these particular wheels of Fortune are also resolvable into the Universe-Wheel; and they were turned by the provident and by the impatient alike, to prompt, to hasten the evolution of events, or to forecast them. Thus the imitative adoration-wheel became not only a praying but a divination apparatus; and this last form of it may even have preceded the custom of set prayer. Thus the old original Great Wheel of Fortune is not a roulette. It is worth noting that the Baal-God of the Canaanites simply meant Lord, that is God, of Fortune.

Wheal, a mine (Cornish: hwel, whel, wheyl; Welsh: chwel,

¹ Described in the *Archæologia*, vol. 35 (1853).

† See Index to References before Index.

² *Le Dieu Gaulois du Soleil*, Paris, 1886, p. 56. I have taken many facts about the wheel from this frank, lucid, and valuable treatise; although I have turned those facts to other uses.

³ *Le Dieu Gaulois du Soleil* (1886), p. 56.

chwył, a turn), must be the wheel or windlass at the mouth of the mine, just as tongs was the name of the Kent and Sussex iron-foundries.

Wheel itself is connected by Fick with the roots *kar*, to move-round, and *kal*, to drive. Thus the Russian *kolo* is a wheel, and *χόλος*, the axis or pole of revolution, is said to stand for a (non-existent) word *κόλος*. This last may, I think, be doubted furiously, as the French say.

Whirl, a motion; *whorl* and *wherwe*, a spinning-weight; and *whorl* of leaves, are all obviously of the same family as wheel. *Quern* ought to belong to these, one would imagine; and it is referred to the root *gar* to grind, which is the same as *kar*. *Churn* (Icelandic: *kirna*) is doubtless the same word as *quern*, whatever etymological mystics may say.

In terminating the perusal of this fatiguing section, I trust the reader will not wish its writer the curse of the man who was "made like unto a wheel."

The Glyph Ra ☉.

A SIMILAR origin must be suggested for the Egyptian super-excellent sacred glyph *Râ*, ☉, which, with one notable exception—the iconoclastic Amenhotep IV—is invariably initial in the glyphic names of kings, no matter what its proper syllabic order in those names may be. The glyph *Ra*, though generally called a disk, seems more accurately to be a sphere—that is, of course, a hemisphere—in low relief, whether on Egyptian or Assyrian monuments. With the spot in the centre, ☉, the glyph may have indicated the heavens and their omphalos. Or the spot may even be the punctum saliens of the Universe-Egg (see p. †), the point at which the life-spark was supposed to be kindled; or it may be the name of a solid wheel. And the attentive reader will have seen that these suppositions are in no way conflicting, but rather cumulative; they are all “on the spot”; on the same central spot of the Universe. The supreme position of Ammon-Ra as King of the Gods, may thus perhaps receive a fresh illustration. The Egyptian temples where the suspended wheels appeared (see p. 605), or their sites, may have originally been dedicated to the revolving-heavens deity; but the wheel may have often come to be identified, or rather confused, later with the disk of the Sun rolling like a wheel upon its heavenly diurnal course.

“The Masonic ‘point within a circle,’” says the Chinese scholar Mr. H. A. Giles,¹ “is held to represent the one Supreme Power, whatever that Power may be, the great architect of the Universe, recognised alike by ourselves, and our brother masons of every religious denomination.” This is extremely curious and interesting for my purposes; and it must not be forgotten that Ptah was assisted in Egypt by the Seven Khnumu or Architects. Mr. Giles justly considers it curious also that the same emblem should be found among the Chinese “signifying, if not Heaven itself, still the most prominent object in the sky”—namely the Sun. He points out how it was (that is, how it is alleged by the Chinese to have been) the ancient form of the character for Sun, which is now




† See Index to References before Index.

¹ *Historic China*, p. 389.

written 日, a shape which it had almost taken in the Shuo Wên dictionary, of our first century. I venture entirely to deny that this symbol originally meant the sun in China. It may have descended to it. But how anyone who patiently reflects and compares can take this round with a centre for the sun as "a dot within the circle of the sky," I cannot comprehend. This, too, is a quite opposite explanation from the "disk of the sun," which is the common form now used by almost everyone. And as a matter of stubborn, universal, unvarying fact, the sun is *not* a dot at all to the human eye; nor is it in the centre of the circle of the sky, except only on the equator at the equinoxes and at noon. All the rest of the time it is (save at rising and setting) an eye-blasting blaze moving over the heavens.

The comparatively modern Chinese, I suggest, may have made a mistake similar to that of the Japanese—they are both hopeless as archaeologists—who mis-apply the word *ame* (heavens, sky) to the sun.

In the Rev. Dr. Wm. Wright's *Empire of the Hittites*, Prof. Sayce says that the following Khetan ideograph ☉ "is the solar disk." In an inscription from Jerabis, now in the British Museum, he says, "it is preceded by the determinative of divinity and must here, accordingly, denote the Sun-god" (pp.  168, 183). I believe there is firm ground for saying that, so far, there is no "Hittite" reason for connecting these emblems, as Hittite, with the sun. The ideograph ☉ seems to me to be a solid archaic wooden wheel, with its central nave-l for the axle. Otherwise, how can that navel be accounted for; and, in any case, what can the hole have to do with the Sun? And we have even another equi-valent and most adaptable idea for the symbol—the revolving Universe-millstone (see p. 464) which replaces the wheel in Norse mythology, and the "Eye" of which is directly above the Hvergelmer well, the source of all heavenly, earthly, and under-ground waters.¹

Further, presuming the duplex "determinative of divinity" to have been hit upon with his usual happy ingenuity by Prof. Sayce, I would suggest that it may be an emblem of the dual divine nature, as male and female; but it must not be forgotten that it is a form of the Cypriote syllable *Mo*.

¹ Rydberg's *Teutonic Mythology* (1889), p. 395.

The following examples of wheel-symbolism are taken from Moor's *Hindû Pantheon*.

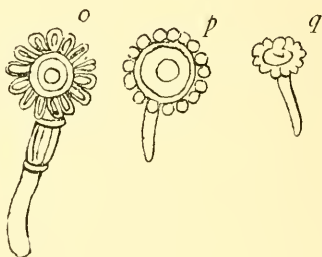
1. Three sect-marks of Vishnu-worshippers. *y* and *z* "are very rarely found, and may represent the chakra of Vishnu" (Plate 2). They undoubtedly do so. *x*, which Moor said meant Shiva, gives us the famous wheel in the tri-une symbol of the triangle.



2. Held by the four-handed Dêvi (goddess) consort of Shiva (Plate 38)



3. *o* and *p* are held, right and left, by four-handed Vishnu. *q* is held, left, by Lakshnû in the same group (Plate 43)



4. Is held by the four-handed Dêvi (Plate 43).



Here is a tracing from *Nineveh and Babylon*¹ of the central wheel and seven stars found at Bavian, in company of the winged sphere and other symbols, overhead the figure of an Assyrian Monarch. Sir H. Layard called the wheel "a Maltese cross (? symbolical of the sun)," and it no doubt gives us an origin for the symbol vulgarly known by that name since its adoption by the Knights of St. John of Jerusalem, afterwards of Rhodes, and finally of Malta. They must have adopted it in Malta, for their Rhodian cross is straight and quite different.²



¹ London, John Murray, 1853, p. 211.

² Biliotti's *Rhodes*, 1881, p. 122.

The Wreath.

THE wreath, apparently as an analogue of the wheel, is found in Christian symbolism from the 6th to the 9th centuries. The hand of the supreme deity is seen issuing from the wreath, just as we have seen the divine torso issuing from the wheel. Ciampini, in the *Vetera Monumenta*, has given instances from the Roman churches of SS. Cosmo and Damian, S. Euphemia, S. Stefano in Monte Celio, S. Agnese, S. Praxede, and S. Maria Nuova. Indeed Bosio in *Roma Sotterana* gives a much earlier wreath from a grave-stone in the catacombs, in which we actually do find the torso; and he adds another wreath from a catacomb. Sarcophagus, where the wreath acts as fellys to six spokes; and further, Gori, in *Symbolæ Literariæ*, gives a similar design from a brass shield, also found in the catacombs. These two last do not display the hand; but Gori's brass, of which a tracing is here given, contains the A and Ω. I direct attention to the form of the final letter, which may have been adopted as a triune symbol, and its likeness to the fleur-de-lis is patent. Of course it will not be forgotten that the wreath, or crown, was a very ancient pre-Christian symbol of supremacy, whether in sovereignty or in victory.



The Romaunt of the Rose.

THE wheel which eventually gave us our "gothic" wheel windows and rose-windows may be detected in the remoter times of Christianity. Here is one from the "sculptures of the ancient sarcophagi of the Catacombs earliest epoch," taken from Didron's *Iconographic Chrétienne* (fig. 101). And here is another from the capital of a column in the Church of St. Demetrius at



Salonica of the 4th century (*ibid.* fig. 102). It may be a defect of perception on my part, but I cannot imagine how Didron could claim the first of these as a variety of the Greek form of the Cross

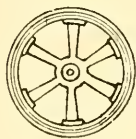
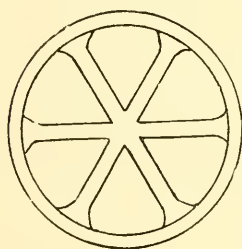
of Christ, and the second as "a Greek cross or star, with six equal branches."

On the same page he certainly does use the term "Mystic Wheel"; but the symbols cannot be cross, wheel, and star, all at once or at choice.

For me they are obvious survivals of the Universe-wheel; and I add for comparison

a specimen of a six-spoked wheel from a Roman covered travelling waggon called a *covinus*, which exhibits a striking resemblance to the Salonica example above given.

It is taken from the French edition of Guhl and Koner's work.¹



Every tarik or *path*, that is order, of the Muslim dervishes has its particular sign. That of the Kâdirî is the rose (*gul*) worn on the cap. It is thus expounded by Ibrâhîm el Eshremê. Mahomet called his two grandsons Hasan and Hosein, his two Eyes, his two roses. The rose is a sign of the prophet himself. The Kâdirî "rose" of Bagdad has two outer and two inner rings and three circles, and is made of green cloth. The first circle signifies *shir'at*, the Law [which is just the Buddhist's wheel of the Law]: the second the tarik or path of the order; the third the

¹ *La Vie antique: Rome*. Paris, 1885, fig. 366. The *covinus* or *covinnus* was also a Breton and Belgic war-chariot. The word is said to be from the Celtic, and perhaps contains the same root as our cover, and cove, to arch over. The roof of the waggon was barrel-arched over in the manner common in our own London brewer's dray.

ma'rifet or Knowledge; the three together mean the hakikat or Truth. This "rose" is also the sign of the seven names of Allah. The Kâdirî dervish copyist of this MS. of Ibrâhîm's calls himself "the fakîr, the hakîr, the kitmîr (that is, dog of the Seven Sleepers) of the gate of the sultan of the saints who dwell by the rivulets of paradise."¹ One of the cap-roses of the Rufâî dervishes "is a perfect circle, or rather two circles, one within the other; within these is another circle, much resembling a wheel with its spokes."²

M. Napoléon Ney³ says the secret societies of Islam in Algeria form a clan of the Chain (Ahl es Selselat); their holiness is a Ladder, at the summit of which is the R'outs, the refuge or Saviour; the members followed the Way, *trika*; and the initiation is called "taking the *ourid*" or rose. "What Rose do you wear?" is the question of one Moslem to another. M. Ney's suggestion that this Rose (which I identify with the Universe-wheel) is the true mystical rose of Rosicrucianism, must be accepted as the veritable theory on the subject. And, of course the rose is not a flower but a rose-cross, that is a wheel-cross. This theory at once makes plain the perennial puzzle of stereotyped *sub rosa*, and effectively glosses such a phrase as "rosarium auxilium," in Appuleius.⁴ It also gives the true etymology of rosary.

For rose and roue; rosa and rota (wheel) and Irish roth (wheel); Greek *ῥόδον* (rose), Portuguese roda (wheel) and Welsh rhod (wheel); with the Sanskrit ratha a wheel-cart, all come from one source. And as for the derivation from the dialect word *βρόδον* and therefore from the ancient Persian vrada and Sanskrit vrad, "to bend, be flexible," which Littré patronised for rose (but not for roue), I venture to say that it is as wild as anything ever set up by the old snapshot school of All-eggs-under-the-grate etymologists.

This also gives us, at last, the true key to the interminably-disputed etymology of the island-name Rhodes. Other suggestions were that Rhodes comes from the rose-briar itself, or from the oleander or rose-laurel, the *ῥοδο-δάφνη*; or from *ῥοά* or *ῥοιὰ* "the tree or fruit of the pomegranate." But it is obvious from the similarity of this last word to rose that it must also, and perhaps initially, have meant the flower of the shrub. And all these

¹ Jno. P. Brown, *The Dervishes*, pp. 89, 93.

² *ibid.* p. 114.

³ *Sociétés Secrètes Musulmanes* (v. *Le Temps*, July 13, 1890.)

⁴ *Met.* iii, 141.

suggestions are nonsensical; for the rose, oleander, and pomegranate are rampantly luxuriant not in Rhodes alone, but in the Levant generally.

But we may retain for further use the probable fact that the word *ῥοὰ*, *ῥοῆ*, or *ῥοιὰ* is the original name of the rose-wheel; which would throw a considerable light on the symbolism of the fruit of the *ῥοὰ*-flower, the pomum granatum, the garnet-apple itself. The shrub sprang from the blood of Dionusos; also from the blood of Agdistis. *Ῥοιὸ*, the daughter of Staphulos and Chrusothemis, was shut-up (pregnant by Apollo) in a coffer, and launched to sea—a Moses-myth.

The Telchines who called themselves Héliades (*ἠλιάδες*) that is children *not* “of the Sun” (they might as well be called “of Elias”) but “of *Ἥλιος* the great central god who primes Sun-worship, and whose nomen appears in so many ages and tongues in *Îl*, *El*, *Ἐλα-γάβαλος*, *Ἐλενος* and *Ἐλένη*, and so forth. These Seven Héliades were born of Hélios and the goddess Rhodos or Rhodê, one of the Okeanides, daughter of Poseidôn and Aphroditê. That is, as it might be interpreted, the Seven of Ursa Major were born of the turning of the Wheel which has produced or spun all creation. This is why the Rhodians, descendants of the (Seven) Héliades, called themselves autochthones. And Rhodes is thus a true parallel in its genesis to the Japanese Onogoro; for Hélios or Apollo (apud Pindar) asked Zeus for the island, which he had discerned in the depths of the Ocean. Lachesis, the Fortune-goddess of the golden spindle and the star-spangled robe, then extended her hands, and Rhodes appeared on the surface of the waters.¹ It is thus forced upon us that Hélios must here have its screwing, revolving sense, and that the spinning or churning motion imparted by Lachesis is as important as in the case of Onogoro; and this is a paramount origin-reason for calling Rhodes the wheel-island (or the whirled, churned, spun, island); which all the gods, before its production, swore the great oath to place for ever on the head of Hélios; that is to make of it a central-land on the Axis, a middle-kingdom, the Earth in fact; for all these Islands are but figures of the Earth: and the gold that rained upon Rhodes is nought but the heavens-river—the Yellow River of Chinese myth—descending upon the Earth.

¹ *L'Île de Rhodes*, par Biliotti and Cottret: Rhodes and Compiègne, 1881, pp. 10, 12, &c., and Noël.

The Rhodian Hêlios was son of Hyperion and Basileia; he was drowned by the Titans; and in his myth actually crops up the great mythological leading incident for which I contend throughout this *Inquiry*. In a dream, 'Ελένη (daughter of Zeus) tells her grieving father that the quenched Hêlios was placed among the gods, and that *what was theretofore called in the heavens the Sacred Fire was thenceforward to be called Hêlios or the Sun*. Hêlios is also son of Perseûs.

It would be absurd to contend that the Hêliades-nymphs who became poplars were daughters of the Sun. Their metamorphosis shows them to be central Universe-tree dryads. (I am not forgetting the long and short *e*, the *η* and the *ε*, nor the presence and absence of the aspiration.) What can Helas son of Perseûs and Andromeda have to do with the Sun? What has Helenê to do with the Sun? Mount 'Ελικών's name cannot possibly be drawn from the Sun.

It is here impossible to avoid the repetition of the central mythic cosmic fact that 'Ελίκη means a turn or a tower, a round turn, a volution; and therefore the great celestial revolver, the Great Bear.

The Seven sons of this same Hêlios (or of Apollo) by the nymph Rhodê were (apud Diodorus Siculus) Kerkaphôs, Kandalos, Makareus (Makar?), Triopas, Aktis (to act, to actuate, action and activity, of course come from the root *ag*, to drive; as well as agent, axis and axle do), Ôchimos, and Tenager. This is clearly a great heptarchy of great gods.

The eldest of them, Kerkaphos—also called the fourth Heraklis or fourth Makar—was probably a revolving-heavens-light god—see *κερκίς* a spindle, *κέρκω* to weave, *Κέρκυρα* and *Κόρκυρα*, Corcyra, Corfu—perhaps another spun-island. Kerkaphos fathered the three brothers *Κάμειρος* (most probably a form of *Κάβειρος*), *Ίάλυσος* and *Λίνδος*. The mother of Ialusos was *Κυρβεία* (but *Kurba* and *Putna* and *Hieraputna* were also names of the *Cretan* Kameiros town) The Ialusians were also Telchines; they had the Evil-eye, and were changed to Rocks. The mother of Lindos was *Kudippê*. This triad divided the earth (i.q. Rhodes) between them. A Phœnician myth makes Kadmos, the creator and First-man, pursue his sister Eurôpê and Zeus to Rhodes, where the great cemetery of Camiros still (as it ought) discloses Phœnician relics.

Kandalos (who may be *Kandaulês*) went to the island of *Kôs* (cos) says one legend; but the master-myth seems to be that four

sons of Makar, or four Makars, took possession of the four Makarian islands, Lesbos, Chios, Samos and Cos. Rhodes (like Cyprus) was also called Makar—it may be the central island (as it were mythically, though not geographically) of the four. The meanings of “happy,” “blessed,” for *μάκαρ* (compare *μακρὸς*, great, high, distant; *μακεδνός*, long, tall; and *Μακεδονία*, and also what is said of the Maccabees, p. †) must be entirely secondary meanings; just as the beatific sense of “that blessed word *Μεσοποταμία*” is assuredly due to its mid-position between the heavens-rivers: there is Paradise; there is Nirvana.

These four Makar gods or genii should be, according to all the analogies in this *Inquiry*, the four gods or spirits of the Cardinal points.

Armenios or Armenos, the argonaut, was a native of the Rose-island, Rhodes. Iphi-Klês, brother of Hêra-Klês and an argonaut (who eats the rust of a knife which rusted in an oak) is said to have seized Rhodes. Phorbas, son of Argos or of Lapithos, and thus a heavens-stone god, came from *Elis* (that is descended from the heavens) on the Island. There was a temple there to Helenê Dendritis (thus a Universe-tree goddess). Nor should it be forgotten that Helenê named another island (alias Makronisi) one of the Cyclades (*κύκλος*, a wheel); and there Paris had his first interview with her—a clear parallel to Izanagi and Izanami.

In view of the functions of Lachesis in producing Rhodes, it is worth noting one Simonides is said to have written that the Kolossos was constructed by one Laches of Lindos, and that these lines were inscribed at its foot:

*Τὸν ἐν Ῥόδῳ κολοσσὸν ὀκτάκης δέκα
Λίχης ἐποίει πηχέων ὁ Λίνδος.¹*

This is generally discredited, but it seems just as valuable as anything else told of the Kolossos, and it fits singularly into my arguments; for the consonance of Laches and Lachesis would point to the mythic spindle-Axis and make the Kolossos an Atlas. Attention is directed to the sacred number of ($8 \times 10 =$) *eighty*; and the tradition also says that the artist (whether Laches or Chares) worked *twelve* years at it. Eight and twelve are, as is abundantly seen here, the half cardinal and zodiacal points. Recollect the French *rose-des-vents* with its ($8 \times 4 =$) 32 rhumbs, or spears.

† See Index to References before Index.

¹ Biliotti and Cottret, p. 26.

We must not quit Rhodes without a glance at Rhodopê, the Ocean-goddess who wedded Αἴμος. This pair, aspiring to be worshipped under the names of Zeus and Hêra, were changed into Mountains. On the summit of Mount Aimos, the Balkans of to-day, the poets placed Arês when prospecting the earth for the slaking of his fury. The Aimodes were also Seven Western islands (peaks? the Shetlands?); and the Romans are said¹ to have so (?) called the victims immolated to Jupiter Fulminans. Αἴμος is a thorn, a spit, which is a connection with the central spit-axis whose end enters the eye of the Cyclops.

[A folklorist (suspected of an occasional sardonic grin at his fellows) has perfidiously suggested that the oath by "the holy Pöker" must have originally been sworn by the Universe-axis.]

Αἴμων was a King of Thebes, that is of the heavens. The place name Hæmi Extrema, a cape in Thrace, must have a similar origin, and so must Hæmonia for Thessaly. Akastus, son of Pelias and husband of Atalanta, was called Hæmonian. Iason was hæmonius juvenis; Achilles, hæmonius puer, and so forth.

There was a Rhodopean spicula as well as a Rhodopean rock; and Orpheus, who was of Rhodope, was changed into a rock.

¹ Barth on Statius; *Theb.* iv, 223.

CHAPTER II.

Buddha's Footprint.

	PAGE.
The Shoes of Swiftness	620
Buddha's Footprint	624
The Three Steps	633
The Legs o' Man	635
The Chakra (Wheel of the Law)	640
The Suastika	649
The Labyrinth... ..	662
The Conch-shell	677
The Chakra as Weapon	678
Stone Weapons of the Gods	682
The Flaming Sword	687
Ceraunia, Brontia, and Ombria	689

The Shoes of Swiftness.

And he walketh on the vault of the Heavens.—(*Job* xxii, 14.)

I HAVE already theorised, under the heading of the Loadstone Mountain, when dealing with the brazen, tireless, feet of Talôs, that a walking or running round of the heavens-gods may have been devoutly believed in before the conception of a wheel arose in the human brain. This may be the chief clue to the leading significance of all the footprint legends and also of those of the shoes of swiftness, and the mythic and sacred sandals, and slippers. We should thus have three differing though coinciding theories of the *going* of the heavens: (1) the walking, running, or dancing; (2) the flying; and (3) the Wheeling.

This walking-round idea of the heavens seems to be preserved to us in the English *Welkin*; so etymologists need perhaps no longer be so shy of connecting the word with the Anglo-Saxon *wealcan*, to walk, to roll; the last, oddly enough, being it is said the earlier sense (see Prof. Skeat's *Dictionary*).

Pallas Athênê binds beneath her feet her lovely ambrosial¹ golden sandals that bear her alike over the wet sea and over the limitless land, swift as the breath of the wind (*Odyss.* i, 96.) Hermês does precisely the same in the same "run" of words (v, 44.). Hêrê is called golden-sandalled (xi, 604). These shoes of swiftness are clearly the common wear of the deities of the revolving heavens and that must of course be the original reason why Apollo was called Sandaliarius at Rome; and the cobblers came to the god, instead of the god—which is base—taking his name from the cobblers. I think we must also, on a comparison with Êl's walking on the vault of the heavens, in *Job* (xxii, 14), admit a similar conception of the majestic progress of the heavens-god in the fine passage in *Nahum* (i, 3): "Jehovah hath his way in the whirlwind and in the storm, and the clouds are the dust of his feet."

The idea here favoured as to all the celestial foot-chases, such as that of the swift huntress Atalantê by HippoMenês, and of the Boar of Kalydôn by Atalantê among a very select field, is that they have their origin in the running-round of the heavenly hosts in chase of one another: and that that is why Zagreus (lost in Dionusos) was called a mighty hunter. Another aspect of the same cosmic motion is of course the *dance* of the stars, χοραγός ἀστρον —fully treated of under the head of "Dancing."

The Irish Feni (= the Whites), the subjects of Finn (= White, bright) were swift of foot. Finn's nephew especially was renowned for this quality. I constantly have occasion to point out that whiteness (see Argos) is a common note of the heavens in all myth; and this is giving a high origin to the names of the Fenians and the Whiteboys. A triad of the champions of the Feni were Finn-, Dubh-, and Treun-Chosach = Whitefoot, Blackfoot, and Strongfoot.²

The third name compares with the shoes of IppiKratês, and indicates an axis-power; the second with MelamPous, and the first and second can refer to heavens-walkers of the day and of the night.

To change the venue somewhat, we find in that odd booklet of Cyrano de Bergerac's *L'Histoire comique des États et Empires de la Lune* (the same that fore-made the phonograph), that he throws it out that the earth may very well turn, not for the reasons which

¹ Compare the butter in Ila's footprint, p. 628.

² Dr. Joyce's *Celtic Romances*, 243, 299, 413.

Copernicus alleges, but because the fire of hell being at its centre, the damned, in their efforts to get away from the flames, scramble along the vault, like the dog in a spit-wheel, and so send the earth round!

Perseus got his winged sandals (*πτηνὰ πέδιλα* and *πέδιλα ὑπόπτερα*) from the white-haired triad of Graiai (hags), with the cap of Hades (*Ἄϊδος κυνῆ*: note that *κυνῆ* also = dogskin), that is the cap of invisibility, and the (beggar's) wallet (*κίβισις*)¹ which is also owned by the Japanese god of Fortune, Hotei.

Here doubtless we also get the real clue to the seven-league Boots and the Shoes of Swiftmess of Jack the Giant-Killer. He gets them from a huge and monstrous Giant with three heads, who runs and hides himself in his large vault under ground—a fallen triune god. The Norse Loki wears these shoes when he escapes from hell. The two Pisasha demons in *Stanislas Julien's Indian Tales from the Chinese*, have each a magic shoe, and when he puts it on he can walk as if flying, without encountering any obstacle. In the *Kathâ Sarit Sâgara* the shoes of the (male) Maya give the power of flying through the air. This Maya was the architect and artificer of the Asuras, dwelt on the Deva-giri (god-mountain) and built the palace of the shining white Pandavas of the heavens. In the German story of "Heads off!" are a pair of boots which carry the owner wherever he wishes to go. In the Norse tale of the Three Princesses of Whiteland (the heavens) is a pair of boots which make the wearer invisible and enable him to go where he pleases. In the Greco-Italian tale of Lion Bruno, the robber who pulls-on the boots can run a mile faster than the wind. In Solomon's slipper (in the Persian tale of King Bahram Ghur) which is wrought with threads of gold, a journey of a hundred years wears not, but seems a distance of a hundred steps. It is given to the King by the lord of one of the four cardinal Kâf-Mountains of the Universe. In a tale of the King and his Seven Sons² are a pair of sandals which carry the wearer where he wishes. In the Indo-Persian tale Bahâr-i-Dânish a pair of wooden clogs transport the wearer from end to end of the world in the twinkling of an eye; and there is the German and Portuguese magic tale of the "Dancing shoes." I here draw upon one of many useful chapters

¹ Pherecydes, *frag.* 26. *Apoll. Bibl.* ii, 4, 2.

² Steele and Temple's *Wide-Awake Stories* (Panjâb and Kashmir.)

in Mr. W. A. Clouston's *Popular Tales and Fictions* (i, 72); but only so far as the incidents are concerned.

The slipper incident in the Cinderella myth finds its place quite naturally in this magic shoe-shop. Perhaps one of the earliest appearances of the Cinderella slipper is in the Rhodopê legends. I cite the version in Abraham Fleming's blackletter translation (1576) of *The Variable Hystorie of Ælianus* (bk. xiii, ch. 32).

"Of the Fortune of the harlot Rhodope . . . As shee was washing herself uppon a time, and her wayting maydens keeping her apparell, an Eagle came swingeing downe out of the christall ayer, and snatcheth up with her talans one of Rhodopes shooes, and carried the same with her as far as Memphis, and there let it fall in the lap of Psammetichus, as he sate in iudgement. At the fairenes wherof, and the cunning workemanship therin shewed, he much mervailing—and besides that, wondering not a little at the straunge deede of the Eagle—commanded that a general search should be made throughout al Grecia for the person whose fine foote that prety shooe fitly served. In y^e executing of which precept Rhodope was founde, and therupon presented to Psammetichus; in so much that the vertue of her amiable personage did not only kindle the fier of love in Psammetichus hart—wherby he had her in no small estimation—but did so inflame his affections, and wynde his wit in suche knots of intangling desires, that hee maryed her forthwith, and enjoyed her company in the pleasaunt and delectable bed of wedlocke."

The *mullei* of the fabled kings of Alba (the heavens) were purple, that is blood-dipped, slippers (*Festus*). This must be the origin of la mule du pape. There is a golden cross on the slipper of the pope, which might be likened to the suastika on Buddha's footprint, and which cross it is that is kissed by the devout. In French the word *mule* is now alone applied to this particular pantoufle. Baiser la mule du pape, they say for what English less reverently calls kissing the pope's toe. Red slippers are put on a dead pope's feet, which are then put out through the railings of the chapel where he lies in state, that the faithful may kiss them as they throng by.

I suppose we must detect somewhat of the same supremely sacred general idea in our own otherwise idiotic observances as to carefully throwing old shoes and slippers, "for luck." The Moslem shares these pagan weaknesses with the Christian.

Buddha's Footprint.

B UDDHA'S Footprint.—I here find it indispensable to devote some space to the famous Footprints of Buddha, and their connection with the Wheel.

The bas-reliefs of the Amravatti Tope (near the mouth of the Kistnah, on the East coast of India) afford numerous examples of the footprint. These carvings, which are supposed to date from the 2nd to the 5th centuries A.D., frequently represent altars on or before which are a pair of footprints marked with the *chakra* (wheel), but with no other figures. On one fragment is cut in relief a large pair of feet, which exhibit other emblems. "In the centre of the soles," describes Professor Fergusson, "is the *chakra*; above it the trisul emblem reversed, with a *suastika* on each side. Below the *chakra* is the *suastika* again, with an ornament like the *crux ansata* on each side. On the great toe is the trisul; on each of the other toes a *suastika*."¹

Before proceeding farther, stress must be laid on the consideration that the *chakra* or wheel, the trisula, and the *suastika* are all claimed in this *Inquiry* as insignia of the central heavenly polar deity. On one of the gate pillars of the Sanchi Tope there is carved a large footprint marked with the *chakra*, in this case "an unmistakable chariot-wheel."² E. Burnouf gave a list of the footprint-emblems in his *Lotus de la Bonne Loi* (1852), which he took from the Cinghalese *Dharma Pradipika*; and Col. Low contributed another, which he took from a Siamese source, to the *Transactions of the Royal Asiatic Society*. Alabaster gave another in his translation of the *Siamese Life of Buddha*. In all of these, the centre of the foot is occupied by the *chakra*. In Alabaster's list of emblems we find that—

"On each of his feet is a figure of the beautiful wheel *chakra* with its thousand rays or spokes, all richly adorned as if it were a wheel of emeralds. Its outline is shown by elegantly drawn circles, and its centre is filled with exquisite devices, which gleam in beauty like the jewelled *chakra* of the angels. Around the

¹ *Tree and Serpent Worship*. Alabaster's *Wheel of the Law*, p. 249.

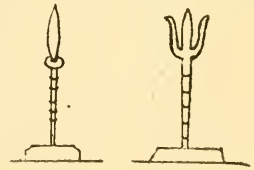
² Alabaster, p. 255.

chakra are 108 other figures ; namely, the crystal spear . . . a palace . . . a chakra . . . the mountains which form the walls of the world ; the Himalayan forest ; Mount Meru . . . the constellations . . . a figure of the lord of the chakra (Vishnu?) . . . the seven great rivers or seas, the seven chains of mountains that encircle those seas ; the seven great lakes . . . ” (Alabaster, p. 111.)

Alabaster, commenting on this, fully recognises the cosmical character of the 108 symbols, which of course are not unconnected with the 108 names of Vishnu.

We have, says Alabaster, Mount Meru, the centre of each system of the Universe ; the seven annular mountains that surround it, and the seven belts of ocean between them . . . Mount Chakrawan (Chakrawala) the wall of the world, the crystal annular mountain which encircles the system ; a group of stars which may refer to the principal constellations, or the signs of the zodiac.

He then proceeds to give a plate which is taken from the facsimile in the great Wat Po temple at Bangkok of the footprint at Phrabat ; and he points out that the 108 Siamese compartments tally in number with those of the Burmese footprint in the British Museum and with those of a Ceylon drawing in Mr. Skeen's account of Adam's Peak ; this is also the number of the “evident gates of the Law” in the *Lalita Vistâra*. Continuing his commentary, Mr. Alabaster says, as to the crystal spear, that the word crystal, *keon*, is applied in Siam to anything gemlike, or beautiful, or royal. The “trident,” or *trisula*, which appears on the footprint, he represents as the “weapon of Śiva.” As engraved from a photograph, it resembles rather an archaic fleur-de-lis ; and, ab origine, must have been rather the triune emblem of a triad than a “weapon” (see *ante*, p. 62). I direct especial attention to the fact that the spear is the first symbol on the footprint, the palace the second, and the *trisula* the third. Thus the palace stands between the “spear,” representative of the Universe-Axis, and the *trisula*, representing the central supernal triad. The *trisula* also consists clearly of a reproduction of the spear itself with the addition of two side-branches curved outwards, which form the fleur-de-lis ; as may be seen from the rough sketches



here given. The connection between the Japanese spear and palace (pp. 43, 228) will be borne in mind. The following description of the "palace of the angels," which occurs a second time in the footprint, is taken from the *Book of Indra*, one of the most ancient of the Siamese law-books :

"There is a celestial abode in the Dewa heavens, an aerial dwelling covered with gold and gems, with roofs shining with gold and jewels, and roof-points [ornamental finials] of crystal and pearl ; and the whole gleams with wrought and unwrought gold, more brilliant than all the gems."

This is clearly a myth taken from the gorgeous night-heavens of the limpid-aired East. The mountain appears in the footprint in ten compartments ; seven of these are together, and three are single and separate. But the footprints are otherwise connected with the world-mountain, and also with the Tower. The Chinese pilgrim-traveller Fah-Hian (circ. A.D. 400) mentioned the footprint on Adam's Peak, and another at Sangkashi—perhaps Sankisa—about which he wrote that "a Tower is erected where there are certain marks and impressions left on the stones by the feet of the different Buddhas." Sung-Yun, another Chinese, a century later, said "there is a trace of the shoe of Buddha on a rock ; they have raised a Tower to enclose it." It is by no means to be disregarded that the Adam's Peak footprint is claimed by Hindûs as that of Śiva, by Moslems as that of Adam, and by Christians as that of St. Thomas ; but the Buddhists are in possession.

My suggestion upon all this briefly is that the manifold symbols on the sole of the Buddha's Foot are not exactly the imprint left thereon by his footing of the Universe, but that *they figure forth the forms he impressed on the Universe in his progress*. This is a reverse idea, a complement, a mould plus matrix idea. The various footprints we shall here see all over the world are made *by* the divine feet ; but the print *in* the divine foot—on its sole—is, like the pattern cut in a butter-printer, *the formative mould by which Matter, by which all things, were pressed, trodden, into Form*.

Mandara no Mida (Amitâbha of the Wheel), is the Japanese name of Buddha bearing the wheel-mark on the right hand and left foot, and the suastika on the breast.¹

¹ Anderson's *Cat. of Brit. Mus. paintings*, 83.

These feet on the lotus-flower on the (sheep-headed or caif-headed?) world-tortoise, and guarded by the triune Nâga serpent, whose vast hood probably represents the heavens-vault, must be taken to convey the same holy cosmic meaning as the Footprint. The drawing is taken from plate 102 of the *Hindû Pantheon* of Moor, who remarks that "as to the exact reference of the pair of feet on the back of the tortoise, the author can give no satisfactory explanation."



"In Japan Buddha is never represented by the feet alone, as in the Âmravâti remains and many other Indian art-relics."¹

The very natural human and common biblical metaphor of enemies as footstools is found in another form in Egypt, where overthrown and garotted foes were painted on the mummy's sandal-soles, which really furnishes a sort of a parallel to my theory about the soles of Buddha.² David speaks (2 Chron. xxviii, 2) of building "a house for the footstool of our Êl." "Exalt ye Yahveh our Êl, and worship at his footstool" (Ps. xcix, 5). "Thus saith Yahveh, the heaven is my throne, and the earth is my footstool" (Isaiah lxvi, 1). This last is applied to the Most High in the Acts vii, 49 (and of course I here always claim that celestial position for the Polar deity).

Of course the idea of the Footprint was pre-Buddhic in India; and we find also another aspect of it, which seems to me clearly to refer to a centrally placed deity at the Northern Pole of the Universe—where the visible world is displayed as it were his footstool.

A connection between the Footstep and the Eye of the heavens is even made in the *Satapatha-brâhmana*³: "The wise ever behold that Highest Step of Vishnu, fixed like an Eye in the heaven." We have this idea again in the Russian abbot Daniel's pilgrimage to Jerusalem, 1106 A.D.,⁴ where a mosaic of Christ is labelled: The sole of my foot is a measure of heavens and earth. This was on the vault which covered "the Navel of the Earth."

¹ Anderson's *Catalogue*, 63.

² E. De Rougé, *Notice Sommaire* (1876) 111.

³ Dr. Eggeling's ii, 172. (He here cites "Vâg. s. vi, 5; *Rig Ved.*, i, 22, 20.)
Pal. Pilgrims' Text Soc. 1888, p. 14.

“There is also the temple of another Artemis,” gibed the slapdash Clemens of Alexandria,¹ “Artemis Podagra (or the gout) in Laconica, as Sosibius says.” If this be not pod-arga, and thus white-footed, it ought to mean foot-bound, and would have reference to a fixed-pole or fixed-axis (? a female oidiPous) goddess. For that is how I endeavour to explain the connection between the (differential) idea of the footprint we are just at this moment considering in these immediate instances; and I connect this idea also with the gods who stand on One Foot (p. 215 *supra*).

An oracle warned Pelias (who had succeeded KrêTheus as king of Iolkos) to beware of a one-shoed man (monosandalos), who turned out to be Iasôn, who had lost one of his shoes or sandals in fording the heavens-river Anauros.² (Compare the single sandal of Perseus at Chemmis.) The Samoan god Ti-iti-i pushed up the heavens, and his hoofs made holes six feet deep in the rocks as he pushed.³ Here we have the shoes of IphiKratês (or -os), and the nails in the shoes of Magnês, by which he is fixed to the loadstone rock, as close variants.

In the myth of Ilâ, the daughter of Manu makes in the form of a cow the print of her hoofs “on the most sacred spot of earth,” the navel⁴; and a mantra addressed to her says “glory to the butter-filled footmark of Idhâ.”

This butter (or ghee?) in the footprint seems to be an analogue of the oiling of the semitic stones, pp. 111 and 120 *supra*.

Agni, when generated by friction for the sacrifice, is placed “in the footmark of the Earth in the form of a cow (prithîvyâ Ilâyâspade),” that is, according to the commentator Sâyana, “on the Northern Altar,” *Rig V.* iii, 25. “Now sit down, Agni, on the footmark of Iḷâ,” 381. “Agni, we place thee upon the earth in the centre [navel], in the place [footprint] of Iḷâ (Ilâyâspade nâbhâ prithivyâh adhi)” ; that is, in the middle of the northern altar, explains Wilson, adding that the same recurs in the *Yajush* xxxiv, 14, 15, and is also quoted in the *Aitareya Brâhmaṇa* i, 5. So that the passage has always been an important one. *Rig V.* iii, 34. (Wilson is somewhat inconsistent—as usual with him—in his renderings and glosses, from having had no central guiding ideas on these subjects.) “Agni who art Îḷita,” *Rig V.* iii, 242. “Iḷâ,

¹ *Exhort. to Hellenes*, Ch. 2.

² Turner's *Samoa*, p. 198.

³ *Apoll. Bibl.* i, 9, 16.

⁴ *Rig Veda*, ii, 24 (Wilson's).

Saraswatî, Mahî, the three goddesses who are the sources of happiness," 243.

We shall immediately see the three steps of Indra and of Vishnu (as Vâmana). Vishnu is again to appear as (or seated on) Kalkin, the white horse, at the close of the present Kali yuga, or black age, with a flaming sword like a comet; and the great white horse is to stamp its right fore hoof as the signal for the end of all things.

The print of a horse's hoof, to be seen in Cicero's time in a silex at Regillus, was believed to have been made by Castor's horse.¹ The horse-fountain HippouKrênè issues from the foot-stamp of Pêgasos on Mt. Helikôn, which like Helikê, the great Bear, must derive its name from its revolution, for it is the vault of the heavens. Pêgasos must be formed from πηγῆ, a fountain, as has always seemed evident. He is the river-horse in point of fact of the heavens-river. The shoe of Perseus at Chemmis in Egypt (Herodotus ii, 91) must here be again mentioned. It brings together the horse, the rider, and the footprint.

Mailduin and his companions discovered a very large and broad and flat island, where was a broad green racecourse, in which they saw immense hoof-marks the size of a ship's sail or of a large dining-table. The horses were swifter than the wind.² Have we not in all these a sufficient origin for the practice of carefully putting-up old horseshoes (which must be found promiscuous-like) "for luck"?

Sir G. Birdwood, however, does not take this "footprint" view of the sacred horseshoe. The vault of heaven, the womb of nature, with its included constellationary life, and above all the seven guardian planetary and twelve guardian zodiacal divinities, is what is represented by the *Horseshoe* with its seven gems or nails, by the nava-ratna (nine-gems), and by the Ark. The two first are magical images of the vault, that is talismans.³

An ode of the Shi-King, into which it is utterly impossible that anything Buddhistic can have intruded, relates that the mother of the first of the Chow family in order to terminate sterility, sacrificed purely, and walked in the print left by the foot of Shang-Ti.⁴

"I follow still the footing of thy feete."

¹ *De Nat. Deor.* iii, 5.

² Joyce's *Celtic Romances*, 123.

³ *Soc. of Arts Journal*, March 1st, 1887.

⁴ Legge's version, *Decade* ii, 1, 1.

Herodotus recorded the sandal of Perseus in Egypt (ii, 91) and the footprints of Hêrâklês in Scythia. Pythagoras measured such marks on Olympia, and calculated *ex pede Herculem*. At Mecca are Abraham's footprints. At Hebron is the print of Adam's foot in the Haram.¹ Said a South African Bushman to Dr. Moffat²: "I'll show you the footsteps of the very first man."

The footprint of Christ on the Sakhrah or holy Rock at the Sepulchre of Jerusalem was shown in the twelfth century, where Mahomet's footprint is now shown.³ Here we have evolution, or devolution, and the falling of gods well brought home to us. The print of Christ's right foot is still shown on Mount Olivet, as it was in the twelfth century. In the Byzantine age, the prints of both feet seem to have been extant. These were the last marks made, as he sprung to heaven.

The various Leaps that are shown must be connected with this. There is the *saltus Domini* at Nazareth, shown now as in the twelfth century.⁴

Seven footprints were shown as Abraham's to Nâsir-i-Khusran in A.D. 1047, on the south side of the Sakhrah Rock.⁵ The *Itinerary* of the Bordeaux pilgrim to Jerusalem (A.D. 333?)⁶ said that the marks of the shoenails of the soldiers who killed Zacharias were to be seen throughout the whole enclosure, so clearly that you would think they were stamped in wax. One of the relics of Mahomet shown at the Mid-Ramazan festival of the hirkâ-sherif (holy mantle: compare the holy coats of Trier and Argenteuil) at Stamboul is a calcareous stone with the impress of the Prophet's foot, which he left either in mounting his horse at his own door, or else when he sprung up to heaven.⁷ Matthew Paris relates⁸ that the friar-preachers gave Henry III a piece of white marble on which was the mark of a human foot—one of the Saviour's feet. It was deposited by the King in Westminster Abbey. At the church of St. Sebastian at Rome is still shown a similar footprint, which William Wey mentioned in the fifteenth century.⁹ On the

¹ *Hebth and Moab*, p. 294.

² *Missionary Labours*, p. 263.

³ Citez de Jherusalem (1187 A.D. ?) in *Pal. Pilgrims' Text Soc.*, 1888, p. 37, 40.

⁴ Citez de Jherusalem, pp. 44, 54.

⁵ *Pal. Pilgrims' Text Soc.* 1888, p. 47.

⁶ *Ibid.* 1887, p. 21

⁷ *Le Temps* (Letter from C'ple) 2nd June, 1890.

⁸ *Hist. Anglor.* (Rolls' Series, 1866), iii, 6c.

⁹ *Itineraries* (RexLunghe Club 1857) p. 148.




roche de Beaune near Chambon are two footprints, one of Saint Martial (doubtless a corruption from Mars), the other of the queen of the fays.¹

A famous instance, which has thrilled to the marrow every man of us when a boy, leads on to the irrefragable origin of the extreme significance of the human footprint. Predatory wild mankind doubtless took an absorbing interest in the tracks of the animals he chased; but there was one footmark that outmarked all pawprints, the trace left by homo homini lupus, by the most terrorising of all the wild beast enemies of man, by savage Man himself. Thus Defoe upon it:

"It happened one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition. . . . Like a man perfectly confused, and out of myself, I came home to my fortification; not feeling, as we say, the ground I went on, but terrified to the last degree . . . fancying every stump at a distance to be a man. . . . I fled into my castle like one pursued . . . for never frightened hare fled to cover, or fox to earth, with more terror of mind than I to this retreat. I slept none that night . . . and did not stir out of my castle for three days and nights" (*Robinson Crusoe*.)




If there be anything in this view of the matter, it would be one instance, at all events, in support of the hackneyed verse of Petronius: *Primus in orbis deos fecit timor*; though not in the sense of the rest of the quotation, which runs: *ardua cælo fulmina quàm caderent*.

I must also mention the custom of the ancient Egyptian pilgrim, who left the conventional print of both his poor feet engraved at the shrine, with his name, quality, and genealogy. At Bramfield in Suffolk "there is not much of a view" from the round church tower, which stands at a distance from the church, "but people go up there to cut their names *and the shape of their feet* on the leads, and I thought perhaps as how you might like to cut yourn," said the parish clerk's boy-son to the traveller.²

Tebti  meant sandals, steps, feet; tui  and  and

¹ Collin de Plancy, *Dict. Inf.* (1826) iii, 29.

² J. J. Hissey's *Tour in a Phaeton*, 1889, p. 153.

tuti  are given as sandals and shoes.¹ Tebti  is given as the chief place of the tenth nome of Upper Egypt by J. de Rougé; and Tebti  is given as a pehu or division of the twelfth nome of Upper Egypt by Brugsch. Can these places have possessed holy Footprints, or shoes?

The very strange observance by which the skin was removed from the foot-soles of Egyptian mummies may have been a refinement upon the eastern custom of taking off the shoes when entering a mosque or even (in Japan) a house. "Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground" (*Exodus* iii, 5). And with this last we must connect the evil-working action of "shaking-off the dust of one's feet against" an enemy, as Paul and Barnabas did against the Jews of Antioch of Pisidia (*Acts* xiii, 51), soon after Paul had "fastened his eyes" on Elymas the Magus at Paphos, and cursed and blinded him, as is related a few lines earlier. This Egyptian funereal custom, observed as we might say on the mummy's entering the dread kingdom of Osiris, curiously enough crops up in an Icelandic tale.² "The Giant told her that Hermödr was in a certain desert island; but she could not get there unless she flayed the soles of her feet, and made shoes for herself out of the skin" [which contains a confusing introversion of ideas]; "and these shoes would take her through air and over water as she liked"; this last giving us precisely the Odyssean sandals of Pallas Athênê on p. 621.

¹ Pierret, *Vocab.* 668, 687, 708.

² Powell and Magnusson's *Icelandic Legends* (2nd series), p. 379.

The Three Steps.

THE *Three Steps*. In the *Rig Veda*, "Vishnu is glorified, because that in his three paces all worlds abide" (ii, 94). He is called "thrice-traversing" (*ibid.*), and he is said to have "traversed the three regions with three wide steps" (ii, 97), and to have "three times planted his foot" (i, 53); "his three imperishable paces, filled with ambrosia, delight us with sacred food" (ii, 95); and all these texts have their explanation in another statement that "Vishnu alone made, by three steps, this spacious and durable aggregate" (ii, 95). See also the strange text: "Four are his horns, three are his feet, two are his heads, seven are his hands" (p. 164).

"Oh rivers, the dwelling-places of the intelligent gods are thrice three" (for each of the three Lokas has three divisions); "the measurer of the three" [worlds] "is the sovereign at sacrifices; three females of the waters" [Ilâ, Saraswatî, and Bhârati] "charged with the rains descend from heaven at the triple solemnity. . . . Three are the excellent uninjurable bright regions" (*Rig V.* ii, 101). "The three" (divisions of the) "firmament" [Universe?], "the three worlds, the three brilliant spheres, the three heavens" [the Indra, Prajâpati and satya lokas] "the three-fold earth" (*ibid.* 218).

Some of the final additional notes (1849) of Guigniaut's *Creuzer* (ii, 1338) make the Zeus of Dodona a Universe-god of the three empires, heavens, sea (earth?) and hell, and he seems to correspond to the triple or three-eyed Zeus (Triopas and Τριόφθαλμος) of the Argives and Etolians.¹

When Bali usurped the sovereignty of the three worlds, Vishnu, as Vâmana the dwarf, tricked him into a gift of three paces of land, and then, growing vast, stepped from heaven to earth and hell. In the *Taittirîya Sanhitâ*, "Indra, assuming the form of a she-jackal, stepped all round the Earth (?) in three strides; thus the gods obtained it." In a different temper Indra is addressed: "Devourer! having trampled on the heads of the malignant, crush them with thy wide-spreading foot, thy vast wide-spreading foot" (*Rig V.*, ii, 43).

¹ K. O. Müller *Dorier* i, 61; Pan of Ka: *Verigene Mythen*, p. 19.

I suggest that these texts furnish us with the best interpretation of Gradivus as an adjectival title of Mars, and I support the suggestion by his connection with the leaping, dancing Sali in Livy i, 20, 4: (Numa) Salios item duodecim Marti Gradivo legit Shakespeare's scrap of some old hymn-song, too, in *Lear* (iii, 4, 125): "Saint Withold footed thrice the wold," seems to have its place here.

Lords of the Three Worlds, Sam-Kaï-Kung, 三界公, is the term applied in Amoy to the spirits of the Universe.¹ They are called Kwan 官 or governing-spirits, and the first is the T'ien (heaven, 天) Kwan, the next, the Tē 地 Kwan, and the third the Sui 水 Kwan. The Chinese Buddhists also have their three worlds, tray-lokya, Sam-Kaï (as above). Dr. De Groot says the three are a kind of trinity always mentioned together; a sole divinity in three persons. They are addressed in inscriptions on lanterns as 三官大帝 Sam Kwan Ta Ti, which De Groot renders "O three governors, great gods"; but I think it is obvious that we have here at Amoy a popular Tâoistic version of the Tai Ki triad.

¹ De Groot, *Fêtes d'Émoui*, 9, 10, 126, 129.

The Legs o' Man.

THE Legs o' Man. It seems to me to be nothing less than obvious that this famous device finds its particular explanation in these three Vedic steps, and its general one in the running-round of the heavens.

It is found in Greek art both on the shield of Athênê and on the buckler of the giant Ἐγκέλαδος (κέλαδος=noise), on whose body Jupiter threw Mount Etna, or otherwise Athênê cast upon him the whole island of Sicily—Sicilia, Sicelia, Σικελία, Τρινακίη (*Odys.*), Trinacria (*Æn.*), Trinacris (Ovid), Triquetra (Horace).

One would be inclined to expound the names of the people—Siculi or Σικελοί—from *seculum* (archaically *seclum*), generation, race, epoch; and also to connect the word with the Campanian word for a falx, *secula* (Varro), our sickle. Compare ζάγκλη or ζάγκλον, the Sicilian's scythe. The Siculi were said to have been driven from the banks of the Tiber.

Besides the form of the three running legs—for they are without any manner of doubt running full speed—there was a form of three sickles. The name *triscelum*, τρισκελής, means three-legged; but I think, in view of the unmistakable three sickles on the coins of Megara and Megarsus and Lycia, we must also admit that the word could have meant three sickles. This parenthesis is merely to clear the ground; for the three helter-skelter legs are also found on the Lycian coins. But to account for the sickle, we must, I think, go to the δρεπάνη or ἄρπη of Kronos. There is another view of these "sickles," that they are meant for curved radii to imply wheel-motion, like the designs on the Hissarlik whorls (as to which please see Index).]


These human legs are also on the coins of Aspendos in Pamphylia, "charged" sometimes on a flying eagle, sometimes accompanied by a barndoor cock, regardant. On a Lycian coin the "sickles" even become three cocks' necks with crested heads. Three winged monsters take exactly the same position on a Persian cylinder.¹ On this subject, reference is also requested to "the Tomoye" (p. †). This bird-symbology is, for me,

¹ Goblet d'Alviella, *Mign des Symboles*, 27, 71, 222.

† See Index to References before Index.

merely different but not distinct from the other. The legs are the rounding-round of the heavens ; the wings mean their flying-round. The human legs, are also found on Celt-Iberian coins, with a human face at the middle.

There is nothing new in giving the idea of celestial motion to these three running legs, but this interpretation of that motion has hitherto been confined (so far as I am aware) to the theoretical three bounds of the Sun, its supposed hop, skip, and jump at morning, noon, and night. Faint lunar suggestions have indeed also been made.¹ But the major explanation which I desire to furnish, the running-round of the heavens, encompasses both sun and moon as items in the universal march or course of the celestial phenomena.

It is stated that the Legs are not found in the arms of the ancient kingdom of the Isle of Man before the thirteenth century.² But what does that mean? There is an original example in the Heralds' College of a shield of the time of Edward I³ (1272-1307); and this only proves to me that the badge may have existed any time previously. Such devices as that don't grow on such shields like mushrooms. It is also said to be in the arms of "many noble families in England, Germany, Switzerland, and Poland."⁴ The Duke of Athole (Stuart-Murray) quarters it; so does the Earl of Dunmore (Murray)—motto of both: Furth Fortune and Fill the Fetters. So does the Earl of Cromartie. Note by the way that this motto is four F's. If they be arranged like this  they afford an exact fylfot with the addition of the short middle-bars. Was this the motto's genesis? And did both the fylfot and the four F's come, from the crusading fights, like much of our heraldry, as the conquest of the Manx and Scottish spears? (See what is said of the fylfot under the heading of "The Suastika.")

The common term, as an inn-sign and so forth, for this Manx symbol is still "the Legs o' Man," an expression comparable to the French *jambes de Gargantua*. As to the Isle of Man here, there is much more to be said than meets the eye. The Gaelic is *Inis-Manann*, so called from *Mannán Mac Lir*, a sea-god.

¹ *Mign des Symboles*, 83, 223.

² *Ibid.* 28.

³ *Boatell's Eng. Heraldry* (4th edition) 74.

⁴ *Mign des Symboles*, 28.

Cormac's Glossary made a merchant—that is I suppose a sea-man—of him, and said he knew by examining the heavens how long fair or foul weather would last.¹ This makes a heavens-god of him also. Lough Corrib (=Orbsen) burst out of his grave over the land²—a myth like those of Lough Neagh and of the Italian lake Albanus (see "The River.") Professor Rhys calls him "the great wizard of the sea";³ and he says that Llyr (with which word I presume Lir is to be equated), "was a great deal more than a god of the sea; he was apparently a form of the Celtic Dis, and was assimilated under the régime of the Romans with their Janus." The town of Leicester (=Leir-cestre=Caer Lyr) seems to have been a great centre of his worship.

If this symbol then ever belonged to Llyr, we should be drawn again towards my former suggestion that another triple emblem may, after all, be the Fleur de *Lli*, which river forms with Archan the two rivers that separate Britain from the world of spirits, and through which the blessed Welsh Brân (son of Llyr) waded, like Iasôn through the Anauros.⁴ I would also suggest that Man and Maine are related. And it seems to me extremely interesting that I should have been led quite independently to the identification of the Tomoye in Ireland (see p. †). Thus there would not be one but four triple Celtic emblems: the shamrock, fleur de *Lli*, tomoye and legs o' Man.

We can even trace the triple idea again in the (now) Good-Friday Manx custom of making a large "hammock or soddog, with three corners," which is baked on the hearth itself, and not on a griddle, for no *iron* must touch the fire that day, a rowantree stick being used as a poker.⁵ This ritual may thus actually date from before the use of profane iron came in; and the three-cornered cake is ceremonial and sacrificial, which gives us a genuine origin for our popular jam-tarts in that form. "God-cakes" of this shape used to be made in our Lady *Godiva's* town of Coventry on New Year's Day, and sold about the streets.⁶ The names of these cakes and of *Godiva* are, it is presumed, to be referred to the Godes who

¹ Joyce's *Celtic Romances*, 402, 405.

² Joyce's *Irish Names* (1st series) 4th ed., 163.

³ *Arthurian Legend* (1891) 355, 216, 131.

⁴ *Ibid.*, 250.

⁵ Train's *Hist. Isle Man* (1845) ii, 117.

⁶ *Notes and Queries* (2nd series) ii, 229.

† See Index to References before Index.

surrounded Odinn. But the triplicity in the tri-angle is that of a triad or trinity.

The Finnish Para is a three-legged scarecrow or fetish which could be endowed with life by three drops of blood from the left little finger, a magic word being spoken while they fall.¹ Its possessor is always sure of plenty of milk and cheese. "In the Cosmic philosophy of Hwai Nan-tsze (B.C. 122) it is asserted that a bird with three legs exists in the sun."² Hel or Helle, Death in Norse mythology, rides a three-legged horse; but this may only refer to the halting pace at which death overtakes many mortals.³

It would seem that we must also connect both the Tripod, tripus, *τρίπους*, and the tripodium, with the three-legged idea.

Apollo as a prophetic god, that is as a power that brings round the sphere of the future, was frequently represented seated or leaning on the tripod or on the Omphalos. Through the tripod he shoots his arrows at the Python on coins of Crotona.⁴ The omphalos here gives a central celestial "pitch" to the tripod.

One of Apollo's two mighty tripods (*τρίπους μέγας*) is buried in the land of Hyllus, Ἕλλος, deep within the earth, that it may be ever hidden from mortal ken⁵; with the other tripod Tritón vanished into the Tritónian lake.

Tripodo or tripodio was the verb which applied to sacred ritualistic dances or hops such as those of the Arvalian Brothers. The dance itself was a tripodatio, and tripodatio was a dance of priests round the altar. I think we need have no doubt that it was a well-accentuated three-stepped movement, say like a polka. Tripodium must be the same word, and the augural sign so given by the sacred chickens⁶ must also have been a jumping "in exultatione," as Festus in one place said it was. Fowl will sometimes do this—and a very comical antic it is to see by accident—but only for a second or two; and when one begins, two or three more will do the same; and prank about as if demented. But it is all over before you can count half a dozen. The other explanation about pecking so hurriedly that the food dropped from their beaks, was invented

¹ Crawford's *Kalevala*, xxix.

² Mayers' *Manuel*, p. 76.

³ De Baecker, *Relig. Nord France*, 152.

⁴ Saglio's *Dict.* i, 320, 319.

⁵ *Argonautikôn*, iv, 528, 535, 1589.

⁶ *Chicken* is a genuine plural, like oxen, children. In East Kent no one adds an s. See also William Wey's *Itineraries* (1456, 1458, 1462): "Also by yow a cage for half a dozen of hennys or chekyn to have with yow in the galey" (Roxburghe Club, 1857, pp. 4, 6).

(Festus gives it also under *Sollistimum*) by a man who was no hen-wife. It looks very much as if it was born of pure ignorance and a vulgar confusion of tripudatio with trepidatio; unless indeed it be also partly a "whim-wham for a goose's bridle," hit upon by augurs to give a crooked answer to cross questions.

I can quote a very remarkable Chinese parallel for reading ritual into the actions of birds. It is in the *Li Ki*,¹ where it is said (in the Taoistic section called the Yüeh-Ling, or Monthly Calendar) that in the first month of autumn "Young hawks at this time sacrifice birds, as the first step they take to killing and eating them." Elsewhere (in the Wang Chih or Regal Rules) the otter sacrifices fish in the first spring month, and the wolf sacrifices its prey.² And this was a good deal older than Festus.

¹ Dr. Legge's version, i, 284.

² *Ibid.* 221, 251, 292.

The Chakra as Wheel of the Law.

OF all the symbols on Buddha's Footprint¹ (see p. 624) it is the *chakra* or Wheel that most immediately concerns us here. In Professor Fergusson's bas-relief No. 2 from the sanchi tope there is a *chakra* "exactly like a chariot-wheel, with two figures standing by it, and perhaps about to make it revolve, while others around are offering it adoration." The *Lalita Vistâra* describes the *chakra* as the first and most marvellous of the seven extraordinary possessions of a universal emperor. In the Thibetan version, as well as by Southern Buddhists, this *chakra* or disc is regarded as a quoit-like "weapon," but also at the same time as the glorious Wheel of the Law, which, being set in motion by the Emperor, rolls before him and establishes the law in his wide dominions. But the name of the universal emperor, *Chakra-vartin*, clearly shows him to be a Wheel-god; and it is expressly stated that he rules not only over this Earth but over the other three kindred earths described in cosmogony.

[It seems as if this Wheel-god, this Universe-Emperor, this *chakravartin*, showed himself again in the Greek inscription found in the Mosque of Light in the ancient Emesa (now Hama) of the black stone of Elagabalus. Dr. H. Hayman's version of it was "The King, who is the round image of the Universe, won over the peoples having all things by driving a chariot with skill." The inscription as given by Waddington is :

Κυκλοτέρης κόσμιοι τύπος βασιλεύς ἐκό(μισσεν)
'Εθνεα πάντα ἔχοντα σοφῆς φρεσίν ἠγιοκ(ένων).

Heth and Moab, 44.]

In the *Zend Avesta*, *Gaya Maretan*, the first man, that is Man-god, "first took the turning of the wheel from the hands of the *Daêva*" (ii, 201). M. James Darmester remarks on this that the wheel meant is that of sovereignty, and that "the expression smacks of Buddhism." It is doubtless the same Universe-wheel as has descended almost as a *nominis umbra* to Buddhism, and it is also the same wheel as is given to *Mithra* in another passage of the *Avesta* (ii, 136) where the god "drives

¹ See *post*, p. 194.

along on his lofty-wheeled chariot, made of an invisible substance, . . . accompanied by the wheel of sovereignty, and rolling upon it." I see no reason to accept Mithra for a sun-god in this passage, but rather as the heavens-god "who goes over the Earth, all her breadth over, after the setting of the sun" (*Z.A.* ii, 143).

Professor Rhys Davids says:¹ The cakra, Pāli cakka, is no ordinary wheel; it is the sign of dominion; and a cakravarti is he who makes the wheels of his chariot roll unopposed over all the world, a universal monarch. The title given to the first Buddhist sermon, the rolling onward of the royal chariot-wheel of righteousness, Dharmacakra Pravartana Sutra, may be derived from, or it may be the origin of, the chakrawartī parallel. The Moslem dervish suspends a cherkhâ, or circle from his neck, meaning thereby that he resigns himself entirely to the will of God, for blessing or for punishment.²

Speaking of the "Rail" at Buddh Gaya, Fergusson calls it "the most ancient sculptured monument in India," and states that "its religion, as might be expected, is principally tree and serpent worship, mingled with veneration for dagobas, wheels, and Buddhist emblems."³ I have elsewhere claimed the dagoba as a symbol of the heavens-vault (p. 220).

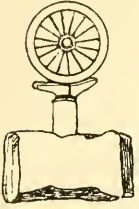
The toran or gateway of the Bharhut tope had for its "central emblem on the top of all" the chakra or wheel (*ibid.* 87), which is an exact parallel to the position of the (winged) sphere on the Egyptian pylon. On the torans at Sanchi "the worship of trees is represented at least 76 times; of dagobas or relic shrines 38 times; of the chakra or wheel, the emblem of dharma, the Law, 10 times" (*ibid.* 97). On a "Rail" at Amravati is "in the central compartment the chakra or wheel, now generally acknowledged to be the emblem of dharma, the second member of the Buddhist trinity." "Below that the tree" he continues; but I shall not pursue him into the speculation that it "possibly represents Sanga, or the congregation" (p. 102). Of course, what all the sacred trees and plants represent is the cosmic Universe-tree, as so often retraced in this *Inquiry*.

¹ *Buddhism*, 1880, pp. 45, 188.

² Jno. P. Brown: *The Dervishes*, p. 190.

³ *Indian Arch.* p. 86.

Here is the wheel, on a pillar, on a rough unhewn stone altar, taken from the carvings at Buddh Gaya. I have elsewhere, I trust abundantly, shown that the wheel is pre-Buddhic, and that its connection with the Buddhist dharma is to be understood as meaning that that dharma is the Law of the revolving Universe and of its revolver, of which the wheel is an emblem.



Daniell describing the cave at Karli says, "on the pillars, above the capital, is a group of lions from the centre of which a few years since rose the chakra of Vichnou though not the least appearance of it at present remains." "The Chakra of Vichnou the Mahadeva, and the bulls, seem not to favour the opinion of its being a temple of the Bhoods" [Buddhists]. Following this indication, Fergusson¹ agreed that the pillar of four lions (at Karli) supported a chakra, "or Buddhist wheel." As elsewhere shown, I see no reason for making very archaic examples "Buddhist" in origin. This Buddhist preoccupation of Fergusson's mind led him to say of "Cave No. 17" at Ajunta that it "is generally known as the Zodiac cave, from the figure of a Buddhist chakra or wheel painted at one end of its verandah, which was mistaken by early visitors for a celestial emblem."² If the theories here set forth by me are urged to any purpose, it may be thought that the mistake was not on the part of the "early visitors." The tower of the temple of Jagannath, figured by Fergusson from a photograph (p. 431), carries where we put weather-cocks a vertical wheel exactly like the steering wheel, with projecting spokes, of a ship. He puts a similar wheel to his own restoration



of the Black Pagoda at Kanaruk (p. 222). In each case the vertical wheel is traversed by an upright pole carrying a flag. Appended is a sketch of the wheel and staff on the Black Pagoda, as to which I will add that the Tibetan Lamas are fond of everywhere putting up "Trees of the Law," which are nothing but lofty flagstaves with silk flags, emblazoned with the formula Om mani padme hûm. Every fresh flirt given to the flag by the winds is a new mantra of praise.³ It is almost needless for me to point out how we have here brought together the Universe-tree, the Universe-wheel, and the Universe-axis.

¹ *Ind. Arch.* pp. 121, 55.

² *Ibid.*, p. 155.

³ Rhys Davids: *Buddhism*, p. 210.

Another paraphrastic fantasia upon the conception of the Wheel of the Law is that all existence of which we have any notion is but part of an endless chain or circle of causes and effects ; that so long as we remain in that Wheel there is no repose and no peace ; and that rest can only be obtained by escaping from that Wheel into Nirvâna. The twelve nidanas, or cause-and-effects, are the twelve constituent parts of the Wheel ; ignorance and desire are the axle of the wheel, which has predisposition, sañskâra for its spokes, and decrepitude and death for its tire.¹ Thus, too, in the Dai-mu-ryô-jyu Kyô, a sutra of the Japanese Buddhist Shin-Shiu sect, to attain salvation or nirvâna is “to remain in the state of not returning to revolve (*avâivartika*), and to enter the company of the steadfast ;”² that is, of the non-revolving, of the fixed, the steady.

Now it seems to me that we can get back to no other starting-point for all this wheel-symbolism and imagery than the (apparent) revolution of the heavens, which gives Law to the Universe, to the unresting whirling Universe in which we live, move, and have our being ; and in which the decay and renewal of things is perpetually and everlastingly repeated.

To escape from this never-ending whirl is the life-idea of the Buddhist—is the dream confined to the Buddhist?—to have done with it, to get out of the Wheel, de s'échapper de l'engrenage, to obtain refuge at the mathematical point which is the motionless centre of its Nave !—this is Nirvâna. *Medio tutissimus ibis*, as I said on p. 144. And what a light does not this throw upon the myth of Ixion ?




Here is an Ixion from an “antique monument” now lost, and preserved for us by a

¹ Alabaster's *Wheel of the Law*, passim.

² *Trans. As. Soc., Jap.* xvii, 110, 114, 137.

design in the *Codex Pighianus* of Berlin, which I venture to copy from M. H. Gaidoz's valuable *Dieu Gaulois du Soleil*, p. 48 (see also the remark at p. 34).

An observation of De Rougé's about the tet^1  of Ptah, which I seek to identify with the Universe-axis, here finds its proper place, "In the hieroglyphs the tat designates stability by the summit (*faite*), and probably the *pleroma*, that is to say the final and perfect end which the soul ought to attain by the imitation of Osiris."²

A friend, whether in half-joke or whole-earnest I do not inquire, here suggests that the mad desire to reach the north pole of this planet may be a survival of the belief that it is a motionless spot partaking of the nature of *nirvâna*.

[There is, however, a curious curse pronounced in the *Rig Veda* (iii, 304) against "the man who invites the *Râkshasas* to the food of the gods" or who reviles a priest: the *Maruts* are prayed to "send him into darkness devoid of wheels."]

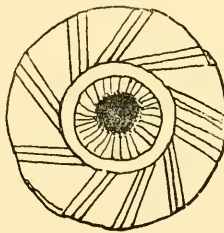
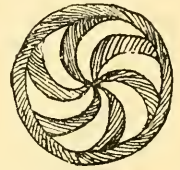
But I have still more directly to expound the fact of the *chakra* being on the *soles* of Buddha's feet. The emblem is either, as we have seen, the only or the chief emblem in the footprints. In either case it is central and imposing, in the very middle of the sole of the foot. Admitting the explanations I have been endeavouring to develop, would we not thus (see also p. 626) have Buddha as the central supreme power of the Universe, presiding at, standing on or above its wheel, on, at, or above the nave of its wheel, trampling the world under his feet; or else from place to place leaving behind him those marks of his footsteps which, rightly interpreted, are but cryptic emblems of the whole of his Creation.

As to the form of the *chakra* on the Siamese footprint, as to which I have already said so much, I think there need be no hesitation in admitting that it implies rapid revolution on its centre. I here give a rough sketch of it, merely indicating, as needless for the present purpose, its elaborate and minute ornamentation. An identical symbol is seen on the shield of Athênê Polias (which I maintain to be the title of a Polar divinity)

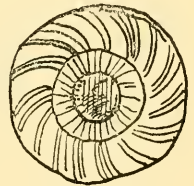
¹ [The tet represents the tree which grew up around the coffin of Osiris, and the four cross bars indicate the four cardinal points.—E. A. W. B.]

² *Notice Sommaire* (1876) 149.

on an amphora in the Berlin Museum (catalogue, No. 1686). The goddess is standing, and menacing with a spear.¹ I do not see how the connection of the revolving Universe-wheel with the adjectival name Polias is here to be denied. The curvature of the conventional spokes appears to indicate a spinning round; if not, I am at a loss to attribute any other signification to it. Among the multiplicity of ornaments or symbols on the "whorls" dug up at Troy and figured in Dr. Schliemann's *Ilios* (1880) are many either rude in the extreme, or occasionally, exhibiting some amount of regularity. Among the latter are Nos. 1833 and 1837, which I here outline. It is scarcely possible to compare these whorls with the Siamese chakra above without coming to the same conclusion that the deflected rays were meant to imply revolution, which would be quite natural in spinning-whorls; but I hope in addition to prove, in the chapters on the *Suastika* and *Weaving*, an intimate and widespread connection between Spinning and the Universe with its wheel. Among the more obvious of the ruder examples of the revolving-wheel decoration are Nos. 1987, 1991, 1946, 1993, 484, 1979, 1862, 1842 and 1822 of the illustrations in *Ilios*, here roughly shown (p. 647).




No. 1837.



No. 1833.

Nos. 1991 and 1993 are taken not from a "whorl" but from a terra-cotta ball. I shall have more to say about this. 230 is off a vase. There are some whorls still, in which the intention of the whorl-scratcher is not so well expressed; and that intention can now only be inferred by comparison with the others. Such are Nos. 1834, 1842, 1853, and 1951, with which I do not trouble the reader. I cannot embrace the theory (*Ilios*, p. 413) that No. 484 is either a cuttle-fish or a tortoise; Dr. Schliemann is no doubt correct in

¹ See an engraving of the full scene in Verrall and Harrison's *Myth. of Auct. Athens*, p. 457.

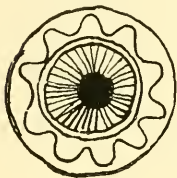
saying (p. 417) that "in the pattern 1862 we see the sign , the reversed suastika, repeated; only its branches are here curved, and the centre of this curious cross is occupied by a circle with a point." The suastika is, "to the best of my belief" (see the chapter on the subject), a symbol of the revolution of the Universe, and embraces also the indication of the four cardinal points.

There is, however, a straight-rayed chakra on other footprints.



Such is that from the Amarāvati Tope already here mentioned, and figured by Mr. James Fergusson.

It is repeated in *Ilios* (p. 349) and here follows a rough sketch of that particular chakra. There is no lack of corresponding markings on the Trojan whorls. Nos. 1817, 1818, 1820, and 1995 in *Ilios* are in point, and exhibit at the same time the four cardinal directions in an unmistakable manner. Nos. 1824, 1829, 1831



No. 1835.

and 1835 are equally clear examples; and so are 1821 and 1828, which resemble each other, and 1841, which shows another variety of pattern. The following sketch of 1835 sufficiently indicates the design on that whorl. No. 1991, already given, seems to combine both the straight and the curved rays. Of course, the black spots in the centres of

the whorls denote the hole through which passed the spindle-stick, when the whorls were used as weights to aid in effecting the spinning.

I shall just add here a quite different type of wheel, taken from a terra-cotta ball, not a whorl, found at Hissarlik.



No. 1997.

Here is the wheel of an ox-cart from a Thracian coin of the fifth century B.C., believed to be the earliest representation of an Aryan wheel now extant.¹ Solid wooden waggon wheels are still

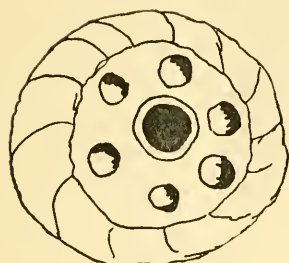
used in Portugal in which the two wheels are worked, with the axle attached, out of one straight log of a tree, in one piece, the centre part being hewn away.²

[It is worth while referring to what is given in the Appendix (p. †) regarding the brontia and the "Serpent's-egg."

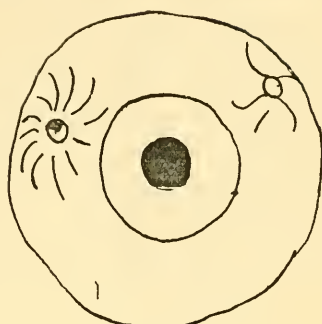
¹ Head *Historia Numorum*, p. 180.

² Dr. I. Taylor's *Orig. of the Aryans*, 1890, p. 180.

† See Index to References before Index.



1979 (top).



1946.



1979 (side).



1993.



1842.



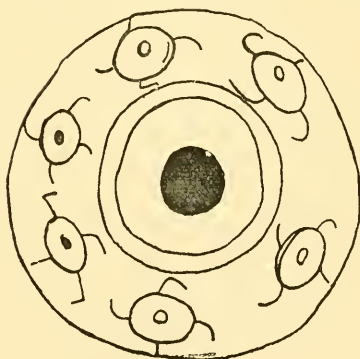
230.



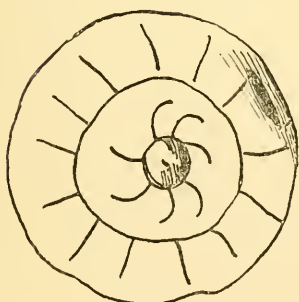
484.



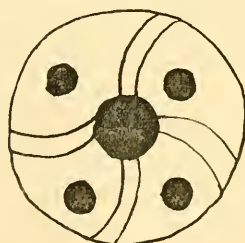
1987.



1862.



1991.



1822.

Van Boot,¹ writing of the Serpent-stone, which the Bohemians called Duchanek, and held in such great esteem for its magic powers, said it was nothing but the spinning-weight (peson) used by women on their spindle, in order the better to make the thread twist, and to prolong its twirling. "I recollect thirty-six years ago," he says, "when I lived as a child in Flanders, to have seen with the women many similar pesons."]

¹ *Le Parfoiet Ioaillier*, Lyons, 1644, p. 443.



The Suastika.

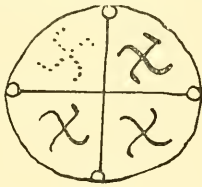
THE late justly celebrated Dr. Schliemann arrived at the conclusion that all the many thousands of Whorls gathered by him at Hissarlik in the course of years had served as votive offerings. This verdict was strongly supported by Mr. H. Rivett Carnac, who wrote upon the many similar "clay discs called spindle-whorls" found at Sankisa and at other Buddhist ruins in the N.W. Provinces of India.¹ The designs cut on many of the Indian whorls are identical with those of the Trojan examples. It is worth noting that Sankisa was already connected with a Buddha's footprint, and therefore presumably with the chakra, by Sung-yun 1500 years ago (p. 626). Similar whorls are possessed by the Pelew islanders of the Pacific; they give them a supernatural origin, and use them as money of high value. Such whorls have also been found in the Swiss lake-dwellings, with the spindle-stick still remaining fixed in them. Professor Sayce seems to concur in Dr. Schliemann's conclusion.² My theory is "the same, but different."

I fancy that the populations that made and used these whorls in their manual domestic industry were profoundly penetrated by a very living belief in the connection between the spinning round of the whorl and the supremely adorable revolution of the heavens. Their devotional feelings would have been akin to those which we see surviving in such vigour at the present day among the Tartar and Thibetan Buddhists and Lamas, where everyone is ever and always turning a praise-wheel, or cylinder, or barrel, or some other similar machine, to gain merit and perform worship. Hand-toys of this kind are the very commonest of objects. One pictures the spinners of those far-gone days as happy in the simple faith that they too gained merit by the twirling of the whorl rather than by the busy labour of their fingers; and that they would by no means have held with Mrs. Browning's "Get work, get work; 'tis better than what you work to get." From this point of view it is easy to attribute the symbols on the

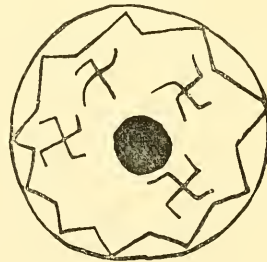
¹ *Journal As. Soc. Bengal*, 1880.

² *Troja* (1884), pp. xviii; 39 to 41; 106, 300.

whorls to a sacred origin, and to bracket them with the now cryptic formula of the praise-wheel: om mani padme hum. The symbolism of many of the whorls, as I have shown in the chapter on the "Footprint," has reference to the revolving Universe-wheel, and I must now exhibit specimens of another class which clearly adopt the Suastika, an emblem which I have already sought to identify (p. 646) with the same great turnabout. The seven following designs represent whorls on which the suastika  or some resemblant scratch appears; they are all taken from Dr. Schliemann's *Ilios*. There are many more, either similar (with a difference) or else much more rude. I have pointed out and endeavoured to account for the reversed suastika  by a reference to the southern hemisphere, the underworld of the infernal powers (p. 670). Whether the arguments will have convinced other students of the subject I cannot say, but the Trojan whorls supply a great number of examples of what I venture to call the more evil emblem. The following outlines sufficiently indicate the class referred to. No. 1999 is not from a



1218.



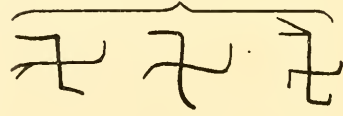
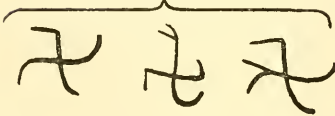
1851.



1868.

From 1872.

From 1911.



1874.



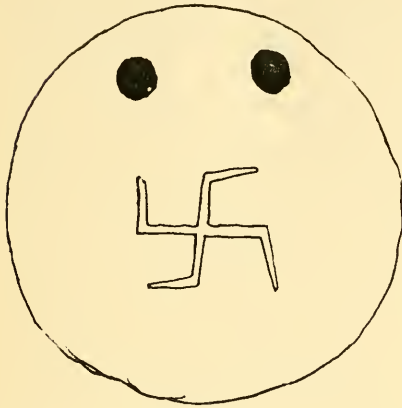
1949.



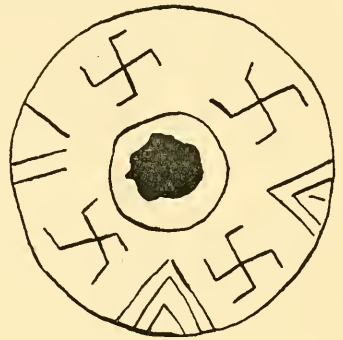
1999.



1864.



1849 Ilios.



1873.



1859 (chipped).



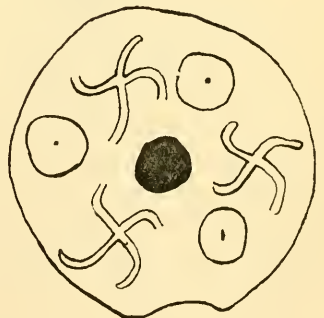
1220.



1894.

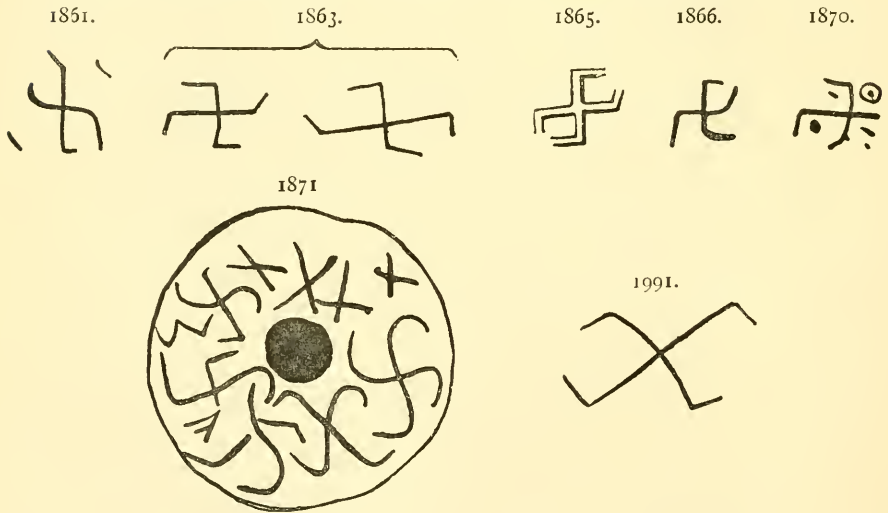


1850 and 1852.



1990.

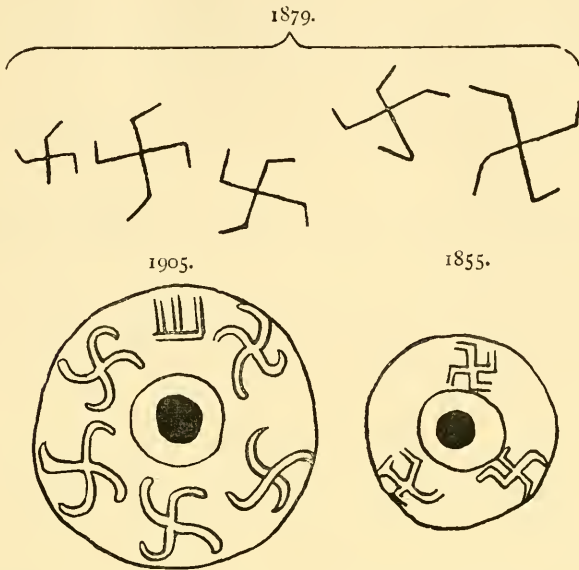
whorl but from a ball; and 1218 is from a vase cover. Only one whorl is given here complete; the remaining figures are picked out of others. The double end to one of the four points of the emblem, which occurs twice on each of the whorls numbered 1872 and 1911, can scarcely be accidental or a mere slip of the hand; but one must be slow to build upon this, because the incisions or scratches are very rude, and also because examples of a mixed emblem, half right and half reversed, are common. Whether this—and even whether the total reversal was due to ignorance, carelessness, or design, who shall now say; but supposing it to be due to design, we may perhaps see in this variety of the suastika (if I may loosely employ a now convenient term) a combination of the supernal and infernal emblems: or, again—for it is well-known that the reversed suastika was used as a female symbol—an epicene emblem embracing the male and female duality of most of the primeval cosmogonies.¹ I now insert some drawings of this mixed symbol, all again taken from Dr. Schliemann's wonderful *Ilios* (1880):—



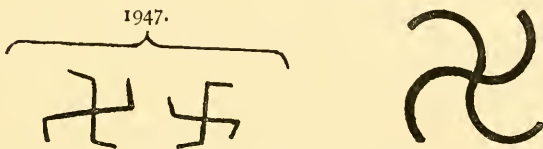
It will be seen that 1871 shows what must be meant for the right suastika, in rude but cursive form, four times over; that there are also four crosses, which I take to be a simpler form of the four

¹ I have already under the heading of "The Palace" suggested yet another theory, which is not without its weight and its attractions; and it is in no wise inconsistent with the present considerations.

rays of the wheel ; and that the mixed symbol occurs but once. To the foregoing I add four examples of the pure right and pure reversed suastika, occurring together on the same whorl :



Near Vishegrad in Bosnia, at Zejeb, a group of mason's-marks (?) is cut in the rocks, and excites the wonder of many a traveller.¹ Among them is the following, which is identical with

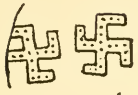


the divisions of the globe on p. 162, and resembles the figures on these whorls. This curved cross or suastika must thus, I incline to say, represent the cardinal division of the sphere, and the curvature may be simply spherical ; or, do they represent four *wings* ? Not alone that, but may not the angular suastika be a merely stiffened, conventional development of the curved symbol ? But upon this again see "The Palace."

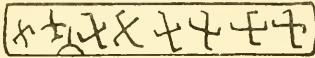
To these is appended a corresponding example from the Buddha footprints at Amarâvati. It is taken from one heel (the

¹ J. de Asbóth : *Bosnia and Herzegovina*, 1890, p. 28.

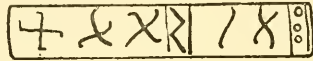
right?); and the similar pair of suastikas on the other heel are both "right." In fact, of the eleven suastikas now discernible on this pair of footprints, only the one given here is reversed. But by far the most miscellaneous assortment of these mixed emblems is to be found on the central, the equatorial, band of a terra-cotta ball No. 245 (*Ilios*, p. 349). I here reproduce the band, and shall perhaps have something to say regarding the ball later on.



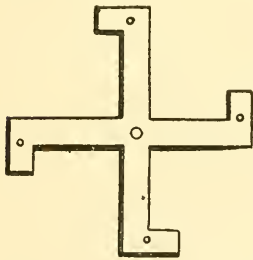
245.



246.



The etymology of the word suastika is, it is suggested, as follows. The syllable *su* is the same as in the excellent, *superior*, *supernal* mountain *su-Mēru*, to which is opposed the evil, infernal mountain *Ku-Mēru* (p. †); *as* is the verb *to be*, to live; and *tith*, *fire*, it is timidly suggested, also appears in the term. Similarly, one concludes that the *Titans* were *fire-gods*, not *Sun-gods* which would make them central deities, and so connect them with their central *Kronos* (p. †). If a possible *fire* origin for the term *su-astika* could thus be conceded, etymologically, it can I think be supported by other evidence. Ad. Kühn in *Die Herabkunft des*




Feuers says it represents the wooden apparatus for the production of fire mentioned so often in the Vedic hymns; suggesting that the elbows at the points were for nailing it down, while the end of another stick, the *pramantha*, was twirled with a cord in the central cavity until fire was produced. Emile Burnouf concurred in this.¹ So much has already been said upon

the nave of the wheel in connection with the production of fire that it need be only here remarked that Kühn's theory is, although partial, not inconsistent with what is here advanced. The drawing of the Hindū suastika (which it will be seen is reversed) is taken from M. Gustave Dumoutier's excellent paper in the *Revue d'Ethnographie*, 1885. The root *mat*, to whirl (*math*, to churn) seems to betray itself in *pramantha*; and of course the same *pramantha* is said by some to have been the origin of the myth of

¹ *Science des Relig.*, p. 256.

† See Index to References before Index.

Prometheus; and *Matarishvan* also brought fire from heaven for Manu.

I should also wish to mention the theory of Mr. R. P. Greg, who has devoted much time to the subject. He argues that the right and the reversed symbols are identical, and that they were the emblem of the supreme Aryan god, Dyaus or Zeus, originally the Bright Sky god, who came more especially to mean the god of both sky and air, and the controller of rain, wind, and lightning—as in *Jupiter tonans* and *Jupiter pluvius*. Later the symbol belonged to Indra, the rain-god in India (still according to Mr. Greg); to Thor or Donnar among the early Scandinavians and Teutons; and to Perrun or Perkun among the Slavs (*Troja*, p. 124). The distinguished Scandinavian scholar and antiquary Mr. George Stephens has figured and described in his *Old Northern Runic Monuments* a Viking's runic sword, found in a barrow in 1825, on which the suastika  was employed as a phonetic for Thur (*i.e.* Thor) in the sword-owner's name Thurmuth. The sign, he says, is "also found on early Christian monuments for the divine Lord in the new creed, Christus. Just so we write Xmas but pronounce Christmas."¹ This is an extremely interesting observation.

Agincourt in his *Histoire de l'Art par les Monuments* gives a suastika from a granite slab in the catacombs.

Far be it from me to go counter to these theories. As the reader of these pages will have seen, I go even farther back; referring the suastika to the wheel, and the wheel to the supreme heavens-deity who controlled the revolution at the polar centre of motion. Of course this wheel-origin does not exclude, but really coincides with the simple four-spoked "rose" formed by the N. and S. line as it crosses the E. and W. line. The palace too (if that be one of the significant allusions in the suastika) revolves like and with the infinite Universe-wheel (see p. 584).

In the "Hittite" rock-sculptures near Ibreez or Ivris in the territory of ancient Lykaonia the garment of a priest is ornamented with the suastika. It is found times without number on the pre-historic pottery of Cyprus and the Trojan plain, writes Professor Sayce,² "but no trace of it has ever yet been found on anything

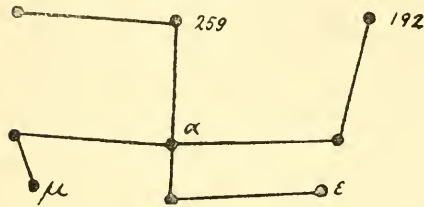
¹ See *The Academy*, 10th Aug., 1889.

² *The Hittites*, p. 142, and Letter to me dated 13th May, 1889.

genuinely Egyptian, Assyrian, Phœnician, or Babylonian." This is very sweeping.




It has been discovered, says Captain Conder, on the rocks of Rumbold's Mow, among mediæval mason's-marks, and is now a caste-mark among the Hindû worshippers of Vishnu. It has also been found on Assyrian bas-reliefs, and in Attica (*Heth and Moab*, 228).

After all that has been said here upon the subject of Chinese astrology, no surprise need be felt at finding the emblem in the



Chinese celestial sphere. It is called Pa-kui, the eight chiefs; and consists of eight stars, besides a central one, as shown in the drawing. These stars are α , ϵ , μ , and three others stars of Phœnix,

with xxiii, 192 and 259 of Piazzii's catalogue, and another star in the southern Pisces. The Mongols call it the eight demons that preside over brigands; and perhaps they are right, for it is a southern, that is an infernal, constellation, and the figure it gives is the reversed suastika. This, too, is the form of the archaic

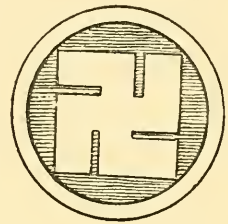
Chinese character  now otherwise written (萬 Wan), which meant a hive of bees with their queen. Reference is begged to what is said about bees, p. †; and also the number 10,000 (p. †). The Chinese name for the suastika which is marked upon the breast of Buddha is Wan-tsze, the 10,000 character, from which the Sinico-Japanese Man-ji is a corruption, and it has been already pointed out that the Japanese Man-ji or "10,000 sign" ought perhaps to be rendered the All (p. 538); but that sign is what we have been calling the "right" suastika . It may perhaps some day turn out that, after all both have often been indiscriminately used, and that it is, as above hinted (p. 652), now difficult enough to reclassify all the various ramifications of the sign. Be this as it may, the (reversed) suastika is said to survive in the 24th Chinese radical, sheh . The *Shuo Wen*, as cited by M. Gustave Dumoutier,¹ says that the horizontal line is East and West, the upright line North and South; and that thus the four

¹ *Rev. Ethnogr.*, ut supra.

† See Index to References before Index.

quarters of the world and its centre, that is to say, the entire universe, is included in the sign. Liu sheh, a literati of the seventeenth century who became a Christian, said that on ancient vases the same sign was employed in place of the three, or four, characters which mean the origin of vegetable life, the renewal of all things, and that which perpetuates itself (Ts'ai 𠄎, Kia 甲, and Tsai 在 or Ts'un 存). Thus, said Liu sheh, the character sheh 𠄎 comprises all these things: the origin, existence and perpetuity, or infinite renewal, of life.¹

Here is inserted the Japanese Manji, as it appears in the cognisance of the Hachisuka family, copied from an excellent paper on "Japanese Heraldry" in the *Transactions* of the Asiatic Society of Japan (v. 1), by Mr. T. R. H. McClatchie, and this is what he says about it:



Crest of the Hachisuka family (Daimiôs of Awa in Shikoku.)

"The Manji badge of Awa is curious. This figure is drawn thus 卍, and some-

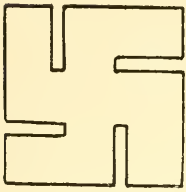
times, but less frequently, thus 卐. It is taken from a Chinese character meaning 10,000, and is a Buddhist symbol supposed to be emblematical of good luck. It is frequently to be seen on Buddhist temples as a sign of Fudô Sama, the motionless Buddha. It was often marked upon the lids of coffins, to act as a charm against the attacks of a demon. An exact fac-simile of this figure is also to be met with in European heraldry, but it is a very rare "charge." It is there termed a Fylfot, but nothing is known as to its origin; the only description given in heraldic works being that it is supposed to have been a mystic symbol.

I would venture to suggest that in the suastika's Japanese name Manji, the *Man*-sign, the word *man* should not be rendered "10,000." "The All," Pan, the Universe, would be better equivalents. Man, 萬 or 万 means "myriad" and "all," as well as 10,000.

Here is given Mr. McClatchie's drawing of the Fylfot, adding two others from Mr. Charles Boutell's *English Heraldry* (1879) which describes the Fylfot as

¹ *Rev. Ethnogr., ut supra.*

"A peculiar cruciform figure, supposed to have a mystic signification, found in military and ecclesiastical decorations in England, and on Eastern coins, &c. The latter example is from the monument of Bishop Bronscombe in Exeter Cathedral" (p. 126).

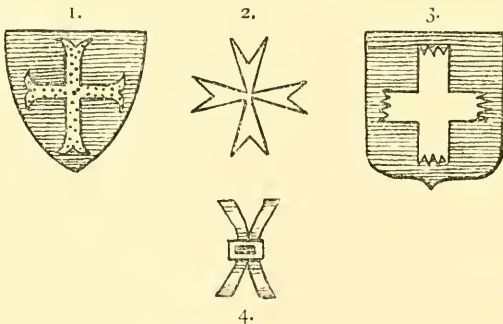


The Fylfot
(from *Trans. As. Soc.*
Japan, vol. v.)



Fylfots from
Boutell's *English*
Heraldry (1879).

Are we here, at last, detecting the origin of origins of this fylfot? In Le Grand d'Aussy's well-known *Vie Privée des Français*¹ I have met with the curious remark that the different parts of wind-mills, so frequently found in old heraldry, were brought by the crusaders from Asia, where windmills were invented. His editor, De Roquefort, repeatedly searched the *Armorial Général* and other heraldic books without, he strangely affirms, ever finding trace of such a heraldic sign. Le Grand d'Aussy must, however, have referred to the fylfot; and also to the anile or fer de moulin, ferrum molendinare,² which appears in English heraldry as the "fer-de-moline" or mill-rind, the iron grip of the eye or central hole of a millstone.³ Mr. C. Boutell makes this emblem a modification of the Cross-Moline, which is properly the croix anillée or crux Molend-



dinaris. It resembles the cross borne by the Mélin family; and may clearly come from the cosmic symbolism of the great Universe-mill. The crux Molendinaris may establish a connection between the arms of a windmill and the suastika.

¹ Vol. i. p. 62, ed. of 1815.

² Baron : *L'Art Héraldique*, Paris, 1687, pp. 44, 95, 187

³ Boutell's *English Heraldry*, 1879, pp. 121, 126.

No. 1. Az, a cross moline or; borne by De Molines or Molyneux (Boutell, p 56).

No. 2. Maltese cross of eight points, 1521 (Boutell, 57).

No. 3. D'azur à la croix à seize pointes d'argent borne by the Mélin family (Baron's *L'Art Héraldique*, 1687, p. 49).

No. 4. "Fer-de-moline or mill-rind. The iron affixed to the centre of a millstone; a modification of the cross-moline." [This last must be questioned] (Boutell, p. 121).

The arms of the windmill idea, combined with the lucky influence of the Suastika, induces me to see in the little windmill or little toy-man on a pole, whose windmill "arms" are still twirled by the breeze in gardens, not a bird-scarer but a lucky engine and charm against the evil eye. Much symbolism still remains to be explained from the Mill idea, as in the water-wheel, for example.

As regards what Mr. McClatchie says about good luck, there can be no doubt whatever that the suastika or manji, or fylfot, or whatever we choose to call it, was freely and universally used as a talisman. Its use on seals is clearly of this nature. It occurs, reversed, on a slightly-baked clay seal found at Hissarlik (No. 496 *Ilios*, pp. 414, 415), with the arms curved round into spirals, somewhat like No. 1868 above drawn; and seven terra-cotta seals have been found at Pilim in Hungary with either the right or the reversed sign; one of these seals even shows two of each (*Ilios*, p. 562). It is found on the chest of the horse in a Cypriot terra-cotta equestrian statuette in the Louvre, just in the position in which the Moslem horsemen now suspend the crescent as an amulet.¹

Wuttke in his *Deutscher Aberglaube* (p. 268) says that in Oldenburg a Wheel is put on the gable, or else near the door, to protect a house from bewitching. MM. Jourdain and Duval, writing of the "symbolic wheels" of the cathedrals of Amiens and Beauvais,² attribute the origin of the *rose* windows which began to appear in the gables of Gothic cathedrals in the twelfth and thirteenth centuries to nothing else but the lucky wheel, the wheel of Fortune. These last two points, as well as many others on the subject of the Wheel, are taken from M. Henri Gaidoz's able and attractive *Dieu Gaulois du Soleil* (1886).

¹ Heuzey, p. 153.


² *Bulletin Monumental*, 1845, xi, 59-64.

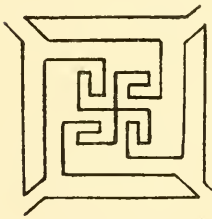
It is stated in Lillie's *Buddha and Early Buddhism* (pp. 7, 9, 22, 227) that the suastika is seen in old Buddhist zodiacs, and is one of the symbols in the Asoka inscriptions; that it is the sacred mark of the Jains, and that Vishnu-worshippers have the same sacred sign. He adds that it occurs also in the early Christian catacombs.

It has likewise been pointed out that as the old Hebrew letter *tau* it was marked as the sign of life on the forehead in Ezekiel's vision (ix, 4, 6). I have found an ancient form of this Hebrew letter in the *Thresor* of Claude Duret (1619) p. 124, which I here insert. Origen in his Homily *In diversos*, and St. Jerome, on Ezekiel, say that the *tau* of their days had the form of a cross. (Duret, p. 316).

Professor Max Müller mentions some important facts on the subject of this suastika emblem, among others:

It occurs often at the beginning of Buddhist inscriptions, on Buddhist coins, and in Buddhist manuscripts. It always means an auspicious sign. In the footprints of Buddha the Buddhists recognise 65 auspicious signs, the first of them being the svastika. [This is taken from Eugène Burnouf's *Le Lotus de la Bonne Loi*, p. 625; but although the suastika may be considered the first of the minor signs, the great central Wheel, as shown above, is undoubtedly the main great sign of the footprints.

J. O'N.] The fourth is the *sauvastika*, , the third the nandyâvarta,



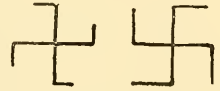
Nandyâvarta.

a mere development of the svastika. [I wonder whether the nandyâvarta can be a sort of labyrinth of the "paths" leading to the holy centre typified by the middle of the suastika. J.O'N.] Among the Jainas the svastika was the sign of their 7th jina, supârsva; and the 7th of the twenty-four Jaina Tirthankaras is also marked by the svastika. Some sthûpas are said to have been

built on the plan of a svastika, and the outline of certain buildings called svastika and nandyâvarta does not correspond very exactly with the form of those signs. (*Ilios*, p. 346 *et seq.*)

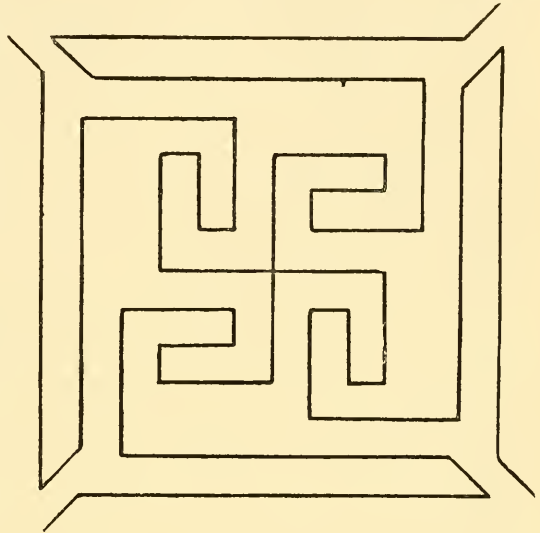
I confess I have not been able to satisfy myself as to the etymological meaning of *sauvastika*, as used by Prof. Müller.

Moor in his *Hindû Pantheon* (plate 2) gave these, to which he gave no name, as being rare marks of Vishnu-worshippers, and belonging "rather to certain great families than to religious sects." This curiously accords with the Japanese use of the symbol as a family crest.





This large symbol is taken from Moor's *Hindû Pantheon* (plate 2). He did not name it (no more than he did his two suastikas above) but says, as he did of them, that it "belongs rather to certain great families than to religious sects."

Sir Monier Williams says¹ that the suastika is a kind of curtailed form of the Buddhist wheel, and may be supposed to consist of four spokes and a portion of the circumference . . .



and I must further note here, with reference to what has been said above as to the female principle, that the

reversed suastika, in this position  is traced on the triangular vulva shield of a leaden statuette of the Chaldean goddess Nana (Artemis) found at Hissarlik—that is in the same locality as the whorls—and figured at p. 337 of Dr. Schliemann's *Ilios* (see also p. 694). It is also found in a raised circle, like this  on the belly of an owl-headed, feminine, Trojan vase, supposed to represent a similar goddess.²

¹ *Rel. Thought and Life in India*, i, 104.

² *Troja*, p. 191.

The Labyrinth.

THE current derivation of labyrinth is unsatisfying, if not eccentric: "Put for λαφύριθος; from λαφρα, usually λαύρα, a lane, alley, Homer, Od. xxii, 128." This does not deal with the termination -ριθος, nor does it get us very far with the word λάβριπος a pitfall, or läbrum, "poetically [*i.e.* mythologically?] a ditch with a raised bank of earth: Mœniaque in valli formam circumdata labro (Ausonius, *De Clar. Urbib.* v, 9)." This word the dictionaries chose to make, came from lambo, to lap (!); but läbrum (with a differing quantity) a vat or bath, they brought from lavo, to wash (!). Of course the words are identical, and as for the quantity, nous nous en fichons.

Liddell and Scott says λάβρις is a Lydian word and = πέλεκυς (citing Plut. ii, 302A), which was an axe for felling trees, with two edges; also a sacrificial axe and an executioner's axe: but not a battle-axe proper. These meanings apply of course to πέλεκυς, which Mr. Wharton in his *Etyma Græca* puts to the old-Irish *lec* stone; which oddly enough brings us back again to the stone-weapon.

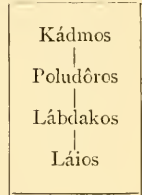
There are a number of mythic names in Lab- which à priori ought to be connected. Such are Labda, Labdakos, Labrados, Labros, Labês, and others.

Lábdakos (grandson of Kadmos) was father of Láios, and they were both kings of the heavens (*id. quod* Thebes). Labdacidæ were particularly famous in ancient story, wrote Dr. Leonard Schmitz, on account of the misfortunes of *all* of them (Sophocles, *Antigone*, 560; *Stat. Theb.* vi, 451). That is, according to the theories here urged, they were all fallen supernal gods.

Labda was the daughter of Amphiôn, who was also a king of the heavens, and a son of Zeus. Amphiôn (which it is elsewhere suggested means Dual-Being) is a supreme god of Universe-harmony (a doublet of Orpheüs, who was also turned to Rock), dominates the brute creation with his lyre, and by his harmony builds up the firmament, that is charms the stones into stacking themselves without other aid to form the walls of Thebes. In the myth of Labda (Herod. v, 59, 92; i, 14, 20, 23), her infant Κύψελος,

who passes round from hand to hand until he returns (through *ten*) to his mother, is clearly a revolving-heavens myth.

Laios.—The clue to the meaning of *Laios* is afforded unwittingly by Herodotus (v, 92), where he says that *Ἡετίον* was the son of *Ἐγκεράτης* of the tribe of Petra (the Rock) but whose ancestors were *Λαπίθαι*. The Lapithai were of Olympus, that is of the heavens, and fought the Centaurs in a war-in-heaven. As to Lapithês we have certainly *λάπαθος* and *λάπαθον* a trench, which may run parallel to *λάβιρος* the pit-fall; but it seems to me that with the clue of *πέτρα*, and the fact that *Laios* can come from *λᾶας*, a stone-pillar, we must detect in Lapithês (the Latin) lapis a stone, which persisted in the Greek as *λᾶ-ας* and (π and all) as *λέπας* a bare rock, cliff, or scaur. The Lapithai were thus clearly stone-deities; and Laios would be the god of the stone-pillar, king of the heavens. When the *ten* Bacchiades, too, set out to kill *Kupsélos*, they arrive in the canton of The Rock, *πέτρα*, and enter the house of *Êction*. *Lâas*, too, say Liddell and Scott, is used “especially of stones thrown by warriors”; which completely suits the idea of a god’s missile hurled and falling to Earth. It was also applied to the (heavens-)stone of *Sisyphus*. The “original form,” say Liddell and Scott, however, “was *λᾶφας*; and a connection with *λίθος* and lapis seems impossible.” But then, I ask, how about *λέπας*?



Lapithês was son of *Apollôn*, brother of *Kéntauros*, and father of *Phórbas*, *Triópas*, and *Períphas*. The Lapithai were governed by *Peiríthoos* (whose myth wants studying) the son of *Ixion* and half-brother of *Kéntauros*. We are here clearly among none but supreme heavens-gods of the stone, central, triad, wheel, and circle categories.

Labrados is the brother of *Ataburis*; and both are connected closely with *Zeus*. It would here take us too far to follow-up (*Zeus*) *Ataburios*, *Labradeos*, *Labrandeos*, &c., which seem to be fusions of other gods in assimilating, syncretic *Zeus*. As *Labradeos* he held a hatchet (of stone, of course, see p. 112) instead of lightning or the sceptre.

This hatchet seems to have been called *λάβρυς*, which must mean *fallen from heaven*—a meteorite in fact, a stone-weapon of the gods.

This λάβρος is taken from a ridiculous book, Noël's *Dictionnaire historique et etymologique des Noms Grecs et Romains* (1806 ; p. 195). He hardly ever cites a source ; but says that Arsalis, king of Caria, conqueror of Kandaulês, king of the Lydians, brought back the battle-axe of the kings of Lydia which was called *labrys* ; whence Zeus was called Labradeos in Caria. In his *Dictionnaire de la Fable* (1803) the word *labrys* is not given, but he records that the hatchet belonged to Heraklês, who gave it to Omphalê, queen of Lydia [of course, she is a central goddess at the omphalos tês gês] whence it passed through the line of the Lydian monarchs down to Kandaulês, when it fell into the hands of the Carians, who armed their Zeus with it.

Another account is that of Ælianus, who says labradeus came from the violent rains that *fell* at Labrada ; which is not wholly absurd, for it retains the idea of *falling*.



As to the usual derivation of labradeos from λάβρος, a glutton, it may reasonably be suggested that the taproot of the matter goes farther down. Labros, a dog of Actaiôn, runs in a couple with his other dog Argos. What if Argos were the dog of the upper (Northern) heavens, and Labras the dog of the infernal regions of the dead ? They would then go on all fours with the Egyptian "jackals" of the North and South (see *Dogs*, p. †). Labrados was a Carian god. The "gluttony" may be because of his being the god of the infernal regions, which are never sated with the dead, as he was never sated with human and other victims. The words lábiros, pitfall ; and lapathos, the pit, would then fall into their places ; and we should perhaps be driven to search for our root in the rare and very classic, and therefore (perhaps) ancient word lābes, "a fall," as in the fall of the rain from the heavens, labes imbris e cœlo (Arnobius v, 185) ; an idea we have just had otherwise. The root is "*rab* or *lab* (= *lap*), to droop, hang-down, slip, glide, fall" (Skeat : who cites Fick, i, 751 ; Vaniček, 791 ; and who, aptly enough for the present occasion, gives *limbo* for one of the examples).


The sense "droop, hang-down" accords very closely and strangely with the idea of the "inverted precinct" and the bent mountain (pp. † and †). In the first—the inverted or infernal mountain—we have a wholly different idea from the bent, that is the over-arched mountain of the upper heavens ; but the


† See Index to References before Index.

sense of drooping or hanging-down can be, and probably was, applied to both. And here one might say that the detection of the inner meaning of a myth very much resembles the guessing of a riddle, or rather of that archaic, primitive, childish form of the riddle called the *dévinaille*—a word that hides both the idea of holiness and guessing, of divine and divining.




Labyrinth would thus be the many-chambered infernal regions; and we should have a striking parallel in the Egyptian Amenti, where the sinuous path followed by the dead in their progress from death to resurrection is indicated by the loops of the serpent Mehen



 . Mehen  is also the dwelling of Osiris (Āsar,

Āusar) in the *Per-em-hru* (cxlii, 12); and Mehen  and

 is given as “couronne, βασιλεία (*Canope* 28: 56)” by

M. Pierret¹; still “couronne, diadème” is given by Brugsch as

Meh  and  and . (This last would

indicate the crown of the north?) (Another name for this serpent of the many loops is Āpep  which the Greeks made into Apophis (âpep or âpap  also means to run).²

It is noteworthy that *λαβύρινθος* was used for “any wreathed or coiled-up body, *εἰνάλιος λαβύρινθος*, the twisted sea-snail, *Anthologia Planudia*, p. 6, 224” (Liddell and Scott). We get this labyrinth

idea another way from the twelve “horary sections” of the Book of the Inferior Hemisphere, which are also the twelve fields which the dead cultivate below in their progress towards resurrection.³

Herodotus (ii, 148) says the Egyptian Labyrinth had *twelve* vaulted halls, and could be entered only subterraneously. This

is almost decisive. All ancient labyrinths were described as wholly or partially underground. The Egyptian labyrinth was much earlier than Herodotus thought.⁴ The 3,000 (= 10 × 300) apartments

or compartments of the labyrinth of Herodotus exhibit a curious accord with the myth of Cypselus, and the fact that half was North and half South, half under and half over-ground, is an inevitable indication of the upper and under heavens.

The stronghold of Oeth and Ann-oeth in Welsh myth is a huge

¹ *Vocab. Hier.*, 232, 231.

² Ebers (Bædeker) 125; Pierret, *Dict.* 331.

³ Devènia, *Catal. MSS.*

⁴ See Pliny, *H.N.*, xxxvi, 13; Diod. Sic., i, 61, 89; Strabo xvii, p. 811.

beehive-shaped prison, elaborate in numerous compartments both under and over ground. Its walls are wholly built of human bones,¹ and it was built by Mana-wydhân, the enemy of Merlin. *Manannán* is his Irish match, both are great gods; and we may perhaps see *Maine* in both names.

Herodotus (ii, 148) could not obtain admission to the real labyrinth, the underground portion, where they told him royal Pharaohs and holy crocodiles were interred. The Minotaur was also interred in the Cretan underground labyrinth.

Minôs was son of (Zeus) *Astêrios* and consort of *Pasi-phâê* (All-shine). He was father of *Ari-adnê* (who led *Thê-seüs* out of the labyrinth and ascended into the heavens); of *Phaidra* (*φαί-* in all such names = brilliance) consort of *Thêseüs*; of *Androgeôs*; and of *Deukalîôn*, a founder of the labyrinth, of which *Daídalos* is a builder. Have we in *Δαί-δαλος* and *Δαι-δαλα* a couplet of central stone- or dolmen-gods? (Deus + dallân, dalle, etc., see p. 270.)

Then we have *Pasiphâê* as mother of *Minôtauros* or *Man-Bull*, who was not (nor is he) hard to seek and find in *Nineveh*. *Minôtauros* was shut up in the labyrinth, or by another account engulfed in a labrum (a "bath" as it is called) with the aid of *Cocalus* (compare *Κωκυτός*). *Minôtauros* was also a god of cannibalistic sacrifices. The Seven couples of youths and maidens immolated (and eaten) to him yearly, are nothing but the celestial Seven (as dual entities) expounded in this *Inquiry*, finding expression in the acme of supremest ritual.

Cicero (*Fam.* xii, 25) splits *Minotaurus* into *Calvisius* and *Taurus*. In that case *Calvisius* equals the "bald" heavens; just as they are arid in p. †.

The brazen cow which holds *Pasiphâê* is no other than the metallic firmament which coincides with and contains the All-brilliant heavens, for which the Cow is another most familiar Eastern symbol.

It is here humbly suggested that *Book of Resurrection* is as good a title as any for the *Peremhru*; which would thus literally mean "Arising-as-the-Day" (arises). *Champollion* said, "*Manifestation à la Lumière*"; *E. de Rougé*, "*Manifestation au Jour*"; *Dr. Birch*, "*Manifestation to the Light*," but also *Coming-forth*

¹ *Rhys's Hib. Lects.*, 667, 337.

† See Index to References before Index.

bethink him to ask that Labrador may be accounted for; because that is properly *laborador*—Tierra Labrador—arable land, was of the Spaniard's christening.

Thus we have as the result the idea of a *stone* or a *fall* as follows:—

	<i>idea.</i>
lábiros	fall.
lápathos	fall (?).
lābes	fall.
Limbo	fallen.
labyrinth	fallen.
Laios	stone.
Labda.	stone (?).
Labdakos	stone (?).
Lapithai	stone.
labradeos	fallen and stone.
labrus	fallen stone.

Lapathos and Lapithai do not here well accord; but can lapathos be the hole made by a heavens-stone? if so labrum, a trench with raised lips, would be the same; and this would throw some light on the mode of disappearance of all the many deities that do disappear by plunging into the Earth. Encore une étoile qui file et disparaît!

Of course a fall implies a height to fall-from. Thus the fall of the stone may be as important in mythology as it is in gravitation, and may thus challenge comparison with either the Newtonian or the Adamic fall of the apple.

Another view of the "falling" may make it the "depending," the "down-hanging" half of the heavens.

The labarum (*λάβραρον*) of Constantine must range itself in the same category of mythological words. It showed a crown or wreath (that is the circle of the wheel); a cross (the pre-Christian); and a monogram, which came to be called by a violent wrench of interpretation, a symbol of the name of Christ. (Prudentius *In Symmach*, i, 488. Niaph. *H.E.* vii, 37.) Liddell and Scott say Constantine "added Christian emblems" to it.

There is another decidedly curious and interesting point that somewhat unexpectedly here comes to my aid. Zeus precipitated the *κύκλωπες* (or wheel-eyes) into Tartaros, but they killed *Κάμπη*

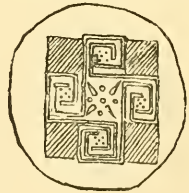
their gaoleress, and escaped to the upper day. Another myth makes Kampê the female warder of the Titans; and Zeus kills her because she would not let them out to help him. So that Kampê's position in legend is well-established; and I suggest, and draw especial attention to the suggestion, that it is that name that gave us the Elysii campi; and as *κῆμπη* means "a winding, a bending, a turn," it has nothing whatever to do with the *Champs Elysées* as *fields*, but only as the windings of the underworld, the Labyrinth in fact, for which *κῆμπη* seems to be another, but lost, word. The Greek Ἠλύσιον πεδῖον certainly does not hint at *κῆμπη*; but the meanings "plain or field" for πεδῖον must be quite secondary; for example there is the river Πέδαιος in Cyprus (which may be so called after the πεδῖον of the underworld, and not because you can during most of the year foot its bed dry-shod). It is true that πέδον is the ground, but it is also true that πέδη is a foot-shackle; and πέδιον must be connected with the oblique cases of ποῦς, ποδός, Latin pes, pedis, in the sense, perhaps, of path, wanderings a-foot. The shepherd's crook was a pedum. The Greek analogue would thus be πάτος, a way trodden and worn; and the root would be *pat*, to go. Thus Ἠλύσιον πεδῖον would be the Elysian (foot-worn) *path* and not *field*.

(I know not whether any connection could be established between Kampê and the Indian Champâ, the capital of Anga, of which Karna was king. Champâ was founded by Champâ son of Anu, son of Yayatî.)

It seems quite provable that Ἐλευσίς and Ἠλύσιον are one and the same.

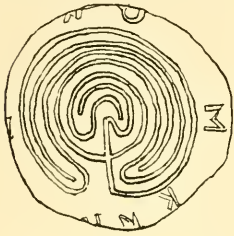
Mr. Aston directs my attention to the fact that "the Lower Regions have in the old Japanese stories the epithet ya-kuma, that is eight windings or many windings."

I have, under the heading of "The Suastika," suggested that the nandyâvarta may be the Labyrinth; see the illustrations of the Nandyâvarta there given. I know not whether my readers will find any confirmation of this theory in a silver coin of the town of Knôssos in Crete. The minotaur on the reverse is a bull-headed man kneeling on one knee, and either casting a round stone or holding the Universe in the hollow of his hand. (From Barthélemy, in Guigniaut's *Creuzer*, plate 212). Another labyrinth, also from a coin of the



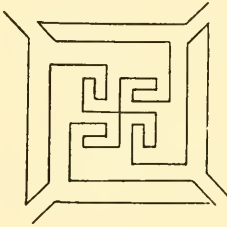
same town, gives us a quite different conception. The word

Κνωσιων surrounds the design. "Chishull : *Antiq. Asiat.* p. 127" (same plate of Guigniaut's work).

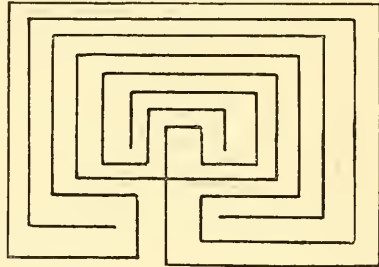


Colebrooke figured the nandyavarta thus; and Burnouf calls it also the nandâvartaya and gives it sense as "the fortunate involution (enroulement) or circle."

It is thus lucky, like the suastika and the tomoye. The Amara-Kosha, the oldest vocabulary known, makes it also the name of a particular sort of temple or sacred construction, and Burnouf says the nandyâvarta of the Jains



NANDYÂVARTA.



TROYEBORG SLOT.

might pass for a kind of labyrinth.¹ Mr. C. A. Holmboe remarks² that a similar figure is well-known in Norway as a children's game, which he has heard called "Troy-town castle," Troyeborg Slot, which may be considered as equivalent to Asgaard Slot. This is bringing the labyrinth exceedingly near to the hop-Scotch diagram.

"THE DORIC FRET." I here open a parenthesis, or an interleaf—an Extrablatt as Jean Paul Richter used to call it—to indicate the connection between the heavens-palace and the meander or "Doric fret," which will again lead me on to the Indian nandyâ-varta as a symbol of the heavens-palace or Universe-building; to the Labyrinth as an exponent in brick and mortar of the same supernal (and infernal) idea; and to the suastika as a most universal emblem of the same import, but embracing also the cross of the cardinal points.









The Labyrinth and the Suastika have had sections to themselves


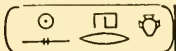


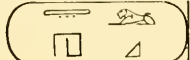
Lotus de la bonne Loi, p. 626.


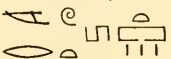





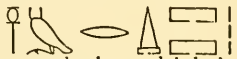

² *Buddhisme en Norvège* (1857), p. 35.

already, so mention is here made of them only incidentally, to the extent absolutely required by the context.

I have purposely inserted the group of Egyptian hieroglyphs on p. 665 in order to train-on the Reader's eye to the present short excursion.

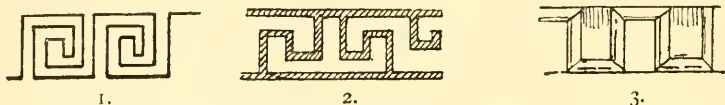
The Egyptian hieroglyph , whose syllabic value was per, was the determinative or indicator of any group of other glyphs that meant "temple," "house," or "enclosed place of residence" (Budge). As such we may observe it in neter het  temple, in âhu  king's-house, in hem  harem. Then we have  the consonantal value of which was h, as in hi  a hypostyle hall, in hah  the heavens, and (notably enough for its application to primitive dwellings) in *Merhare*  which Chabas called the "cabane" of the Saâru, a tribe of the Shasu or Shaâsu nomad Bedawin of Arabia, Palestine and Syria. Now we all know the Bedawin's "cabane" to be a dome-shaped tent. The

 is also found in Râ. s. her. âb.  the prename of Petâ-Bast, a Tanite king of the 23rd dynasty; in the name of Taharka    the adversary of Assurbanipal (Sardanapalus).

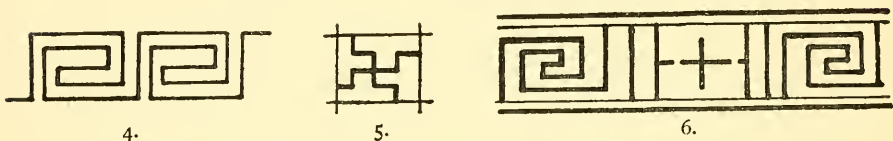
Let us next take , of which the syllabic value was mer, and we shall find it in some important words: merut (?)  the crossing of corridors in tombs; Ta Merâ   or  was a name for Egypt (var.   ta en Mer = "land of Egypt," Birch, *Egyptian Texts*, 18); meru  collection of tombs (Goodwin, *Zeits.* 1872, 21), a rendering which is confirmed by the Amhurst papyrus which designates by Mer the whole of the monuments of a tomb (Chabas, *Mélanges* iii, 2, 19). We also have ab Mer  sepulchres. Here I desire the reader's passing attention to the possible connection with the underground Labyrinth. The reason given in Pierret's *Vocabulaire* (p. 220) for calling Egypt Ta Merâ, "because of the crossing of its canals," seems too meagre a guess. The cosmic supposition of

the cardinal cross-roads (already developed under "The North") appears much more telling.

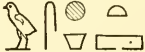


It is all but needless to point out that we have in \square and \sqcap all the elements of the meander as here given from (1) the Corinthian capital (of course the fret or *guillochis* was not Doric alone) of the temple of Apollo at Phigalia, (2) a soffit in Batissier,¹ (3) a



Roman "crenulated rectangular fret," also from Batissier; and (4) from a piece of modern Japanese (Owari) pottery, whereon also appears the ornament (5). From a vase found at Herculaneum, and now in the Louvre,² is (6) which also shows what is commonly











called the "Greek cross," but is diagnosed by me to be the *cross-lines of the augur's celestial templum*, which eventually gave us the cross-walks of our old kitchen gardens, as was fully discussed under "The North." I request the reader to give a brief moment's meditation to this approachment of archaic Italy and Japan, before he follows me in some further tracking of the \square .














Brugsch gives use $\chi\tau$  as the "great hall with columns" which belonged to the great temples, and this was also depicted in sacred writing as . And here I desire the reader at once to join me in theorising the connection between the sacred enclosure, the sanctuary, and the meander.³ This same last glyph denoted also the "judgement-hall of the soul," which gives me another connection with the infernal palace, the underground Labyrinth. The Decree of Canopus (late, of course—32nd dynasty) was commanded, in the document itself, to be placed in this court (of each temple?) $\epsilon\nu\ \tau\omega\ \epsilon\pi\iota\phi\alpha\nu\epsilon\sigma\tau\acute{\alpha}\tau\omega\ \tau\acute{o}\pi\omega$ 



¹ *L'Art Monumental*, 1845, p. 158.




² *Revue Encyclopédique*, ii, III. A most interesting and valuable publication (Paris, Larousse, from 1891).



³ The Meander was also used as a border of purple round vestments (*Æneid*, v, 25').






 (?)  .¹ The same hieroglyph has been found used for the central part of the palace of Kurnah, the second columnar hall at Denderah, and so forth. This last hall was also called the Khāi  and  which was also the "hall of processions" (Brugsch). Here it will be seen that we have the quad completely closed. We also find a similar glyph in the name Mehtet-en-use χ t     a princess of the family of Sheshank I, 22nd dynasty.²



The word use χ means wide,   or    Δ , with an indication of movement, as shown by the Δ , which I would wish to refer as well to the "majestic progress of the spheres," of the heavens-palace, as well as to the imitative processions of this temple sanctuary. We also find³ use χ t Maāti      "hall of the truths" (for there were two Truths, two Maāt deities, of the N. and S., supernal and infernal, as I theorise). I shall just add that the astrological "house" is shown in the expression for "horoscopes," un tuaut neter het, "divine house of the *unu*-stars"  *   and shall then add a list of a few other terms⁴ which illustrate the celestial sacred import of these hieroglyphs :



Neter-het   temple (literally god-house, bēth-Êl).

het-Neteru    temple of the gods (unidentified, Brugsch, *Geog.* i, 283).

per-Netert   house of god (mythological, *ibid.* 289).

Neter-het   and Neter   was (Brugsch 367) a serapeum at Bubastis where was preserved the leg  Δ ρ of Osiris (Dümichen, *Geogr. Inschr.* iii, 51).⁵

ust (error for use χ t?)   great columnar court which followed the pylôn (Brugsch).

het äbt   great hall before the temple-sanctuary (Brugsch).



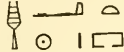

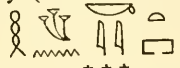



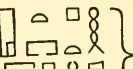
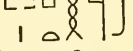
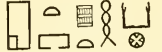
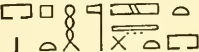
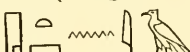
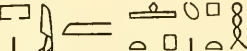
¹ Dr. Wallis Budge, *Reading-Book*, 137.


² *Kön.* 573.

³ Mariette, *Dendérah*, iv, 75, 14.


⁴ Chiefly from M. Pierret's most useful *Vocabulaire*.

⁵ J. de Rougé, *Geog. Anc.*, 123.

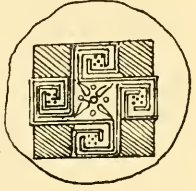
- ḥert  heaven (Brugsch).
- un-pa  abode of life (the tomb).
- āḥât  abode of lasting (the tomb, in the Rhind papyrus).
- āḥâi  principal hall of a sepulchre, where the mummy lay (Chabas, *Pap. Abbott*, 60).
- ḥenkit  funereal abode (E. de Rougé, *Dict. MS.*)
- per-nefer  abode of the blessed (under-ground tombs—*ibid.* 63).
- ḥet-ka  Etku, between Alexandria and Rosetta (Brugsch, *i*, 82, 28).
- ”  temple Qat (Dümichen *Geogr. Inschr.* iii, 51).
- ḥet-Ptaḥ  } temple of Ptaḥ, a name for Memphis
- per-Ptaḥ-netar  } (Brugsch, 234).
- ḥet-Ptaḥ-ka  temple of Ptaḥ's “Ka” (also read ha-Ptaḥ-Ka) another name for Memphis.
- per-Ptaḥ-Shetat  temple mentioned in the Louvre papyrus (Brugsch 1063).
- Het en Ptaḥ-âa  temple of the aged Ptaḥ name of the oldest temple of Memphis (Pierret, *Vocab.*).
- per-I-em-ḥetep sa Ptaḥ  abode of Imhotep son of Ptaḥ, the Asklepîcîon of the Greek papyri (Brugsch 1098).

I now hurry the Reader's glance on to (12) a silver coin of the town of Knôssos (see p. 669 *supra*) in Crete, which thus gave the great Cretan Labyrinth. My leading contention is that all there, whether Labyrinth, Nandyâ-varâ, fylfot, Manji, or Meander are almost proved by the Egyptian hieroglyph  to be symbols

—full or reduced—of the wondrous impenetrable Universe-palace.

The likeness of the suastika  (which is the

Chinese and Japanese Manji) to the centre of the Nandyâ-varta is very clear, has often been remarked upon. I see, too, that M. Zmigrodzki (of Sucha Galicia) has suggested that if we put entire suastikas in a row, connecting them with lines, no matter how, or even take half or quarter suastikas and do the same, we obtain the different forms of the Greek meander.¹



12

Burnouf wrote nandyâ-varta-ya, and gave the sense of the holy term as “fortunate involution (enroulement).” It is thus lucky, like the su-astika and the tomo-ye. The *Amara-kosha*, the oldest vocabulary known, makes it also the name of a particular sort of temple or sacred construction, and Burnouf said further that the nandyâ-varta of the Jains might pass for a kind of Labyrinth.² Professor F. Max Müller, quoting Burnouf, says³ that the outline of certain buildings called svastika and nandyâvarta does not correspond very exactly with the form of those signs. Well, as for the matter of that, where are there any two sacred buildings, whatever, whose plans do correspond very exactly? But here is Burnouf—no mean authority—putting the Labyrinth to the Nandyâ-varta, which is a sacred building as well as a sacred symbol.

I first add briefly here that the Labyrinths of Nauplia are quarried tombs; that the Catacombs are nothing else; and that Pliny⁴ made the remarkable statement that Labyrinths were laid-out in pavements and gardens for the diversion of children, who in a narrow space thus took many thousand steps. But Pliny is too disdainful here: else why did the Christians perpetuate the custom of decorating the floors of their basilicas with these Labyrinths, which, as Mabillon has shown in writing of the eleventh century,⁵ they considered symbolic of the temple of Jerusalem. But I go higher, to the heavenly Jerusalem. At the time of the Crusades, mimic pilgrimages were made in these Labyrinths by way of devotion by those who could not go to the Holy Land. Such was the custom in the cathedral of Rheims in the 13th century.

¹ *Congrès des Trad. Pop.*, Paris, 1889, p. 75.

² *Lotus de la Bonne Loi*, p. 626.

³ Schliemann's *Ilios*, p. 346, *et seq.*

⁴ *Hist. Nat.*, xxxvi, 13, 19.

⁵ *Ann. Ord. S. Bened.*, iv (year 1052).

The Conch-Shell.

THE value placed in the East on the conch-shell (*Mazza rapa*) with *reversed* spiral, which also appears as one of the sacred emblems in the Siamese Buddha's footprint, seems to be connected with the holy revolution of the heavens. In Siam it is called the chank-shell, and in the life of Buddha the thousand-eyed Indra, the heavens-god, marched before him blowing a great chank-shell 2,000 fathoms long. The Siamese royal Brahmin astrologers blow shrill sounds from these shells in state processions; and a gilt and jewelled chank is among the royal insignia. In Hindû mythology the sacred sankha is borne by Vishnu, and was churned up from the sea of milk.¹ The Indian conch-shell is sacrest when its whorls, instead of coiling from right to left, as they ordinarily do, follow the reverse direction from left to right, that is in the same sense as the revolution of the heavens. A *dakshinâvarta* like this used to sell for its weight in gold, but now costs no more than four or five pounds sterling. Pouring sesâm seed and water over the head from one of these right-handed sankhas destroys all the sins of a whole life.²

¹ Alabaster's *Wheel of the Law*, 299.

² Râjendralâla, Mitra's *Indo-Aryans*, i, 286.

The Chakra as Weapon.

AS to the disc as a destroying weapon, Indra with his great weapon chakra drives the evil Asura from heaven; it is also the attribute of Vishnu, and "flying from the hand, and rapidly revolving, utterly exterminates those against whom it is directed. As one of the insignia of Buddha, the Dharma-chakra, it would thus refer to the extermination of ignorance, misery, and sin." Mara, the evil one, hurled his chakra against Buddha, and though he could not injure him, his weapon clove the mountains in its course.

"Indra formerly stopped in battle the rapid chariot of Sûrya. Etasa has borne away the wheel (bharachchakram Etaṣah) and demolishes." (*Rig. V.* iii, 283). "Kutsa, thou hast swiftly destroyed the Dasyus, and thou hast cut them to pieces in the battle with the wheel of Sûrya." (iii, 148.)

The destructive employment of the disk admits of another view. It seems to me that it is made clearer to the mind if we regard the Universe-wheel as the exponent of Time—of Kronos the devourer—of *tempus edax rerum*. The conception is central in Hindûism, where Vishnu, who as Śiva is the producer and reproducer, becomes as Rudra the destroyer and dissolver. "Le Temps matte toutes choses," wrote Rabelais.

We have clearly the same idea in Greek mythology when Apollo kills *Hyacinthus* (Ἵάκινθος) accidentally with a diskos, or quoit. First-man Kadmos also puts the Bœotian Hyantes to flight in a heavens-war.

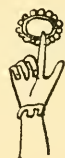
Hyä, besides being the Latin pronunciation of the Greek letter *υ*, was also a name of Semêlê as Hyes ("Υης) whether "rainy" or otherwise, was of Bacchus and Zcus; the *Hyacinthides*, sacrificed to the cyclops Gerestes (a word which implies old age); *Hyas*, son of Atlas and father of the *Hyades*, who were otherwise daughters of first-man Kadmos, or of Atlas; *Hyagnis* the (Phrygian) inventor of harmony and first flute-player, who composed canticles for the Mother-goddess, Bacchus, Pan and company; the Muses as *Hyantides*; *Hyantius*, grandson of Kadmos; the hyperborean hyena (*hyaina*); all these and many more such demand study.

Akrisios, the mountain-top god, or the supremest (ἄκρως summit; ἄκρος, most high, supreme) king of Argos, which I hold

to be simply the brilliant starry heavens, father of Danaë, was also accidentally killed by Perseús, son of Zeus and Danaë, with a quoit. Akrisios was also changed into a stone. Perseus had a harpê from Hephaistos (like Kronos) the shoulder, and heel-wings of Hermês, rode the winged horse Pegasus, and encountered Atlas, changing him also into a stone, or into a mountain. (Has Perseús any connection with $\pi\acute{\epsilon}\rho\theta\omega$, to devastate, as long maintained. If so, he would be an evil god, with a strong likeness to a personage in the Apocalypse.) Danaë was shut up in a tower and visited by Zeus in the form of golden water. All these are central supernal heavens-myths.

The hurling of the chakra is still frequent in Indian divine symbolism. The following are taken from Moor's *Hindû Pantheon*.

1. Here is Vishnu whirling the chakra on his finger for a cast (plates 13, 48), in propriâ personâ and in the man-tortoise and man-fish avatârs.
2. As the boar-man he does the same (plate 48).
3. Krishna does the same with a more ornamental object, and reminds us of the juggler who still twirls a plate, a hat, and so forth, with a short wand or the finger. (Plates 61, 65.)
4. Vishnu, seated on Mounted Mandara while it is twirled, does the same, with the little finger of the left hand. (Plate 49.)
5. Indra does the same, using a short stick, which would answer to the Universe-axis (plate 79). One cannot but reflect that a Hindû who even now sees the juggler's twirling-trick may attach to it a sacred significance unknown to us; and that the much-exaggerated magic tree-trick has also a holy creation meaning for the native mind. That both were once very holy may at all events be safely maintained.



Sir George Birdwood, out of the wealth of his Indian knowledge, has been good enough to furnish me with some information as to the chakra weapon, three or

four of which are worn on the conical caps of the Sikh Akâli or worshippers of the god Akal and may be seen in the Indian



Museum (Armour : Punjab case). It is a perfectly flat quoit having a cutting outer edge. It is used by twirling its inner blunt edge round and round the middle finger of the right hand, and then after it has acquired a certain momentum, letting it fly. It is a circular flying knife, that flies with great force but very uncertain aim, being quite a useless

weapon in modern warfare. The dependence at any time placed in it, says Sir George Birdwood, was evidently due to its sacrosanct character as derived from the formidable fiery discus of Vishnu.

Sir Monier Williams¹ describes his visit at Patna to the temple of the tenth Guru Govind, rebuilt by Ranjit Siñh about fifty years ago. Over the gate are the first Nine Gurus, with Nânak in the centre. The guardian of the shrine, which opens on one side (? aspect) had a high-peaked turban encircled by steel rings (cákra) used as weapons. He was evidently an Akâli or "worshipper of the Timeless God," a particular class of Sikh zealots who put every opponent of their religion to the sword. As Sir M. Williams entered, accompanied by a Mussulmân friend, this Akâli displayed great and hostile excitement ; but eventually the interior of the shrine was seen, with "a number of sacred swords which appeared to be as much objects of worship as the sacred books." Here we clearly have the deification of the central divine weapon—sword or lance—which this *Inquiry* contrasts in Japan, Scythia, and Greece.

Sir Monier Williams, in making *Akal* mean the Timeless, clearly indicates a connection with the Zoroastrian (Zervan) *Akaran*. It seems to be another great central god-name which we must put into the large category of divine words in Ak-, all perhaps to be referred, with axis and axle, to the root *ak* or *ag* (Sanskrit *aj*), to drive, urge, conduct.² Akal would thus be the Impeller of the Universe wheel, and the chakra-weapon would thus be the fit equipment of his fanatical worshippers. Perhaps we must connect the place-names Akhal (of the Tekke-Turkomans), between Mero and the Persian frontier, and Akhal-zikh and Akhal-kalaki, south of the Caucasus between Tiflis and

¹ *Rel. Thought and Life in India*, i, 175.

² Skeat, *Etyml. Dict.*, 730 ; citing Fick, Curtius and Vaniček,

the Black Sea, with this god's name. Vambéry says "the Turkish spoken by the Turkomans of Akhal differs but slightly from the dialect spoken in the Caucasus."¹

> Jack the Giant-Killer's sword of sharpness which he obtains from the huge and monstrous giant with three heads who could beat 500 men-in-armour, and who can hide in a large vault underground, may be a reminiscence of the divine chakra. Veleut (Wayland) the Smith in the Edda of Sæmund forged a sword of sharpness which is called Balmung in the Wilkina saga.

¹ *Coming Struggle for India* (1885), p. 39.

Stone Weapons of the Gods.

At p. † and p. †, we shall meet with the Japanese Mount Kagu as a Cosmic and as a divine metal mountain. At p. 704 are mentioned the Japanese Kagura dances. At p. † the etymology of the word Yamato is suggested.

But I must now dwell somewhat longer upon the words *kagu* and *yama*, with the result perhaps of connecting some of the gods of Shintô with the sacred mountain. Kagu-tsuchi is one name of the fire-god. This, according to the Japanese etymologists, may be either Kagu tsu chi, the Adorable of Kagu, or Kagu-tsuchi, the Kagu hammer or mallet, which would indicate a mountain thunder-god.¹ If Kagu really means "shining" as suggested on p. †, then Kagu-tsuchi would be a shining weapon, a sort of Flaming Sword. Motowori's treatment of *tsuchi* in Kami-names is not convincing. He follows Mabuchi in taking it to be a corruption of *tsu mochi*; but still thinks *chi* to be a mere honorific. "At the same time it is remarkable," writes me Dr. W. G. Aston,² "that most of the gods with this termination to their names have something to do with thunder; and with this the mallet or hammer is an easy association of ideas. In a passage in the *Nihongi*, *tsuchi*, in an enumeration of gods, is represented by the Chinese character for thunder." Kagutsuchi also produced the eight mountain-gods. When his father Izanagi clove him in three with his sword there were formed the triad of gods, Ika-dzuchi, great-hammer, god of thunder; Ô Yama tsu mi, the August of the great (or old) mountain; and Taka O Kami, the High great god, the god of rain, snow, and storms. There were two other deities, a male and female pair called Kana-yama, or Metal-mountain, produced at the same time as Kagutsuchi. For me, their names also have reference to the mythical Metal-mountain of heaven (p. 132), to Mount Kagu in fact; and I further think that what has been said here about Kagu and Yamato (p. †) justifies me in suggesting that the names of the archaic Kagura and Yamato dances (see p. 704), connect them with the primeval polar mountain-worship. The name of the third dance, Adzuma, I cannot account

¹ *Trans. As. Soc. Jap.*, vii, 398.

² Letter of 9th March, 1889.

† See Index to References before Index.

for; the word occurs in the *Kojiki* with the sense of wife¹; certain temples are "reverently styled the three temples of Adzuma,"² and of the triad of gods there worshipped one is Take-mika-dzuchi, Lofty-great-mallet, or the thunder-god, who appears to be no other than the Ika-dzuchi named above. As a dual god he pairs with another of the triad, Futsu-nushi, whose temple faces the North, and whose symbols are a two-edged sword and also a "stone bow." Futsu-nushi means the keen or sharp lord, or the crackling, snapping lord, according as *futsu* is taken. If Futsu-nushi was really worshipped as a sword³ (of which perhaps it is superfluous caution to have any doubt) we have a striking and complete parallel to the Scythian Ares. In either case, the name and the epithets may clearly refer to the weapon of the thunder-god, and recall Shakespear's "thunder's crack" and "the fire and cracks of sulphurous roaring" in *The Tempest*. Other names for the deified weapon point in the same direction⁴; such are Sashifutsu, Thrust-and-crack; Mikafutsu, great-crack; Futsu no mitama, spirit of cracking.

Elsewhere the *Kojiki* represents Takemi-Kadzuchi as the offspring of Ame no Wohabari, the Broadsword of heaven, with which Izanagi clove Kagutsuchi. The whole of the passages about the various swords and weapons of the early Japanese gods are still obscure; and I can only indicate, without at present demonstrating, a connection with the other mystic swords, lances, and spears, met with in the present treatise; to which, perhaps, might be added the club of Râma, the seventh incarnation of Vishnu. It would, however, much simplify matters if we could refer the whole question (as I think we safely may) to a remote Stone Age. The connection of the stone weapons, or "swords," the thunder-bolt, and the heaven-rocks would then be easy. Indeed this seems to me to be the only possible solution of the difficult passage in the *Kojiki*, where two of the gods carry on their backs heavenly rock-quivers (*iwa-yugi*), that is, as I suggest, quivers for holding the thunder-stones; at their sides "mallet-headed swords" (*tsuchi no tachi* or *tsutsui no tachi*); in their hands wooden bows, and under their arms their arrows,⁵ which last is quite in accord-

¹ Mr. Chamberlain's version, p. 213.

² Mr. Satow's *Pure Shintô*, p. 85.

³ Mr. Satow's *Essays Trans.* As. Soc. Jap., vii, 397, 399.

⁴ Chamberlain's *Kôshiki*, pp. 32, 135

⁵ Chamberlain, p. 112.

ance with the ancient Chinese practice, as shown for instance in the *Lî-Kî*, where the Emperor carries the bow in one hand and the arrows under the opposite armpit.¹ This theory seems to me to be borne out by another *Kojiki* passage (*ut sup.*, p. 102), where a god comes to an encounter bearing on the tips of his fingers a rock which it would take a thousand men to lift; and it throws quite a new light on the "multitudinous rock-masses" in heaven, and on the names of such deities as Iwasaku, Rock-splitter; Iwa-tsutsu, Rock-mallet (*ut sup.*, p. 32), and Iwa-tsuchi-biko, Rock-hammer-prince (p. 25), and the first human Mikoto of Yamato, who is also a Kami (*i.e.* Kamu)—Kamu-Yamato *Iware*-biko. The name *Iware* is still preserved in that of a village in existing Yamato (*Kojiki*, p. 129). One of the warlike songs seems to mention such primitive weapons without any additional word which could mean "sword" (pp. 347, 142); and these last passages seem very strong evidence indeed in favour of this Stone Age hypothesis. To these must now be added what, admitting the premisses, appears to clench the argument. There is a constellation in the Chinese sphere called T'ien-tsiang, heaven-mallet (or club). These mallets, 槓, as well as hammers (*ch'ui*, 椎), were, according to the commentators, made of stone and of metal.² Here we have the heavenly stone weapons actually perpetuated on the Chinese celestial chart.

It is important to add that the Taou Këén lüh, a treatise on ancient Chinese swords written at the end of our fifth century, mentions swords of stone as well as of iron, copper, and gold.³ The old Norse *sax*, the Old high-German *sahs*, and the Anglo-Saxon *seax*, a sword, are plainly related to the Latin *saxum*, a stone, and therefore indicate a descent of these sword-names from a time when they meant stone weapons. Saxanus is an epithet of Hercules in two inscriptions,⁴ and he is called by the identical name of lapidarius in another.⁵ And instead of meaning "of stone," these words must here have had the same signification as lapidator, that is stone-thrower.

In the Norse mythology aerolites and the tubes named fulgurites were, as elsewhere, taken to be thunder-bolts launched red-hot

¹ Dr. Legge's *Lî-Kî*, i, 295.

² *Uranog. Chi.*, p. 512; Biot's *Tcheou-Li*, ii, 363.

³ Wylie's *Notes*, p. 114.

⁴ *Grat.* 49, 3; *Murat.* 15, 5 and 65, 6.

⁵ *Niciens.*, apud Orelli, 2012.

in storms by Thor ; whose name, of course, is equal to *thonar*, the Old German *donar*, and the Norman-French *thure*, thunder. The same word (*hamar*, &c.) meant stone and hammer in the Gotho-Germanic languages, and the hammer-weapon was of course thrown like a stone as well as swung ; in fact one of our muscular games to this day is "throwing the hammer." Thus *ærolites* were the hammers thrown by Thor, and his hammer was a projectile and not a sledge-hammer for mere hammering alone. And as the thunderbolt shatters what it strikes, the hammer of Thor is called the Crusher or Miller, *Miöllnir*. Like the sword of the Hindû Arjuna, the hero of the *Mahâbhârata*, which strikes of its own motion without brandishing, the hammer of Thor also returns to the hand of the god after it is flung and has stricken. And as the hammer was red-hot, Thor wore iron gauntlets.¹

Some passages from the *Rig Veda* on this subject may serve to supply some lights :

Grasping his sharp thunderbolt with both hands, Indra whetted it to hurl it like the water ; he whetted it for the destruction of Ahi. Indra who art fully endowed with strength, with energy, with might, thou cuttest to pieces as a woodcutter the trees of a forest, thou cuttest them to pieces as if with a hatchet (ii, 33).

Endowed with increased vigour, Indra hurled the wheel of Surya (*Sûraschakram pravrihad*), and deprived them of existence (ii, 35).²

Indra, aided by the Angirasas, has whirled round his bolt, as Surya turns round his wheel (*Sûryo na chakram*), and slain Bala. (ii, 234).

Indra, armed with the thunderbolt, crushed Rauhina when scaling heaven (ii, 238).

Indra with the adamantine [weapon] demolished the hundred ancient cities of *Sâmbara* and cast down the hundred thousand of *Varchin* (ii, 244).

We catch from a distant quarter the sound of the stones [the thunder] whereby the performer of pious acts [the sacrificer for rain] has secured the waters (ii, 62).

Here we have the weapon as a thunderbolt in every case, and also as adamantine and as a heaven-stone ; it crushes, and it is also sharp, and cuts like a hatchet, as the lightning hacks trees ;

¹ Bergmann's *Gylfa Ginning*. 257.

² See what is said as to the *chakra* as weapon, p. 680

it is besides whirled round like a wheel, and is even a wheel itself hurled by Indra.

"Divine Twashṭri" is further (*Rig V.* iii, 93, 483) "the able artificer, the dextrous-handed, the first divider, the well-handed"; and in hymning the thunder it is said (416): "Fierce Indra, Twashṭri made (for thee, the mighty One) the thousand-edged, the hundred-angled thunderbolt, wherewith thou hast crushed the ambitious, audacious, loud-shouting Ahi."

The monkeys of Râma threw stone weapons against their enemies, and the thunderbolt of Indra (*vajra, asani*) was a lithic missile.¹

The great Mexican deity Quetzalcoatl was the child of the god Citlalatonac and the goddess Citalienc by an extraordinary gestation. Citalienc brought forth a flint dagger or *tecpatl*, which so alarmed her other sons that they flung the stone down from the height of heaven. It fell upon Chicomoztoc, the seven-caved divine universe-mountain, and gave life to 600 gods and goddesses, of whom the principal were Quetzalcoatl and Tezcatlipoca.² Another myth tells of a shower of stones which fell from heaven, and among them a large rounded one named *techcatl* (a word which very much resembles *tecpatl*) in the form of a block, which became the altar of human sacrifice.³ By yet another myth, Chimalma the wife of Mixcoatl (cloud-serpent) finds a *chalchihuitl* stone in sweeping, swallows it, and becomes miraculously pregnant of Quetzalcoatl (feather-serpent.) The *chalchihuitl* is translated emerald: can it have been jade? Another version still makes the god Citlal-tonac (refulgent star) shine in the Milky Way, and send a messenger to Chimalman, who is a virgin of Tulan, or paradise, to announce to her that she shall miraculously conceive her son, Quetzalcoatl, to whom the invention of temples in the form of round towers is attributed.⁴ All the imagery here tends in the direction of the supreme star, the heaven-river, the universe-axis, and the holy heaven-stones, with which we have been concerned throughout this *Inquiry*.

¹ Rājendralāla Mitra's *Indo-Aryans*, i, 295.

² Torquemada: *Monarchia Indiana*, i, 76; Kingsborough: *Ant. of Mexico*, v, 143.

³ Sahagun: *Hist. Gen.* iii, 216; ii, 172. *Mon. Ind.* i, 91.

⁴ Kingsborough v, 168.

The Flaming Sword.

HAVING mentioned (at p. 682) the "flaming sword," I thought now to say that a careful consideration of all the arguments advanced by François Lenormant leads me to go somewhat farther than it occurred to him to do; and to claim that famous weapon too as the Chakra.

The words that refer to it in Genesis form, as is well known, a most obscure expression—*lahaṭ ha'hereb hammith—happesheth*. The *lahaṭ ha'hereb* is a distinct independent unique object. Endowed with a proper motion, it turns on itself, as is formally indicated by the use of the reflective participle of *hithpa'el*. I (Lenormant) translate "*la lame flamboyante du glaive qui tourne*," in order not to diverge from the sense given to *lahaṭ* in all versions since the Septuagint; but this traditional sense, although philologically very receivable, is not certain, and there is no other instance of it; whilst *lahaṭ* does appear in Exodus vii, 11 (with which 22 should be compared) in the certain and accepted sense of "*prestige, enchantement, prodige magique*." Therefore we could render the obscure expression: "the turning prodigy of the glaive courbe." In fact *'hereb* is properly the *harpé*, the glaive recurved like a reaphook (*faucille*).

[I purposely retain Lenormant's "*glaive*" and "*faucille*"; and I draw especial attention to the fact how near he continues to approach to my perfectly independent line of argument.]

In any case, the *'hereb* is connected with the cherubim (*kérûbim*) of the gate of Gan'Éden in a way which curiously recalls the connection of the cherubim and the wheels in the double vision of the *Merkâbâh* of Ezechiel (i, 15-21; x, 2, 6, 9-17). It would seem that we must place the *'hereb*, continues Lenormant, whom I trust that I faithfully abridge, between the cherubim hovering (planant) at a certain height, where it turns upon itself, moving of its own proper motion of rotation, like the wheels of the prophet. As to this movement of rotation, I (Lenormant) do not hesitate to think that it is not possible to understand it except as taking place, equally with that of the wheels, on (sur) a horizontal plane.

It is more and more certain that Chaldea was the starting-point of the story, which goes back to an extremely far distant date.¹

At the same time Lenormant freely admits that these *wheels* which moved before Ezechiel's cherubs were also very obscure to him. One wheel was near each cherub, and the wheel was a wheel-inside-a-wheel. The four cherubs went in the direction of their heads, and did not turn aside in their course. When they proceeded, the wheels went joined to them. . . . The wheels also, as well as the cherubs, were filled with eyes all over; they had an appalling circumference and altitude.²

As to the *cherubim*, Lenormant, in a masterly argument, proves them to be taken from, or identical with, the colossal winged bulls (*kerûb, a bull*), the favouring genii which flanked and protected the entrances of Assyrian palaces, and which the Chaldeo-Assyrians from the tenth to the fifth century B.C. called kirubu.³

[The most solemn subjects have their grotesque side; and I find in a price-list of the "finest American beef" this year (1889), a mention of the "Wing end" of the sirloin and of the ribs.]

It seems to me, on a comparison of all this with what I have here and in other passages advanced, that the *'hereb* resolves itself into the chakra-weapon; the *wheels* into the symbols of the revolution of the heavens, or even at need into circles of the celestial sphere parallel to the equator; and that the four cherubs become the four great animal constellations on which I have already dwelt.

The chief weapon of the great Babylonian god Ea had seven rays and fifty faces, which turned every way, destroying the bodies of the fighters; which reminds us, says Mr. Wallis Budge,⁴ of the flaming sword which turned every way mentioned in Genesis iii, 24.

¹ *Orig. de l'Hist.*, i, 132, 138.

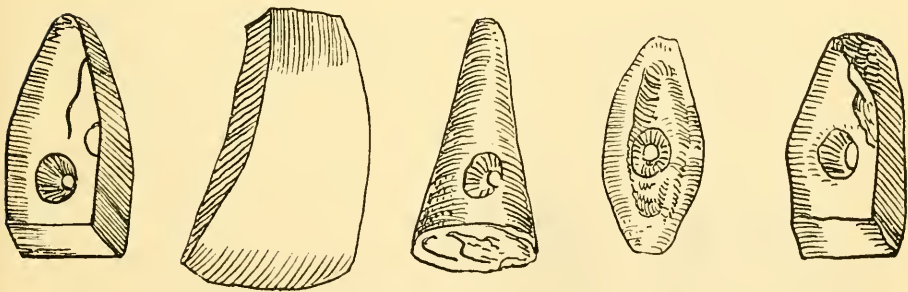
³ *Ibid.*, 112, 129, 81.

² *Ibid.*, 119, 131, 132.

⁴ *Babyl. Life and Hist.*, 133.

Ceraunia, Brontia, and Ombria.

THE only way to make it clear what was meant of old by Ceraunia, brontia, and ombria is to classify a few extracts. Anselm van Boot, in his *Historia Gemmarum*,¹ says the ceraunia was so called because it falls with the thunder. It is smooth, and in this differs from the brontia, and is sometimes round and sometimes long. The Germans called it "Donnerkeil, Donnerstein, gros Krottenstein, Schlegel, Straalhamer, Stralkeil, Stralstein, and Strapfeil"; and the Italians, Sargetta, a word which they also applied to the glossopetra (of which lower down). The ceraunia is exactly like a wedge. They generally have, where the equilibrium is (*i.e.* in the centre of gravity) a very round hole, one side of which is larger than the other as the holes that are made in hammers are. And as all these stones look like hammers, wedges, hatchets, plough-shares (socs?) or similar instruments which have hobs for handles, some have thought that they were not the arrows (bolts) of the thunder, but iron instruments changed to stone by time. But it is a belief so constant and approved by so many that the ceraunia is the thunderbolt, that if any one would combat it, he would seem out of his senses. He cites Georgius Agricola, Kentmannus, and Conradus Gesnerus, and gives the following figures of ceraunia which clearly show that we would have been all treated as madmen

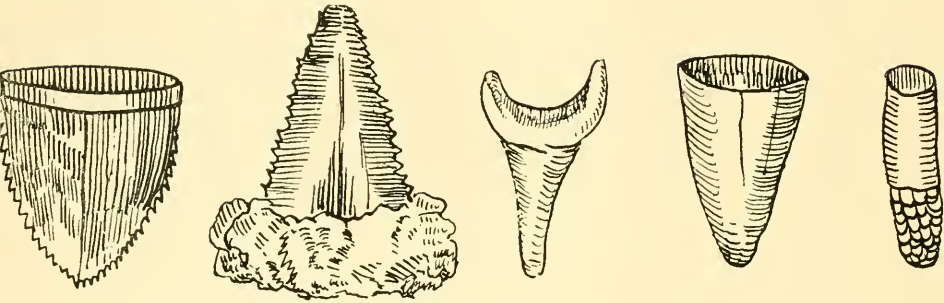


in Van Boot's time, the latter half of the 16th century. The Ceraunia are white and transparent, black, or red. Some are like halberds. The black and round are called *betuli*, and they are

¹ Alias *Le Parfait Joaillier*, Lyon, 1644, pp. 623, 43⁶, 627, 415.

thought to have the power of breaking or dispersing a marine army or carrying the assault of a town.

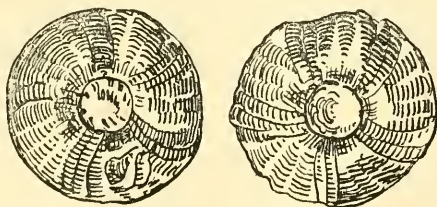
The Glossopetra is also pretty clear to us. Van Boot roughly figures it as follows:—



Here the largest spear or arrow-head was either embedded in some substance or had remained in an unfinished state. The tongue-like figure accounts for the Latin name, and the tongue was of course the serpent's. The Italians were nearer the truth with their "sagetta." Some believed them to be thunder-darts (pp. 436, 620).

The Chelonite, Brontia, or Ombria, was called in Germany "gros Krattenstein, formerly Donnerstein or Vetterstein." They called that which fell with the thunder brontia, and that which fell with tempest and rain without thunder ombria. For all that they are identical. Some are yellowish, others greenish, others dark and dull, and of other colours. These stones are often hemispherical, and rarely longish. They are at times as big as an egg. Some have two circles like the nave which turns round the axle of a wheel, with five raised spokes, as it were, equally divided,

going out to the circumference. Pliny said the brontia was like a tortoise-head. [This must be a mistake for the hammer-head *ceraunia* figured above. I. O'N.]. "In truth, to tell what I think,"

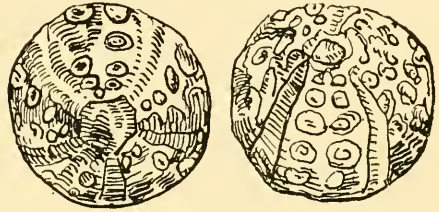


says Van Boot, "I believe the serpent's egg" (of which below) "is distinguished from the brontia only by its exterior form." His

figures of the brontia (or ombria or chelonite) are here closely copied; and it is clear that they are nothing but fossil echinodermata. They seem to resemble *cidaris* or *pedina rotata*.

This seems to explode (and account for) a good deal of the conflicting and unintelligible statements one meets with about the brontia and the ombria.

The "Serpent's-egg," of which I also give a careful reproduction, must be relegated to the same category.



But Van Boot said it was classified among the toadstones. They were of a white

black (there can be no mistake about it: "d'vn blanc noir"), very white inside and very hard outside, and seemed to have an affinity with the brontia and ombria. His own opinion was that they were the petrified eggs of land tortoises.

It just occurs to one to ask whether some of the decorations on the whorls (see pp. 645, 646) may not have been made in imitation of these magic "stones" of the past.

"Fossil echini of flint" have been found buried with bodies on Ashley Down, Isle of Wight, and (Saxon?) near Chatham. Scottish peasants retain a belief in their virtue. Evans saw bored cidares in Saxon necklaces, and others turned into spindle-whorls.¹

¹ *Ancient Stone Implements* (a book of great value), 1872, p. 421.

CHAPTER III.

Dancing.

	PAGE.
Circular Worship	692
Right and Left	700
Religious Dancing	703
Leaping	712
The Salii	714
Numa Pompilius	719
The Dance of the Stars	723
The "Dancing" Dervishes	725

Circular Worship.

Weave a circle round him thrice,
 And close your eyes with holy dread.
 For he on honey-dew hath fed,
 And drunk the milk of paradise.—(*Kubla Khan.*)

BEFORE busying ourselves with a general examination of the ancient and universal prevalence of Religious Dancing, it will be convenient to deduce some particular considerations which should serve to connect the practice—at all events in part, in great part—with the Circular perambulation of Shrines, which is, as I conceive, to be referred in its origin to the supreme archaic worship of the revolving heavens.

Circular Worship is, again, inseparable from the use of the Praying Wheel, which is dealt with at p. 589.

Petrie, in his well-known *Ecclesiastical Architecture of Ireland* (1845) made some careful and important remarks upon Irish pilgrimages or "patterns" (p. 115). He there, endorsing Dr. O'Connor's view, showed that "to this day the word used for a pilgrimage by the common Irish is *ailithre* . . . a word

composed of [from] *ail*, a great upright rock or stone, and *itrial-lam*, correctly *triallain*, to go round." In every respectable Hindû household throughout India, says Sir Monier Williams,¹ the tulasî shrub or basil (*ocymum sanctum*) is planted in the courtyard, with a space round it for reverential circumambulation, or domestic pradakshina. As a rule, all the religion of the women consists in walking round the tulasî, and praying and making offerings to it. The perambulation is repeated 108 times, while repeating the 108 names of Vishnu, with the right shoulder turned towards the plant; that is following, mimicking the (apparent) revolution of the heavens round the Universe-axis, with which the World-tree, or rather its stem, must be identified. A plant of this holy basil also appears on a stand at the foot of the village pipal-tree (*a ficus religiosa*) where women who have no tulasî at home go for their soul's constitutional.² At Vishnu's temples one of the acts of devotion is to walk round the outside of the temple, with the right shoulder towards it, once, seven times, or 108 times.³ The Buddhist dagopas of Ceylon are circumambulated in the same way, and the tawaf or circuit of the Kaaba at Mecca is in the same holy direction.⁴ Hindûs, when worshipping at serpent-shrines, lie prone, and thus wriggle round snake-like several times with the right side to the shrine.⁵ The chief mourner, holding a lighted torch, walks three, or three-times-three, times round the funeral pile at Benares before he sets fire to it.⁶ The Adi Granth, the Sikh bible, is kept in the sanctuary of the Golden Temple at Amritsar; and the Sikh reverence and worship of the book are well known. The chief act of devotion is to circumambulate the corridor which surrounds the sanctuary three, five, or seven times; and many of the worshippers are not Sikhs at all, but Hindû women: so consonant is the practice with their ingrained habits of mill-round devotions.⁷

The great pradakshinas or religious pilgrimages of the Hindûs are always made "right wheel." The most remarkable of these circular tours are of course the well-known pilgrimages along both banks of a sacred river from the source down the left bank to the mouth, then across, and up the right bank again to the starting-

¹ *Rel. Thought and Life in India*, i.

² C. F. Gordon-Cumming: *Himalayas and Indian Plains*, p. 584.

³ *Ibid.* p. 529. (Is. 108 = (5 + 7) × 9?), 250, 587.

⁴ W. Simpson: *Meeting the Sun*, p. 341.

⁵ I. C. Oman's *Indian Life, Social and Religious*, 1889.

point. The Ganges thus takes six years, if it doesn't kill; the Nerbudda three years; the Godaveri and Krishna about two years.¹ The Paharis of the Himalayas take their flocks round the village in the same constant direction, walking at first and then running, thrice or oftener; or they lead a sheep or a goat round the sick or injured, and then sacrifice it by striking off its head.¹ This is of course an outcome of their dancing round the *khuda*, the Holy or "Ark" of their *devi* or village-goddess. At the great annual festival the *khuda* itself is frequently carried round in a very narrow circle—made to revolve in fact—"right wheel"; the men at the same time dancing round it in the same direction. The women, however, dance simultaneously in the reverse direction, linking themselves together into a ring by each putting one arm round another's waist, and keeping the free left arm towards the *khuda*.² The reason of this particular reversal is to be found in the opposite natures of the two primeval dual co-principles, one of the names for which are the masculine and the feminine. In Abyssinia the priests march thrice round an ark, in the right, correct, direction.²

This most important religious practice is found in India as far back as the *Rig Veda*: "The ministering priest performs Agni's worship; having walked round [the altar], he takes up the ladles which are first, to present the oblations."³

In Thibet great stone-slabs are put up and inscribed with the divine charm Om maṇi padme hūm, and merit is acquired by walking round them with the right shoulder to the stone. These stones sometimes extend for a mile or half a mile together along the great tracks, which always run on both sides of the stones, so that travellers both ways may pass them in the orthodox fashion.²

If indeed in the famous formula Om maṇi padme hūm the second and third words are to be rendered "jewel" and "lotus" or "the jewel in the lotus," it is also possible to consider maṇi (manava) as the child that issues from the lotus flower, and as signifying male or a phallus,⁴ which would attract the maṇi to the phallic interpretation (p. 66) of the Japanese spear made of a jewel. If then the Egyptian symbolism of the lotus-flower as a feminine adjunct could be brought in,⁴ we should have in Om the

¹ *Himalayas and Indian Plains*, p. 584, 359.

² Wilson's version, 361 to 364, 371, 433.

³ *Ibid.*, ii, 77.

⁴ Creuzer and Guigniaut, i. 177, 821.

central triad, and in *mani* with *padme* the central dual male and female principles that form two of that triad. This interpretation, which seems to me of importance, departs but slightly (and without differing) from Prof. Rhys Davids's "the self-creative power is in the cosmos" and from Hodgson's Thibetan gloss of "the mystic triform deity is in him of the jewel and the lotus." But among the endless attempts at interpreting this famous formula of Om *mani padme hûm*, the Abbé Huc's seems to me easily to bear away the palm.¹ He elaborated it after communing freely with the Thibetan Lamas. There is no doubt that *mani* means gem, and *padme* lotus; and he then expounds as follows, taking the gem to be perfection, and the lotus as the emblem of Buddha: "Oh (for) perfection, (and absorption in) Buddha. Amen." The illimitable repetition of the mantra is thus a perpetual aspiration after Nirvana.

In the Sinhâ-sana Dwa-trinsati a lotus-flower produces a diamond each day, and never fades.

Huc mentioned various modes of circular pilgrimage practised outside the Buddhist Lamaseries of Tartary. The most meritorious seems to be to prostrate the body flat, forehead to ground, at every step made; thus measuring the path of pilgrimage with one's length the whole way round. Other pilgrims walk the distance, but carry an immense load of sacred books, the exact weight of which is prescribed for each by the local grand Lama. When the round is completed, the pilgrim is credited with having repeated the whole of the sacred scriptures contained in the books under which he, she, or it—for children also go circuit—have staggered. Less fanatical persons simply walk the circuit, telling their beads or turning a *chukor* or hand prayer-wheel the while.² And of course the Buddhist, Mahomedan, and other rings of beads must be put into the category of circular devotions.

But the most comprehensive of all the practices of this kind is perhaps the Revolving Library invented by the Chinese Buddhist priest Fu Dai-ji (as he is called in Japan) who lived in our 6th century. As the Buddhist scriptures consist of 6,771 volumes, it is impossible for any one pair of eyes to read them through; but the will can be substituted for the deed, and the whole merit of the encyclopedic reading realised, by Fu Dai-ji's invention. He fixed

¹ *Travels* (W. Hazlitt's translation), ii, 196.

² Huc's *Travels*, i, 202.

his library of 6,771 books so plumbly on a slick-swivelling pivot, that one vigorous push sets the structure revolving. The Rin-zô (revolving library) at Asakusa is of red lacquered wood on a black lacquered base, and lotus-shaped stone pedestal. The books it holds were brought from China 600 years ago, and are still aired at every autumn equinox.¹

[See also the analogous facts as to the Praying-Wheels, p. 589.]

There is a Lapp folktale of a man who disappeared in the winter-time, but was followed (in current slang "shadowed") in his disappearance by his wife. Tracking him in the snow, she found that he had walked round and round a bush, and that after several circuits his footsteps began to take the form of bear-slots; whereupon she also circumambulated the bush, and gradually turned into a she-bear. Soon afterwards she found her husband as a bear in a bear's den. He lamented bitterly when he saw her, saying he was now doomed to be killed by his own son. She was, however, to jump on his empty skin so soon as he was flayed. She did so, and recovered her human form.² Here we clearly have a (fallen) bear-worship, and the perambulation of a (once) sacred tree in the far North, leading, as worship, to perfect union with the deity adored.

One of the most striking "actualities" of circular worship which has come under my notice is given by Mr. Consul, F.S.A., Bourne.³ He observed in February, 1886, among the aborigines—Shans or Lolos or both—near Ch'iao-t'ou, at an altitude of over 6,000 feet, the following:

"Another New-year's institution [besides the 'Christmas tree'] is an immense see-saw [which is also a round-about]; that is, a pole 25 feet long, pivoted on an upright five feet high, so as to revolve freely. Two men mount the machine, one at each end, and throwing arms and chest over the pole, they then, as if with giant strides, make it revolve; one man shoving off with his feet from the ground while the other is high in the air."

Thus we may again see the Tree and the revolution of the heavens combined in these primitive festive observances.

¹ Satow and Hawes's *Handbook*, p. 31 (2nd edition).

² *Lappiske Eventyr og Folkesagn*. By J. Qvigstad and G. Sandberg (Kristiania.) Tale No. 10.

³ *Journey in S.W. China*. Parly. Paper C 5371 (1888), p. 28.

In a Korean Buddhist temple "the monks in their finest garments were solemnly walking in procession round and round in an endless circle, chanting as they did so a litany in Sanscrit."¹

There are some curious passages in the *Rig Veda* (iii, 132, 133) which seem to make the fire circumambulate the victim on the altar. The words in brackets are added by the all-supplying and all-questionable scholiast Sâyana, who was so studiously copied by Wilson. "The multiplying [priest] conducting [the worship] of the gods, circumambulates" [the fire]. "The offerer of the oblation, ancient and multiplying [the offering] thrice circumambulates" [the victim]. "Agni moving measuredly, circumambulates [the victim] of his own" [accord]. One can only repeat Wilson's constant remark: "the expression is not very clear."

In the extremely ancient Hindu ritual for cow-sacrifice, the Agnidhra priest thrice circumambulated the victim clock-hands fashion; and the victim was also led round the fire three times.² The Lacædemonians used to whip their children (as a relic, doubtless, of child-sacrifice) round the altar of Artemis Orthia, the upright Diana.³

In the oldest known form of Arabian sacrifice, as described by Nilus, a camel is bound to the altar, and the worshippers are then led thrice round it, chanting solemnly, before the immolation. In later Arabia the *ṭawâf* or act of circling the sacred stone was still a principal part of religion. At Mecca in the times of heathenism, the sacred circuit of the Caaba was made by the Bedouins either naked or in clothes borrowed from a religious community.⁴

The celebrated sheikh Muhi eddîn el 'Arabi related a vision of his when in a state of *insilâ* meditation: Once when I was near the holy and reverend Ka'ba I beheld a Person who continuously made the *tawâf* or circuit of that holy building. His height was quite as great as the Ka'ba itself. I concluded the Person must belong to spiritual bodies only. As he continued his circuits, he recited the words: "Truly we have been for many long years engaged in walking round this holy house." Muhi-eddîn questioned him, and he replied, "I am of Mankind; it is now more than 40,000 years since I left this world."⁵

¹ *Chosôn*, by Percival Lowell, p. 365.

² Râjendralâla Mitra's *Indo-Aryans*, i, 372, 377.

³ Bryant's *Anct. Myth.*, ii, 15.

⁴ *Relig. of Semites*, 320, 321, 432.

⁵ Jno. P. Brown: *The Dervishes*, p. 303.

In consecrating a church the bishop makes three circuits of the new building. In his first circular turn he sprinkles the upper part of the walls with holy water; the second time the sprinkling is made upon the lower part of the walls, "towards the foundations"; and the third aspersion is made at his own height. Subsequently he walks round the new altar seven times sprinkling holy water upon it. Later on a priest with an incensor unceasingly circumambulates the altar, incensing it, until the prayers and ceremonies are complete.¹ And the *Lavabo* of the mass seems to preserve a mention of circular worship in the phrase: *circumdato altare tuum, Domine.*

Most devout Christian processions still start from some sacred spot of assembly and, without stopping anywhere on the road, return to the same place by another route.² This seems to perpetuate the idea of the non-retrograding heavens-motion; and the same superstitio is seen in the ubiquitous dislike of retracing the steps on a journey. Processions are still commonly and almost instinctively made with devotion round villages and fields; round the parish; round a cloister in a monastery; or round a church, inside or out.³

The only ancient processions cited in the Montpellier Catechism are: the translation of the Ark from Kiriathcarim to the house of Obed-Edom and from there to the town of Hebron (ii Sam. vi); the solemn procession at Antioch to transport the relics of the martyr St. Babylas, in the time of the Emperor Julian; and a procession at Milan under St. Ambrose to transport the relics of St. Gervais and St. Protas. But these instances, it is to be feared, do not assist us very much. Another remark of the catechism (pp. 285, 291), which is more to the purpose, is that pious processions in time of public calamity were called Litanies, that is supplications, whence also comes the term Litanies of the Saints. *Litania, litatio, a sacrifice*³; *lito, to sacrifice*⁴; *liturgy*; and *lituus*, an augur's wand, ought all to belong to one central idea of worship.

Some translators have even suggested, writes Capt. Conder,⁵

¹ Montpellier Catechism, iii, 264, 266, 268.

² *Ibid.* 285, 286, 289.

³ *Agnam opimam immolaverunt et hostiæ litationem inspexerunt. (Inscription of Arvalian Brothers in Orell. No. 2271.)*

⁴ *Mola tantum salsa litant, qui non habent tura.*

⁵ *Heh and Moab*, p. 221.

that when Samuel is represented as going "in circuit" to Bethel, Gilgal and Mizpeh (i Sam. vii, 16) the real meaning is that he perambulated or walked in procession round the sacred enclosures at these three shrines.

One of the vanished MSS. catalogued in the "library" of Dendêrah was "Instructions for the procession of Horus *round* his temple."

Numa used processions and religious dances, as testified to by Plutarch¹; (and on this subject of Numa I must particularly request the reader to consult the Index).

¹ Clough's Plutarch's *Numa*, 137.

Right and Left.

“THE mystic ceremony of Thakshina” (Sanskrit, dakshina, right), says Alabaster, is observed by Buddhists and Brahmins in Siam. On festival days they—especially the women—march thrice round some holy spire, with hands raised in adoration, or holding smoking scent-sticks; and Fergusson in his *Tree and Serpent Worship* says the gallery of the ancient topes was clearly intended for this purpose. The practice of walking round persons or objects, keeping the right hand towards them, is also Brahminical.¹

Then there is the old Highlanders’ ceremony of going *deisul*, “sunwise,” round chapels, houses, people, and cattle; now done for luck, but preserving for us a lingering trace of the worship practised by their ancestors.² It is also done round graves, and it was a common custom to turn oneself round to the right at the beginning and end of journeys for luck, as well as at weddings, and on other occasions. The “turn round three times and catch who you may” of children’s games will here occur to any one; and the catching may hang on to the practice of securing a victim for human sacrifice pointed to in the Welsh stampede, after the quenching of the Halloween bonfires, to the cry of “The cutty black sow catch the hindmost!”; just our own “devil take the hindmost!”³ To turn the reverse way, to the left, still well-known in Scotland by the expressive term “wither shins,” is evil and unlucky. Witches dance that way, and it is like the Bible upside down.⁴

Essentially the same thing, the turning of the whole body to the right—“left shoulders forward,” “right turn”—is to be found in Pliny (xxviii, 2). In *adorando dextram ad osculum referimus, totumque corpus circumagimus*; and in Plautus (*Curculio*, I, i, 70) *Si deos salutas, dextroversum conseo*; and further Solinus (45 Med.): *Tarpeium Jovem terna dextratione lustravit*. The round of the altar to the right is also mentioned by Aristophanes:

Περίθι τὸν βομὸν ταχέως ἐπὶ δεξιά.

¹ Alabaster’s *Wheel of the Law*, 190.

² *Himalayas and Indian Plains*, pp. 359, 430.

³ Prof. Rhys’s *Ilib. Lect.* (1886), p. 515. ⁴ W. Simpson: *Meeting the Sun*, p. 341.

Plutarch records¹ that Alexander, having anointed with oil the funeral column of Achilles, ran, as was customary, naked round the tomb with his companions, and placed a wreath or crown (see p. 613) of flowers on it.

We now generally call the direction of these circulations "with the sun," and thus we still "send round the bottle"—a practice which was once doubtless sacred, and arose in archaic sacrificial meat, bread, and wine feasts. The term "with the sun" is by no means a clear or a good one, and indeed that remarkable "philosopher" known to us as Mr. Alfred Jingle added the explanatory gloss of "through the button-hole." Perhaps the quickest way of indicating the direction to the modern perception is "clock-hands fashion."

The cards are still dealt in the same direction at a round game. Those still amenable to the old superstitio walk round their chairs or turn them round for luck. When playing a game of chance, the clairvoyant author of "A Lodging for the Night" makes the president of "The Suicide Club" deal out the fatal cards the reverse way.²

One can get the idea of "with the sun" another way by imagining (or observing) a gyrating plant, such as a hop, doing its spiral climbing round a pole. The point of its shoot follows the sun from its rising to its setting, and it therefore goes round the pole (ascending of course meanwhile) as the hands of a horizontal chronometer do round their pivot. But there are many plants, like the Wistaria and the Kidney-bean (*phaseolus vulgaris*), which do their climbing the reverse way; in fact Darwin³ says the greater number of climbing plants do so; so that this illustration is ambiguous also, and we must keep to the useful phrase "clock-hands fashion."

The Greek diviners, who faced the North (p. 425) had the favourable auguries of the East on their right hand, while the Romans, who right-about-faced to the South, looked upon the left-hand auguries as the lucky ones. But of course the Grecian practice came to have its influence on the Romans:

Quæ mollissima fandi
Tempora, quis rebus dexter modus.

(*Æn.* iv, 294.)

¹ Alexand. xv.

² R. L. Stevenson: *New Arabian Nights*, i, 39, 47.

³ *Climbing Plants*, 2nd ed., p. 33.

and to step out with the left foot, *sinistro pede proficisci*,¹ was inauspicious. The English infantry, nevertheless, lead off with the left foot.

The left hand of an Egyptian mummy at all periods bore rings and scarabs.

¹ Appul. Met. i, 2, 104.

Religious Dancing.

SCHOPENHAUER who, it need scarcely be said, identifies muscular irritability with the Will, has the following philosophy of Dancing. Irritability, he says, objectified in the muscular tissue, constitutes the chief characteristic of animals, and of the animal element in man. Where it predominates to excess dexterity, strength, bravery—that is fitness for bodily exertion and for War—is usually to be found. Nearly all warm-blooded animals, and even insects, far surpass Man in irritability. It is by irritability that animals are most vividly conscious of their existence; wherefore they exult in manifesting it. There is even still a trace of that exultation perceptible in Man, in dancing.¹

In this view many dancers will agree; but nevertheless an endeavour is made in the following essay: *first*, to trace the origin of at least some forms of Dancing more closely than has yet been done, to a primitive religious practice; *next*, to connect that primitive religious practice both with the circular perambulation of Eastern shrines and with the use of the Prayer-wheel; and *finally*, to explain all three—round dancing, circular worship by perambulation, and the twirling of the prayer-wheel—from the extremely ancient worship of the (apparently) revolving Heavens, which first gave a primitive sacred symbolism to the Wheel.

In the most archaic times China would appear to have been already well-accustomed to ceremonial, ritualistic dancing. In the first month of spring, the imperial chief director of music had to practise dancing with his pupils.² In the second month of the same season dances were publicly performed.² Such ceremonial dances “displayed the gravity of the performers, but did not awaken the emotion of delight.” They were taught to boys from thirteen onwards.² On all occasions of the display of sacrificial offerings, the accompaniments of dancing and singing were imperative, unless some great state reason interfered as an obstacle.²

¹ *The Will in Nature*, Bell and Son, 1889, p. 250.

² Dr. Legge's *Li-Ki*, i, 255, 261, 477, 348.

The *Chow Li* laid it down that the imperial dancing-master directed the dances with silk-tasseled wands and plumes at the periodical sacrifices to the deities of mountains and rivers, or to the spirits of the Earth, of its four regions, and of cereals; or at the ceremonies prescribed in times of drought.¹ The emperor took the lead of the "sons of the state," or young nobles, and danced the six consecrated dances with them.¹ To this day in Formosa (Hainan) a Spring feast of Fire is celebrated about our month of April, and during the previous week the peasants are instructed in the dances, or rather cadenced movements, which the ceremonies require.²

We shall now cross over to Japan, and examine the similar archaic Shintô observances still extant. At the famous Kasuga temple at Nara, young girls are kept in readiness, just as we have seen them in India, to go through the ancient *Kagura* dance for the pilgrims. They wear a white inner garment, loose red drawers, and a long gauzy mantle ornamented with the Kasuga crest of the Wistaria flower. Their locks are gathered into one long tress which hangs down the back, a chaplet of artificial Wistaria and single scarlet camellia flowers crowns the forehead, while their faces are thickly painted white. As the dance proceeds, to the accompaniment of an orchestra of three priests—who perform on the drum and flute, while singing the *Kagura uta* or hymn—the dancing-girls grasp alternately a fan or a bunch of small bells.³ Mr. Satow has traced the ritual of this temple back to the (alleged) Japanese date of 859 A.D., when it is said to have been first composed. The temple of Oharanu near Kiôto, where the Kasuga gods are also worshipped, is said to have been founded in 850, and there, according to the very ancient ritual of the purification feast, the general of the body-guard directed his men in the dance called *Adzuma-mai*. Subsequently, at the command of the vice-minister of religion, the musicians performed a sacred concert in which the flutes first played a short movement alone, and were then joined by the harpists and the singers; an officer of the ministry of religion leading off with the first few bars, and the official singers finishing the piece. This again was followed by a *Yamato-mai*, danced in turn by the chief priests of the temple, by members of the great

¹ Biot's *Tcheou-Li*, i, 268; ii, 29-32, 41, 65, 37.

² Prof. G. Schlegel's, *Uranographie Chinoise*, p. 143.

Satow and Hawes: *Handbook of Japan* (2nd ed.), p. 388.

Fujihara family, and by the vice-minister of religion himself.¹ At the Ge-Kû and Nai-Kû temples at Yamada similar dances are now performed for pious pilgrims at a charge of from five to twenty dollars, according to the number of dances required. At Mitake the dances are exhibited on a large covered platform, and there is a similar stage at the temple of the goddess of Food near Daruma-ji. So also at Tô-no-mine, at Nikkô, and at Yahiko.² The Kami, the native Shintô gods, delight in these Kagura, and also in the Yamato-mai dances, which last from March 18 to July 10, and are no doubt of extreme antiquity. The dancing takes place, in fact, at every notable Shintô shrine. It is pantomimic, and represents—so Dr. W. G. Aston informs me—some mythical or historical religious event. At one temple in Tokiô it took place once a month to sound of fife and drum. The dancers were masked and costumed; there were no words spoken, the rite consisting solely of music and dancing.

The dancing, like the Wistaria, has been adopted from Shintôism by all-assimilating Buddhism; and there is a dancing stage with an orchestra at the Hondô Buddhist temple in Kiôto, just as there is at the Shintô temple of Shimo-Gamo in the same capital³; while the family of the hereditary Buddhist high-priest of the Shin-shiu or Montô sect embroider the altar-cloth of their chief temple with an eightfold Wistaria flower.³

Chaitanya, the founder of the Hindû sect which bears his name and is peculiar to Bengal and Orissa, was born about 1485, and is regarded as an incarnation of Kṛishṇa. One of his tenets insisted upon the importance of singing (sankirtana) and dancing, added to contemplation, in order to fit the mind for ecstatic communion with the deity; and his followers often swoon away in their fits of religious choreal emotion.⁴ But this is merely a quite modern revival. In the *Rig Veda* Indra is called the Dancer: “Thou Indra, the Dancer, hast destroyed ninety cities; Dancer, thou hast destroyed them” (ii, 34). I cite Wilson’s version. The Scholiasts say the dance of Indra is the war-dance of battle, but the gloss is unnecessary, and it seems inaccurate.

In Śaivism at large, one of the aspects of Śiva is that of a wild and jovial mountaineer (kirâta) given to hunting, drinking and

¹ *Trans. As. Soc. Japan*, vii, 393, 405.

² *Handbook of Japan*, pp. 173, 176, 200, 397, 404, 447, 297.

³ *Ibid.*, pp. 370, 378, 365. ⁴ Sir Monier Williams: *Hinduism* (1880), p. 147.

dancing (nṛitya-priyaḥ). He is even called the Lord of Dancing, and performs with his wife the tãṇḍava dance, surrounded by troops of dwarfish buffoons. Prof. Robertson Smith explains "lord of dancing" as meaning: he to whom dancing is due as an act of homage¹; but the consideration here now urged induces me to hazard the view that the dancing of which the supreme central god is lord, is the turning of Indra, of the Universal heavens. The worshippers of Śiva in this character generally belong to the sect called Śâktas, who are devoted to the wife of the god.² The extremely archaic and mysterious god Bes (see remarks upon him at p. †) "is associated with ideas of the dance."³ There can be no doubt, says Sir Monier Williams, that dancing in the East was once exclusively connected with religious devotion, especially with homage paid to Śiva in his character of Lord of Dancing.² There seems to be no adequate reason for thus "especially" circumscribing the ritualistic worth and significance of the observance.

An important bronze statue in the Indian Museum shows the mahâdeva tripur-antika Shiva apparently unconsciously destroying the demon Tripur-Âsura by merely graceful and solemn dancing.⁴ A plate in Moor⁴ shows Mahâdêva, Brahmâ, and Indra dancing in worship before the seated goddess Dêvî or Bhavânî. A hint that dancing was (nay, still is) also a natural, instinctive mode of showing off the paces in sexual selection. Vishnu as Krishna dances while playing the flute,⁵ or holding the sphere as Bâla-Krishna while he treads on the serpent Kâliya's head. The Mandala-nritya or Râsa-mandala⁶ which is called merely "a circular dance in honour of Krishna," is really (compare râsi-chakra for the zodiac) the dance of the spheres. A representation of it in Moor (plate 63) shows eight couples of Gopis dancing in a ring round Krishna and his consort Râdhâ, who are also dancing. There are eight musicians—six females outside the ring and the two deities inside, who both play on the flute, which was Krishna's favourite instrument.

To quote further from Sir M. Williams: Most of the South-Indian temples, he writes, maintain a band of musicians; that of

¹ *Relig. of Semites*, 1889, p. 93.

² Sir Monier Williams: *Rel. Thought and Life in India* (1883), i, 84, 450, 451.

³ Pierret: *Dict.*, 95.

⁴ Moor's *Hindû Pantheon*, pl. 14, 32.

⁵ Plate 51, 60.

⁶ Is not Mandala, a circle, an orb, the same word as Mandara, the Universe-Mountain?

† See Index to References before Index.

Tanjore has one of fifty. They all too keep up troupes of dancing-girls, of whom there are fifteen at Tanjore. Ten of these danced before Sir M. Williams in the court of the temple. It is well-known, he adds, that in ancient times women were dedicated to the service of the temples, like the Vestal virgins of Europe. They were held to be wedded to the god, and had no other duty but to dance before his shrine; hence they were called the god's slaves, *deva-dâsi*.¹

Although the texts are familiar, I may not omit to adduce the dancing, sacrifice, and worship before the golden calf in Exodus xxxii, 8, 19; the prophets of Baal leaping on the altar (i Kings, xviii, 26); the prophetess Miriam and the rest of the women singing to the Lord with timbrels and dances (Exod. xv, 20, 21); and David leaping and dancing and playing before the Lord with all his might (ii Sam. vi, 14, 16; i Chron. xv, 29).² The exhortations in the Psalms must also be quoted: "Praise the Lord with the timbrel and dance" (cl, 4), and "Let the children of Zion praise His name in the dance" (cxlix, 3).

Captain Conder in his *Syrian Stone Lore* says that the sacred dances which formed part of the ritual of the Phœnicians and Hebrews still survive in Palestine. At Debir (Dhaheriyeh) he saw the elders of the village dancing solemnly before the shrine of their Neby. According to the Mishna, dancing used to take place in the temple at Jerusalem at the feast of Tabernacles, that is, of tents or huts. Numerous Phœnician clay and stone statuettes show that dancing to music was a common practice at temple festivals. Perrot and Chipiez³ engrave a limestone group of three dancing-women holding hands at arm's length, with a flute-player in the middle. The women (who remind one of the modern dancing dervishes) wear long skirts down to the feet, with conical hoods. Sometimes dances took place round a cone, or round a tree-trunk with a pigeon's nest in it—probably a practice of the Assyrians round the sacred tree of Asshur. These dances are doubtless connected with the Maypole dances, and may survive in the nursery game of "here we go round the mulberry-bush."

Doubtless the Kadeshoth or dedicated women of the Khetans or Hittites, who were attached to the sacred shrines, danced and

¹ Sir M. Williams: *Rel. Thought and Life in India* (1883), i, 84, 450, 451.

² In the *Vulgate*: "Michol filia Saul . . . vidit regem David saltantem atque ludentem." (i Paralip. xv, 29.)

³ *Hist. de l'Art*, ii, 186

sang in their carnal devotions. Kadesh, the capital of that nation, which means "consecrated," was only one of the many shrines,¹ such as Kadesh-Naphtali and Kadesh-Barnea, where such loose rites were established. Dancing is an important item in the deota-worship of the aboriginal Himalayans; but a curious outcome of this is the order promulgated by a former orthodox Brahman Rajah in Kulu who ordered that all the deotas in his dominions should assemble once a year at his capital, and dance in homage round the image of the god Rughonath (?) which he had brought from the holy city of Benares; "and this order is still obeyed by some 200 deotas."² The Shakers, whom Anna Lee founded in 1774, dance during divine service, by a revival and not a survival of an ancient rite which was long ago practised by the Essenes.³

Dances still take place round the menhir (tall-stone) in the Orkneys on New-year's night, and also round that near Croisic in Brittany.⁴

If we now consider the customs of the American continents, we shall find from Velasco⁵ that, as pointed out by Dr. A. Réville in his Hibbert Lectures, the grand form of religious demonstration among the Peruvians was the dance. The title of the principal festivals, *raymi*, means "dance." These dances were so animated that the performers seemed to the Spaniards to be out of their senses. The Incas themselves took no part in these violent movements, but had an Inca dance of their own, which was grave and measured; and it is well known that the Inca was identified with the deity.⁶ In Franklin's first *Journey*⁷ he found even the half-breed red Indian women passionately fond of the dance, though a stranger would have at first imagined the contrary from their apparent want of animation; for they affected a sobriety of demeanour the very opposite of their general character. Here was, doubtless, a reminiscence of the sacred origin of their dancing, and we may compare the fact with what has been already stated as to the Incas and the Chinese.

The word for "dance" (*bina*) has come to mean religion with the Bushmen, who say when they are ignorant of a religious

¹ Rev. W. Wright's *Empire of the Hittites*, pp. 75, 79.

² Oldham's *Native Faiths* (in *Contemp. Rev.*, Mar. 1885).

³ Bellarman: *Informations Hist. sur les Esséniens*, p. 106

⁴ Conder's *Heth and Moab*, p. 198.

⁵ *Historia Antigua*, v, 4, 17.

⁶ Hibbert Lectures, 1884, p. 224.

⁷ (John Murray, 1829), i, 105.

mystery: "I don't dance that dance."¹ When Pund-jel, the supreme creator of the Black-fellow, made the two clay images of the first men, he danced round them. Lucian (*περὶ Ὀρχήσεως*) said that there was not a single ancient mystery in which there was not dancing, and it had come to be said that the revealers of mysteries "danced them out" (*ἐξορχεῖσθαι*). "That's how it's done," in fact, as Jack Pudding says.

It has flashed upon me since writing the foregoing that the Seven Maccabees must have been originally supernatural. They "were also known as the *Asmoneans*, a name traced . . . to an illustrious ancestor named *Chasmon*: in Josephus, *Asamoneus*."² The suggestion is here inevitable that we have to do with none other than Eshmun, the Eighth, about whom so much is here said (see Index). In that case Maccabee would be connected with the Greek (or Phœnician?) Makar (see Index); and the Seven would be simply the Kabirim of Ursa Major; which would account for the Danse Macabre! Judas, who *alone* of his father's *five* (not seven) sons, was called Maccabeus (i Macc. ii), would have been so named *after* the Seven Maccabees, just as we have the Orsini (from Ursa) in Italy to this day. This supposition will alone make clear the rabbinical cabalistic playing with the name Maccabee, in which they saw either the final letters of AbrahA M, Isaa C and Jaco B, or else the initial letters of Exodus xv, 11. They also said it meant a *hammer*, "as expressing valour and success in war."³ In this last case we should have some of the endless obscure references to the weapons of the gods often pointed out in this *Inquiry*. This crux is commendable to Semitic scholars.

We find another leading instance of religious dancing in the Dance of Death, or danse Macabre of the middle ages, which was also known as the chorea Machabæorum according to Littré, from whom however Dévic utterly differs. This "dance of the Machabees" is described by Du Cange in terms which seem to make it more of a mystery-ballet—to invent a term—than anything else. It was, he says—and he traces it in a text of 1453—a pleasing ceremony piously instituted by ecclesiastics, in which the dignitaries, whether of the church or of the world, together led the dance, quitting its mazes one by one, so as to figure forth that

¹ Lang: *M. R. and R.*, i, 70, 170, 282.

² Churton's *Uncanonical Scriptures* (1884), p. 413.

³ *Ibid.*

each one of us must undergo death. The clearness of this passage is not that of crystal; and we may conclude that the dignatories were personated by "professionals," for the text of 1453 mentions four measures of wine for them: *quatuor simasias vini exhibitas* (subsequently a doctor's phrase) *illis qui choream Machabæorum fecerunt*. Naturally, I shall not attempt to decide between Littré (who relies on Du Cange) and Dévic; but it would seem that the subject is by no means threshed out. Meanwhile Littré's witnesses seem to have the best of it.¹

"In the early Christian Church," says the *Encyclopedia Britannica*, "special provision was made for dancing in the choirs." [This, it may be remarked, was a clear inheritance from Paganism.] "Scaliger, who astonished Charles V by his dancing powers, said bishops were called *præsules* because they led the dance on feast-days. According to some of the fathers, the angels" [who would thus be clearly star-beings] "are always dancing, and the glorious company of apostles is really a chorus of dancers," [which brings them hazardously close to the zodiacal signs]. "Dancing however fell into discredit with the feast of the *agapæ*. St. Augustine says: *Melius est fodere quam saltare*; and religious dancing was generally prohibited for some time"; but "After the middle of the 18th century there were still traces of religious dancing in the cathedrals of Spain, Portugal, and Roussillon; especially the Mussarabian mass at Toledo."

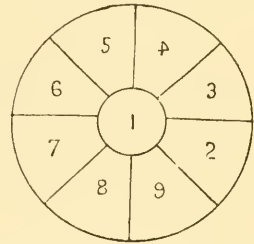
Spanish: *mozarabe*, *mustarabe*; Portuguese: *mozarabe*, *musarabe*. From *mosta'rib*=*arabized*; the name given by the Arabs to the foreign tribes that dwelt among them. Engelmann (*Gloss.* p. 21) says that this term for the Christians who dwelt among the Moors was especially applied to those of Toledo who were there permitted six churches. Cardinal Ximenes, according to Voltaire,² re-established Mozarabian mass in the cathedral of Toledo, with its orderly and devotional dances in the choir and nave. The Mozarabic liturgy is in great part Grecian in character, although Latin in tongue; and, differing in this from all the ancient Christian liturgies of the Gauls, it takes no account of the Gregorian or Ambrosian chant. The Mozarabian liturgy has been

¹ Littré, *sub voce* "Macabre"; and *vide* Supplement.

² *Dict. Phil.*: Messe.

erroneously attributed to St. Isidore. For one thing, they divide the hostia at Mass into *nine* portions.¹

The Nine Mansions Kiu Kung 九宮 of Chinese astrology consist of the four cardinal and four half-cardinal points, with the centre.² These are also called the Nine Heavens 九天 or 九霄 or 九野. These would thus be nine compartments of the Northern hemisphere, thus shown, and not nine concentric spheres as in the Indian and Western mythologies.



Prof. Rhys adduces suggestive information about the "nine-night week"; the nundina or market of every ninth day among the Romans; our nine-days' wonder; Heimdal's nine maiden-mothers; the nine witches of Gloucester; the nine sacred hazels growing over the Irish Well of Wisdom; and Niall of the Nine Hostages, (or jewels? which would take us to the Indian nava ratna), a supreme supernatural personage, father of one at least of the Maini; the nine Muses of Helicon, p. †; the monk of the nine tricks (Mynach Nawmon) or of the nine forms (Nawmod); the nine porters at the nine gates of the Dark; Fedelm (= Athenê?) of the nine forms or hearts.³ I shall only add the novena, or nine-days prayer for a particular purpose, still so popular in Ireland.

Orpheus adding two strings to the original seven of his heavenly kitharês-harp, given by Apollo or Hêrmes, is full of meaning as to the ancient endeavours to explain the Nine.

Cervantes in one of his Exemplary Novels, *La Gitanella*, mentions the dancing feast-days in the Spanish churches; relating how that Gypsy girls were brought in on festivals to dance before the images of the saints, and so gained prizes. Church dignitaries too, when assembled for Councils, opened by a ball at which cardinals and doctors in theology were wont to dance. All this is significant.

¹ *Instructions Générales* (Catechisme) de l'Evêque de Montpellier, Paris, 1751, p. 227.

² Mayers, *Manual*, 342, 345.

³ *Hib. Lects.* (Index).

† See Index to References before Index.

Leaping.

AS to the scriptural "leaping" just mentioned, a parallel custom in Chinese mourning may here be introduced. It would seem as if—music and dancing and singing being out of the question in the funeral ceremonies—jumping and shouting took their place, as a relief to pent-up emotion. Thus the *Lî-Kî*¹ lays it down that when a ruler dies, "the officer of prayer, the minister, the officer of the temple, all the relatives, and the high nobles, with the great and other officers, will wail and leap; leaping three times with each burst of grief . . . The son in the arms of his bearer is made to leap, and the women in their apartments also leap. Thrice will they do so, leaping three times each time"—a strange inversion of our festive three times three; and it might be added in passing that it is at least odd that three times three is still the ordinary number of commencing strokes to *tell* the death of a man in the tolling of our own "passing bell." Thence, it is said, the libellous joke upon our Alton Lockes: Nine tailors (for *tellers*) to a man.

We are further informed in the *Lî-Kî* (i, 169) that "beating the breast by women, and leaping by men, are extreme expressions of grief." There are many other similar passages in this Ritual. It might here be noted that Richard Pococke, writing in the middle of the 18th century,² described the funerals of Mull, where "widow and children danced with others round the corpse till very lately."

This form of devotion occupied in fact a large place in primitive religions generally, and the remarks of Tsze-yû, the great disciple of Confucius, on the subject of the expression, the relief, of inward emotions by outward movements of the body, will not be out of place here. When a man rejoices, said the sage, he looks pleased; when pleased he thereupon sings; when singing he sways himself about; swaying himself about he proceeds to dancing; from dancing he gets to stamping and a state of wild excitement; that excitement goes on to distress; distress expresses itself in sighing; sighing is followed by beating the breast, and beating the breast

¹ Dr. Legge's version, i, 313.

² *Tours in Scotland, 1747-1760.*

by leaping.¹ This attempt at a psychological analysis is wooden and superficial to a degree—compare it with Schopenhauer's—and the commentators seem to think the passage corrupt; it is not however, without its interest, especially for those who have witnessed the ceremonies and contortions of the Moslem Rufâi or "howling" dervishes.

This jumping was also a mode of showing grief in ancient Egypt. Mariette says of a mourning bas-relief of Sakkarah (Memphis): "Women are jumping with the strangest contortions . . . these funeral dances are kept up at the present day in the greater part of the villages of Upper Egypt."²

As to this jumping, again, it remains of course in numerous dances familiar to our eyes and feet, such as the Highland Fling and the Irish Jig. Even in the milder gymnastics of our modern drawing rooms it survives in the polka, the Mazurka and the Schottische.

¹ Dr. Legge's *Lt-K?*, i, 177.

² Pierret's *Dict.*, p. 184.

The Salii.

✓ THE (fifth) priestly college of the Salii, the ancient Roman dancing dervishes of Mars, the father of Romulus and of the Roman nation, must not be forgotten.

Mars was Protean in his aliases—Māmers, Māmercus, Māmūrīus, Marmar, Mars, Mars pater, Marspiter, Maspiter, Mavors, and perhaps Marsyas. The Marsi of Latium, who had been doubtless the original worshippers of Mars, were known as Magicians and snake-charmers down to the latest Roman times. They were augurs (cic. *Divin.* ii, 33, 70) and their incantations were called Marsa nenia by Horace (*Epod.* xvii, 29). They were probably as lugubrious as what is now known as the Gregorian chant.

The origin of the Salii was lost, for we must transfigure their own fable that they were founded by Numa to guard the buckler that fell from heaven; but we may group all the facts known about them. Their college was on the Palatine hill, and their annual feast was in the first half of the month of Mars, of March, the opening of the natural year with spring, when they made solemn processions round the city and the holy places, dancing, singing, and carrying—"moving"—their twelve bucklers (ancilia movere); et salius læto portans ancilia collo (Lucanus: *Pharsalia* i, 603;) for the one buckler was twelve bucklers, which, doubtless, represented the annual zodiac, and furnish a curiously close parallel to the twelve bells of another fabulous Emperor, Hwang-Ti (p. †). The later invention, when the symbolism was forgotten, that they were merely priests of the god of war,¹ and that Numa had eleven other facsimile bucklers made, to puzzle would-be thieves of the single heavenly object, is transparently childish: it would have been so easy to steal the whole dozen of little oval ancilia cut out at the sides. On the preservation of the heaven-dropt buckler, too, depended the safety of Rome; which gives us a clear plagiary of the Trojan palladium and the Athenian statue of Athena.

✓ These priests of Mars carried a lance, or spear, or wand, or staff, or rod,² and wore the conical headdress or *apex* described at p. †.

¹ I must here beg the reader to refer to the observations on the most archaic conceptions of Mars at pp. †.

² Smith's *Dict.* (Apex).

† See Index to References before Index.

Dionysius (ii, 70) describes it as conical, but on ancient monuments it is round as well. They had the head veiled (which recalls Kronos) and their songs, sung by their vates or inspired chanter were called *axamenta*, a word derived from *axis*, because, say the grammarians, they were written on tablets of wood; but it seems to me that this gloss is quite needless, and misleading besides. These axis-hymns were in a speech so archaic that they had become incomprehensible, even to the Salii themselves in classical times. Varro (*L. L.* vi, 76, Scal.) gave the beginning of one of them :

Divom Dio exta cante,

Divom Dio supplicante ; (*L. L.* vii, 3, 86).

which sounds very much like a forerunner of the early rhymed Latins hymns of the Christian church¹ ; and Festus (p. 3) said they were *in universos homines composita*, where homines is clearly an error, perhaps for deos, for he goes on to say: "nam in deos singulos versus ficti à nominibus eorum appellabantur, ut Janualii, Junonii, Minervii." That is, as I understand it, that the Carmina Saliaria, the axis-canticles, were addressed not to individual gods but to the gods or god of the universe; to Janus, Mars, Jupiter, Juno, and Minerva; that they were part and parcel of a heavens-worship.

A hymn to Istar in Akkadian and Assyrian thus begins, according to Prof. Sayce, "Thou who as the axis of the heavens dawnest. In the dwellings of the earth her name revolves."²

It would appear that the old and rude poetic metre called the Saturnine versus, numerus, carmen, or metrum, which Ennius said was invented by the Fauns of the rocks, was in its origin proper to such sacred hymns as those of the Salii and the Arvalian brothers, which latter Marini³ thought were embraced by the general term carmina Saliaria.

As to the bucklers, there is room for much doubt about their actual form. Lanzi⁴ gives a drawing of three or five, which look bean-shaped carried on a pole by "slaves," from a Florentine gem,

¹ .g.,

Salve radix, salve porta,

Ex quâ mundo lux est orta.

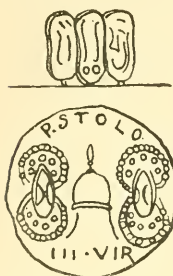
The god of gods, the divum dius here adored, is said to be Janus, whom the Salii called Janes or Eanus, calling themselves too after him, Janes or Eani. The fratres Arvales also had a common formula: Jano patri Arietes II (? to Janus, second of the Mars-ian fathers) which was attributed to the Salii as well. (Vossius: *Inst. Orat.* iv, 1, 7; Marini: *Atti*, &c. ii, 366, 386.) See also what is said on Janus.

² Wallis Budge's *Babyl. Life and Hist.* 131.

³ *Atti*, &c. ii, 596.

⁴ *Saggio*, II, iv, 1. See also Guhl and Koner: *La Vie Antique*, ii, 414.

which is here retraced. But this scarcely accords with a silver denarius (which I also sketch) struck under Augustus.¹ In the latter the ancilia have some resemblance to zodiacs joined by an oval piece which bears the hand and arm rings. In the centre we have the *apex* head-dress. As to the motto *P. Stolo III Vir*, Stolo was a surname in the gens Licinia.



The description given by Festus is tantalizing : “E coelo cecidisse fertur Ancile, id est scutum breve, quod ideo sic appellatum-est quia ex utroque latere erat recisum, ut summum infimumque ejus latus medio pateret.” Festus p. 131 (ed. Müll.)

Creuzer conjectured that the bucklers may well have had an astronomical and calendaric sense ; and Johannes Laurentius Lydia seems to have made this certain by saying that the twelve Salii of Numa celebrated Janus after the number of the Italic months.² The tunics of the anciliae-bearers or “slaves” on the Florentine gem are, says Smith’s *Dictionary of Antiquities*, covered with zodiacal or celestial-constellation figures.

The forged legend of the forging of the eleven terrestrial bucklers, with intent to deceive, also gives the name of their maker as Mamurius Veturius, which must mean no more, and no less, than Ancient Mars (Mamers). Surely this is more common-sense than Varro’s shot which gives the meaning of “ancient memory” to mamurius veturius ! Itaque Salii quod cantant “mamuri veturi” significant veterem memoriam (*L. L.* vi, 6, 63 § 45).

Nor must we forget the indubitable connection of Numa, who ordered the 11 bucklers, with numen, and of Pompilius with the solemn pomps of the gods ; nor the pregnant fact that Numa as high-priest was Numa Martius, the Numa of Mars,³ which brings us back again to Mamers, as before. Furthermore Numa is credited with the division of the year into 12 mos, and the making of the bucklers may be a fantasia grounded on this belief. [See the fuller disquisition on Numa, p. 719.] It is as well here not to forget the round bucklers prominent in the rites of Hera of Argos (as to Argos meaning the heavens, see Index), nor the bucklers of the Curetes.

¹ Fortia : *Hist. des Saliens*, 173.

² Lydus : *De Mensibus*, p. 56, Schow.

³ Livy, i, 20 ; Tacit. *Ann.* vi, 11.

The reward which Mamurius received for his art in forging the additional bucklers was, recorded Plutarch,¹ to be commemorated in the hymns which the Salii sung. This is obviously pure legend. Mamurius was in the hymns because he had been the highest god.

There were Salii at Alba as well as at Rome, and Hercules had at Tibur his Salii, his Leapers, as well as Mars; and they employed hired dancing-girls (*salii virgines conducticias*), who also wore the apex, and aided the priests in the sacrifices (*Festus*). These Sabine Salii were later installed at Rome on the Quirinal hill. Indeed *Servius* says² (though it may be doubted) that in the more archaic times the Salii of Mars had served Hercules, and that it was Numa who diverted them to Mars. *Tullus Hostilius* seems to have doubled their number to twice-twelve, perhaps to provide deputies, and none but patricians were admitted.

The dance of the Salii seems to have been a sort of polka rather than a waltz; its name, *tripodatio* and *tripudium*, seeming clearly to imply three "steps," while the priests' (and the girls') very title, Salii, indicates jumping, or hopping. *Livy* (i, 20, 4) says they went through the town as Numa ordained, *cum tripudiis solemnique saltatu*; and *Seneca* (*Ep.* 15) calls it familiarly a fuller's jump, *fullonius saltus*. And *Horace* (*Odes*, iv, 1.)

Illic bis pueri die
 Numen cum teneris virginibus tuum
 Laudantes, pede candido
 In morem Saliûm ter quaerent humum.

May we not also conclude from the three steps that it was a "round" dance, and does not this number of steps connect the rite with the central supernal triad?

Creuzer (ii, 399, 511) recognises the "complete analogy of the dances of the Salii with the astronomico-mimic dances of the priests of Anterior Asia, Samothrace and Crete," to which I refer under the headings of Kabeiroi, Corybantes, Curetes, and so on (see *Index*).

No Roman citizen, says *Smith's Dictionary of Antiquities*, danced except in connection with religion; and all the religious dances, with the exceptions of the Bacchic and Corybantian, were simple, and consisted of gentle movements of the body,

¹ *Numa*, 146. [Mamurius Veturius] qui præmii loco petiit, ut suum nomen inter Carmina Salii canerent. *Festus*, p. 131 (ed. Müll.)

² *Ad. Virgil. Æn.* viii, 285.

with various turnings and windings round the altar. The *Encyclopædia Britannica* adds that "a mystic philosophy" [---which is merely an empty phrase if the thing be a positive fact---] found in the sacred dances which formed so prominent a part of the worship of antiquity, a resemblance to the courses of the stars.

The feast-days of the Saliî were also those of the Matronalia or women's festival, when beans were exchanged and eaten.¹

The eating raw, with salt, of the young tender pods of broad beans is still a common incident of the spring in that part of France which was formerly the country of the Santones, and small cottagers vie with each other in having this primeur.

We find in a seventh-century sermon of St. Eloi, directed against Pagan superstitions, that leaping was among the surviving observances of the vanishing faith which were then being cried down, especially at the summer solstice. Nullus in festivitate S. Johannis, said the Saint, vel quibuslibet sanctorum solemnitatibus solstitia aut vallationes, vel *saltationes* aut *caraulas*, aut cantica diabolica exercent.² It is perhaps needless to point out here that the carol was primarily a dance.

[The sequence of a line of argument has obliged me to show elsewhere that the three-stepped dancing of the Arvalian Brothers resembled that of the Saliî; that the dancing of the Dactyles may have given rise both to their name and to the metric dactyl; and that the Curetes and Corybantes had their sacred dances, which were meant to show forth the harmonious march of the hosts of the heavens. The remarks under the heading Dactyles as to Gigon (Herakles) and the dancing of the stars, and as to the circular hymn-dances at the initiations of the Kabeiroi are also important.]

Lydus: *De Mensibus*, p. 76, Schow.

² Henri Gaidoz: *Études de Mythologie Gauloise*. What are the odds that these devil's canticles were not allied to the Salian and Arvalian hymns?

Numa Pompilius.

THE following points taken with those already stated, seem to me to be quite sufficient proof that Numa Pompilius represents an extremely ancient supreme heavens-god, and parallel to the similarly accoutred fabulous Emperors of the dawn of Chinese cosmogony.

Numa's senators [*read*, zodiacal constellations] had to offer solemn sacrifices, and dispatch public business [*read*, the most public of all affairs—and yet the most secret!—the working of the machine of the Universe] for the space of six hours by day and six by night [the chronological import here is the only and obvious one] to preclude rivalry.¹

Numa was one of the four sons [*read*, cardinal points] of Pomponius. He was born on the day of the foundation of Rōme in spring [that is, the beginning of the year, the creation of the Universe].

One of Numa's four sons was called Mamercus [clearly Mamer, that is Mars]. And surely we must never forget that if Numa was the second King of Rome, Romulus, who was the first, was the god Quirinus, and was the son of Mars, the supreme god, and Rhea (Sylvia), who was clearly an avatar of the daughter of Ouranos and Gaia, and who was also the mother of Zeus. We are, in fact, "in the dead waist and middle" of the Cosmic gods.

The year (of 365 days) was introduced by Numa [that is, he initiated the revolution of the Universe].



His father was Pomponius, himself Pompilius, his daughter Pompilia, and one of his sons Pompo, in which one may venture to see the pompa or πομπή, the sacred solemn public procession of the gods, commemorating the highest of all processions, the successive revolving of the hosts of heaven. There were pompilia indigitamenta (Arnob. ii, 95).


Plutarch said further that Numa's precepts came from the Pythagoreans; but they were Universal. One was "When thou sacrificest to the celestial gods let it be with an odd number, and when to the terrestrial with an even." This is also of the very


¹ Clough's Plutarch's *Numa*, 129, 130, 138, 152, 128.

essence, root, and origin, of Chinese conceptions. The male yang is odd, and the female yin is even.

Days with odd numbers are strong, those with even numbers are weak. External projects should be kept for odd days, while internal ones belong to even days.¹ Sacrifices should be on the odd days to the constellation Ma-tsu.² The whole system of the Chinese radical philosophy is mapped-out in a sort of Memoria technica called the Ho-t'u Loh-shu, that is "the yellow (river)-plan and the Loh (river) writing." These are both heavens-rivers, as will be here abundantly shown for the Whang Ho. Now the central figure of this great numerical and symbolical chart is

 which is simply the confluence of the odd yang 

with the even yin . This cross symbol of dots is found (let it be parenthetically said) on Gaulish coins, on vases, on cylinder-heads, and on bronze nails of the lake-dwellings and Etruscan tombs; on coins of Louis d'Outremer and Raimond de Tutenne, and even in the ornaments of the sacrifice-altars of Mexico. It is impossible to separate these crossed dots,

which on joining by lines become a cross,  from the

analogous cross-symbol of the suastika, and both sources combined give us a remotest origin for the pre-Christian cross.

Another of Numa's precepts was "when thou goest on a journey look not behind thee." This universal superstition has its supernal origin of the never retrograde motion of the revolving heavens. The next remarkable precept³ was "*Turn round* to pay adoration to the gods; sit after you have worshipped." Plutarch hereon recorded (what must have ceased to be indubitable to him) that the turning was said to represent the rotatory motion of the Universe. No wonder then that Numa used processions and religious dances, as Plutarch stated (137).

The legends about his Egeria resemble the Phrygian tales about Attis, the Bithynian about Herophilè, and the Arcadian myths of Endymion. Egeria seems to have been a title of Juno as the midwife, and St. Augustine suggested that Numa's Egeria

¹ Dr. Legge's *Lî-Kî*, i, 94.

² *Chow Li*, cited by G. Schlegel, 115.

³ Clough's Plutarch's *Numa*, 147.

was an embodiment of hydromantia or divination by water. She would thus have been a heavens-river goddess, before becoming a terrestrial perennial fountain. The meaning of Egeria (e-gero, to bring forth or forward) would suit a supreme revolving-heavens goddess. That she was a mountain, that is a heavens-mountain, goddess is allowed.¹ Numa's consort was *Tatia*, daughter of *Tatius* the Sabine, who was dual king (that is, god) with Romulus. One would like to connect this *tat* with *stat* and the Egyptian *ṯat* or *dad*. But etymology does not seem to see it.

Others of her emblems were white robes and veils, a seal or a heart held in the hand, and the familiar Freemasonic pair of clasped or hands made fast. The Roman archaic god *Fidius* is clearly a duality of this idea.

This *Medius* was also called *Modius* and was miraculously conceived in the temple of Enyalian Mars; founded and dwelt in the town of Cures (see "The Curetes"); left a son called *Sabinus* or *Sabus*, the first king (that is, god) of the Sabines; and was also descended of the Sabines. [See what will be said of words in Sab- later.]

This son of Mars was named Cures, either from (his?) pike, called *Curis* in the Sabine tongue, or else "from the name of the genius who passed for his father" (Noel). This is just the deification of the weapon (sword or lance) which we find in the cases of the Japanese deity *Futsunushi* and of *Ares* himself. A sense of the word *Modius* given by *Isidorus Hispalensis*² must not escape us; he said it was the hole in which the mast (here the Universe-Axis) is stepped. *Fidius* was also called *Fabidius* (? the Bean-god) which may, after all that has been said and done, give us the clue (to be pushed home some other time) to the hitherto unexplained and most archaic superstitions about beans: such as that the *flamen dialis* could neither touch a *faba* nor even pronounce its name. It would be like *Orpheus*, the harmony-god, who makes the universe dance-round tabooing eggs because of the supreme sacred significance of the Egg of the Cosmos.

Sancus in one Roman inscription is called *Semo*,³ whose feminine form would seem to be *Semonia* (see "The Arvalian Brothers").

¹ Clough's Plutarch's *Numa*, 131.

² *Orig.* xix, 2. (He was Bishop of Hispalis in Spain in our 7th century.)

³ See also Ovid, *Fast.* vi, 214; Livy viii, 20.

Here is the place to recall the fact that one of Numa's four sons was Calpus,¹ and that Calpe was one of the pillars of Hercules. The sacred Calpar wine must have a sacred connection with this. Pinus was the remaining son of Numa. Thence, perhaps, the Pinarian priests (of Hercules?). The pine was the tree of the all-mother Cybelê, and of Sylvanus, that is, Pan.² And here perhaps we get at the true origin of the sacred pine-cone, which, ornamented with ribbons, topped the thyrsus *θῖρσος*. The pine was used in sacrificial fires.

¹ Clough's Plutarch's *Numa*, 156.

² Propertius.

The Dance of the Stars.

THE "dance of the stars" was an ancient classic idea in Greece and Rome. Plato in *Timæus* spoke of the turnings and dances of the stars—τὰς χορείας καὶ τὰς παραβολὰς τῶν ἀστέρων. Varro in *Marcipor* had :

Quum pictus aer fervidis late ignibus
Cœli choreas astricas ostenderet.

Manilius too (i, 668) used the words *signorumque choros*, which are to be understood of the dance of the signs or constellations. Hyginus too (cap. xxii): Pleiades existimentur choream ducere stellis, which is like the Zoroastrians calling the Great Bear the leader of the stars in the North. And Horace (Odes, iv, 14) Pleiadam choro scindente nubes. The folklore about the sun dancing on Easter morning may well be a garbling of this idea. The word *chorus* seems originally to have meant a round dance, Hesychius making *χορός* equivalent to *κύκλος*.¹ Tibullus, again, (ii, 1, 88) makes the stars dance after their mother Night :

Jam Nox jungit equos, currumque sequuntur
Matris lascivo sidera fulva choro.

According to Aratos, the two other stars next the polar in the Little Bear's tail were called *χορευται*, the dancers.

Proclus has rather a curious passage (in Theol. Plat. 367) where enlarging upon the natures of the triad of great gods, Zeus, Poseidôn and Ploutôn, he says, "the first of these gods governs the inerratic sphere, and its revolution; the second presides over the planetary spheres, and perfects their multiform efficacious and prolific motions."²

In 1627 Peacham's *Compleat Gentleman* still taught its students that "The cœlestiall bodies are the eleuen heauens and Sphœeres. The eleuenth heauen is the habitation of God and his angels; the tenth is the first mooner; the ninth the christalline heauen; the eight the starry firmament; then the seven planets in their order" (1 Saturn, 2 Jupiter, 3 Mars, 4 Sun, 5 Venus, 6 Mercury, 7 Moon). "The Imperiall Heauen is inmouable." [This seems to have been

¹P assow, *sub voce*.

² Paus. iii, 255 (notes).

an original confusion with the motionless Pole], "most pure; immense in quantitie and cleere in qualitie. The tenth Heauen or first mooner is also most pure and cleare, and maketh his reuolution in foure and twenty houres, carrying with the swiftnesse the other Heauens violently from East to West, from their proper reuolutions, which is from West to East. The ninth or christalline heauen moueth, by force of the first mouer, first from E to W, then frō W to E upon his owne poles, and accomplisheth his reuolution in 36,000 yeares. The eight Heauen or glorious starry Firmament hath a threefold motion, viz.: from E to W in foure and twenty houres, secundum primum Mobile; then from W to E according to the motion of the ninth Heauen; then sometimes to the S, and sometime towards the N, called motus trepidationis. Touching the motions of the Planets, since you may haue them in euery Almanacke, I willingly omit them" (pp. 58, 59).

Lucian¹ said that the people of India saluted the rising sun with a dance, in imitation of the dance of the god. This of course can only refer to the (apparent) circular revolution of the sun. Irish nurses still tell children that if they get up early enough on Easter morn they will see the sun dancing. Dancing can even still be traced in connection with the worship on the housetops mentioned in the Old Testament; for on the frontier of Franche-Comté, on Twelfth Night—le jour des Rois—it is the custom to dance on the roofs in order, as the peasants now say, to obtain a good crop of hemp.²

¹ De Saltat., § 17, v. 133 Bip.

² L. F. Sauv  : *Le Folklore des Hautes Vosges* (1889).

The "Dancing" Dervishes.

AS to religious dancing in Mahometanism, there are few who have not heard of, and there are many who have seen the Mevlevî or "dancing dervishes." Before saying anything conclusive about them, I shall quote from Mr. John P. Brown's useful work on the Dervishes generally¹ some account of their origin. Their founder was a native of Balkh, and was born A.D. 1226. Their sheikhs, or heads, are descendants of the prophet, and the office of head sheikh or general of the order is hereditary. On account of the connection of the order with the earliest Sultans of the Ottoman family, it frequently happens that the reigning Sultan becomes an honorary member of it, and sometimes attends its religious exercises. Turkish grandees follow their Sultan's example, and those of them who are of this order never fail, when alone, to take off their turbans, and put on the high *Kulah* or conical felt cap of the Mevlevî. The Mevlevî convents are better endowed than those any other order of dervishes, and inherit vast lands given by the Seljucide sultans, and confirmed by the Ottoman princes.

Their high conical, pointed, unrimmed, felt bonnets are also directed to the Zenith, while twirling rapidly to the right on one spot. This pivoting is managed by a "step" in which the bare or stockinged left toes continue constantly to be placed and replaced over the right, while the pivoting is done on the heels almost without quitting the same spot. In this consists their "dancing."

The Mevlevî Dervishes, says Mr. Jno. P. Brown in his useful book, "move round from E. to W." on the left foot, pushing themselves round with the right, "in a quasi-mystic circle"; the left hand pointed to the earth, and the right upwards to the heavens, in profound silence, mentally reciting their *zîkr*² which consists simply in a continuous repetition of the one word "Allah!"

When a postulant (*Murîd*) is admitted to the path by the *Bektâshi* dervishes he stands on his left foot and presses the right great-toe over the left one (p. 167).

¹ *The Dervishes, or Oriental Spiritualism.* Trübner, 1868.

² *Zîkr* means "mention, commemoration, calling-to-mind (oral or mental)": Redhouse.

"I have been told the custom refers to the harmonious movement of the Universe, and that the soft music of their order is symbolic of that of the spheres; but I am inclined to doubt it" (p. 54). Mr. Brown also says "the singularity of their dance has nothing in common with that of the other societies" of dervishes: and he thinks "it is probable that these innovations had their origin among Mussulmans in the sacred dances of the Egyptians, the Greeks, and the Romans of the Lower Empire" (p. 229). However that may be, Mr. Brown adds elsewhere from the *Shekaik Numânich*, and without comment of his own, that "the Mevlevî are those who join together as brethren, and by the love of Allah, worshipping Him in a house of love, to the melodious sound of the *flute* (nai), which expresses the harmony of his creation, revolve round like his empyrean, dancing for joy, the result of their ardent desire to be united to him. Revolving round and round the Simâ-*khâna* (dancing¹-hall) they free themselves from all unworthy passions" (p. 203).

It scarcely seems as if this can be invented; it carries conviction with it as a traditional belief which must be quite pre-Mahometan. It should be noted that preliminary to starting for their spin, these dervishes fold the arms on the breast in the form of the *suastika*; and that their pirouetting causes their full, long petticoats to balloon-out in a conical form. Petrie² wrote of "the dancing festivals of the Canaanite and other ancient nations in honour of the Heavens."



There is also a legend that the angel Jebrâil (Gabriel) once brought some good news to the Prophet, who from joy turned round like the Mevlevî, and let fall his cloak. They all take off their cloaks (*khirkas*) to "dance." Their flute, the *nai*, open at each end, is peculiar

to the Mevlevî, and many of the order play on it exquisitely, all their music being soft, tender, and pathetic. The pipe or flute

¹ *Simâ* also means heavens; *seh'a simâ*, the seven heavens; that is, presumably, the seven dancers.

² *Eccl's. Arch.*, p. 15.

seems to represent the Universe-axis in Greek myth (see p. 48). The Mevlevî also on Sunday and Friday, repeat, seated in a circle, a prayer called the *Ismi Jalâl* (name of Majesty), 1,001 times. This "prayer" is simply the one word Allah. It is odd, too, that the celebrated mystic work the *Methnevî Sherîf*, attributed to the founder of the Mevlevî, says that "the Being who is above all combination, all distinction, is a Tree without branches, or trunk, or roots to which the mind can be attached."

The Kâdirî and Khalvetî dervishes take each other by the shoulder and turn round in the hall of their convent, calling out Hai Allah, Living Allah. This is called the *dewân*, or turning (Brown, pp. 104, 201). D'Ohsson gave this, which he called *devr*, dance or rotation, to the Kâdirî, Rufâî, Khalwettî, Bairâmi, Gulshenî and Ushakî dervishes. Of my own observation I can state that the Rufâî did not practice this when I saw them. They sat in a circle and swayed the body.

The "howling" of these Rufâî dervishes seems to have its origin in the shouting (*hallel, tahlil*) that accompanied sacrifice among the Semites, and may, says Prof. Robertson Smith, have been a wail over the death of the victim, though it ultimately took the form of a chant of praise, *hallelu-lah*, or, among the Arabs, degenerated into a meaningless repetition of the word *labbaika*.¹ It may have been to drown the (human) victim's cries, or to make a concert with them. This theory would also account for the show of self-mutilation and self-torture still practised by the Rufâî.

The Peyâdis, or dancers of Pêy among the Shânars of Tinevelly, in their frantic movements, shouts, and (apparent) self-mutilation, approach closely to the Moslem howling dervishes. They also wear "a high conical cap."

This is quoted from "Demonolatry" in the *Contemporary Review* (xxvii, 371, 374, 375). The article translates Pêy (in Bottom's sense), writing devil in its stead. It also quite throws the reader out by its use of the English word God in such a phrase as *ṇânê Sattya sâmi*, which is paraphrased as "it is indeed I who am *the true God!*" When will missionaries (and others) give up these aberrations? One only wishes in vain for more facts about Pêy.

The Hill Arians of the Western Ghats in Travancore also worship Pey, who is male and female. The male is worshipped

¹ *Relig. of Semites*, 411.

once a year ; the female once in three or seven years. A shrine is built ad hoc, and a tripod, lighted lamp, and sword placed in it ; a branch of the pala-tree being also set up, with a light on its top. Sacrifice is made, and a great feast follows. There is a Pella-Pey. (Mr. A. F. Painter in *Bombay Gazette Budget*, 11th April, 1890, p. 23.) Pey ought to come from the same root *pa* as pater and father.

I abridge an account of the dancing of the malawiyeh (Mevlevi) derwishes at Tripoli in Syria, given by Capt. Conder (*Heth and Moab*, p. 65 *sqq.*): High cap of light-brown felt, in shape of truncated cone—room opening to the air on the north—conical hats—Right great toe placed over left one, with legs close together ; a very ancient attitude of contemplation in India and elsewhere—long robes expanded into cones as they twirled—time of music a slow waltz, revolutions 30 to the minute—motion ; a turning on sole or heel of left foot, the right foot being brought round in front. "We could not doubt that the ancient dance we witnessed was that of the Cabiri, the seven 'great ones' or planetary gods, revolving round the centre of the terrestrial globe." The Malawiyeh are of Persian origin. Their mosque at Konieh containing the tomb of Hazret Moulana, their original leader. The position of their arms in twirling—left hand down, right hand raised—[which I have connected with the axis on which the heavens seem to turn], Capt. Conder takes to typify the female and male elements in nature, merely. But this does not explain the position of the arms ; for left is feminine, and right masculine, no matter what the position of the arms and hands. Elsewhere (p. 82) Capt. Conder notes that on the bronze plate found at Palmyra, the emblematic figures of the seven planets have "the right hand raised, the left lowered, as among the Derwishes." This I think must be scored up in favour of the axis theory.

The phrase "with the sun," as indicating a direction, is, as I have elsewhere noted, an extremely vague and bad one. A good instance of this is that Capt. Conder says (p. 218), the Khonds of Eastern India in their worship perambulate circularly "with the sun" ; but (p. 68) he states that these derwishes spin against the sun on their own axes and at the same time revolve in an orbit against the sun.

There are reckoned twelve original orders of Dervishes, but these have many branches. Altogether some say that there are as many as sixty different orders, and others even a hundred, each bearing the name of its founder. Some, such as the Vaisî, are said to be anti-Mahomet, and the Bektâshî are said to be "quite atheistic," while some of their branches are called "pantheistic." Though called Orders or Sects, in accordance with our Western Customs, the proper title for their divisions is *paths*,¹ *tarigât*. At all events they believe in transmigration (*hânâsukh*), and sacrifice a sheep at the admission of a postulant (*Murid*). Their mystic ritual is clearly freemasonic.

I. de Asbóth² describes a *dzikr* of the howling dervishes at the Sinan thekia, or monastery, at Serajevo in 1882. When the half-circle of howlers had become frenzied, a lad sprung within it and began twirling round like a spindle with outstretched arms, and gazing upwards, ever quicker and yet more quickly. He grew paler and paler, and was soon as pale as death. His eyes closed when he had been spinning for "half an hour," and was "at the rate of sixty evolutions (*sic*) per minute," one thought he must each moment collapse.

Loftus³ described the dancing of a dancing-boy at Hillah, near the ruin of Babylon, who began dervishlike to move slowly round on one spot, gradually increasing the speed as the music quickened, until at length he spun round with amazing velocity as though fixed on a pivot. "Like dervises who turn as on a pivot," wrote Byron in *Don Juan*⁴; and thus too must the famous Chinese beauty of 18 centuries ago have danced. She called herself Chao, and was surnamed Fei-yen or Scudding Swallow, because of her lithe graces. Daughter of a musician, she was trained as a dancing-girl, led a life of pleasure, entered the Emperor's Seraglio, and danced herself successively into the positions of leading concubine and Empress-Consort. Her skill was such that she could dance on the palm of the hand, or in a bowl.⁵

A Korean dancing-girl at a Buddhist temple "began slowly to revolve with her arms extended horizontally, after the manner of

¹ Jno. P. Brown : *The Dervishes*, 50, 52, 58, 66.

² *Bosnia and Herzeg.*, 1890, p. 210.

Travels in Chaldea and Susiana, by W. K. Loftus (1857), p. 23.

⁴ iii, 29.

⁵ Mayer's : *Chinese Reader's Manual*, p. 13.

a dancing dervish." "She soon reversed the motion." "A good name for it would be the peg-top dance."¹

I think there is no longer any room for doubt that all these religious ceremonies which we have been considering are like the adoration-wheel, the Kalmuck's rotatory calabash, the tulasî and other perambulations, including the Irish *ailithre*, a survival of Polar-star worship, a ritualistic homage to the stupendous, overwhelming (apparent) revolution of the Heavens. Is it too "light fantastic" to surmise that all our modern "round" dances had an identical origin? And if they had, how strange to reflect upon the comparative rarity in these same modern round dances of the anciently sacrilegious "reversing," which even at the present day is still gibbeted, and even taught, under some such horrific byword as ambipedipulation. Although it may serve to raise a smile at my own expense, I cannot refrain from here repeating the "religious dancing" story of the young hussar who, as many a soldier will do, had become suddenly "converted." He was not at first quite resigned to the surrender of all the joys of his unregenerate stage, and so, by way of making the best of both worlds, he suddenly in the whirl of a waltz asked his partner about her soul. "Oh," said she promptly, "if you're going to talk like that, we had better sit down."

This section may wind up by quoting from Dr. A. Reville's "Hibbert Lectures, 1884," a very important passage for my present purpose :

The dance was the first and chief means [this is perhaps overstrained] adopted by prehistoric humanity of entering into active union with the deity adored. *The first idea was to imitate the measured movements of the god*, or at any rate what were supposed to be such. Afterwards this fundamental motive was more or less forgotten ; but the rite remained in force, like so many other religious forms which tradition and habit sustained even when the spirit was gone (p. 224).

Perhaps I ought here to say that my conclusions were arrived at quite independently of Dr. Reville's ; and I am not aware that he has anywhere made even an allusion to the worship of the (apparently) revolving Heavens, and of their pivot the Polar-star, in connection with Dancing or otherwise.

¹ *Chosôn*, by Percival Lowell, p. 249.

CHAPTER IV.

The Sphere.

	PAGE.
The Winged Sphere	731
The Man-Bird-God	741
The Wings of Kronos	748
Divine Birds	751
Feathers	761
The Egg	765
The Winged Scarab... ..	769

The Heavens declare the glory of Jehovah
 And the Firmament showeth His handiwork.
 Day unto Day uttereth speech,
 And Night unto Night discloseth knowledge.
 There is no speech nor language
 Their voice cannot be heard.
 Their Line (Axis?) is gone out through all the earth,
 And Their words to the end of the Universe.
 In Them hath He set a Tabernacle for the Sun.
(*Psalm* xix, 1 to 5.)

The Winged Sphere.

THE Hittite (Khetan) monuments bear witness, says Professor Sayce,¹ to the prevalence of the worship of this symbol in Northern Syria. He adds that the Hittite queen of Amenhotep III of the 18th Dynasty (circa 1500 B.C.) clung to its adoration in Egypt. Professor Sayce, however, calls the emblem the "winged solar disk," and points it out above, the figure of a king brought from Birejik on the Euphrates to the British Museum; and he adds that even at Boghaz-Keui (Village of the Pass) far away in Northern Asia Minor, the symbol has been carved by Hittite sculptors on the rock. It "assumes in Hittite sculpture

¹ *The Hittites*, 1888, p. 21.




a special character which can never be mistaken" (*ibid.* 115). I give a tracing of the symbol at Boghaz-Keui, at Iasili-Kaia, according to Perrot and Guillaume,¹ which Prof. Sayce calls "a winged solar disk, the two extremities of which rest upon baseless columns" (pp. 88, 90, 93). These columns deserve notice, and may be phallic as well as symbols of the Pillar so often dealt with in this book.






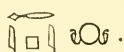
Creuzer said² that the globe surrounded with the serpent, or the circle or disk in the centre of which is a hawk-headed serpent, were emblems of Kneph or of Amen. And Guigniaut stated³ that Creuzer had discerned even before Young that the globe or disk flanked by two uræi serpents, winged (as on the temple-fronts) or unwinged, goes back to the supreme divinity Kneph-Agathodemon, as the Greeks called Khnum. Champollion the younger gave it specially to Thoth. Khnum, it should be remembered, is associated with Ptah, and is sometimes found moulding the cosmic Egg on a potter's-wheel out of matter furnished by Ptah.


But it is more to my purpose that Théodule Devéria had recognized on the naos-cornices "the solar disk flanked by two uræi and by two eyes" as "symbols of the celestial spaces," adding that "the winged disk has the same signification."⁴ I can desire very little more when I find this accomplished and lamented scholar bearing me company so far on the way to my generalisation of the emblem of the winged *Sphere*.



There must be more than meets the eye in the following extract from Pierret's *Vocabulaire* (69):

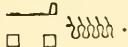
āp, āpi, to fly,  or  or .

āp, āpi, the winged "disk" (I say *Sphere*).  or .

 or .

āp, pyramid, .

āpap, āpapi, to run  or .

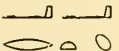






āpap, the great serpent Apophis .

¹ Babelon's *Manual* (Evetts), p. 195.

² *Relig. de l'Ant.*, i, 823, 824.

³ *Ibid.*, p. 953.

⁴ *Manuscripts Égyptiens*, 1881, p. 78.


To Horapollon (of whom or of his odd-looking Greco-Egyptian name we know absolutely nothing) we owe the transcription *ou̅pa̅ios* (Greek, *ou̅pà*, a tail) of the Egyptian word *ârâ* (*ârâret*) , the name of the hajè asp . "This serpent," said he (i, 1) has the tail folded under the rest of the body . The Egyptians call it *ou̅pa̅ion*, the Greeks *βασιλίσκον*, and its image in gold is placed on the heads of the gods." For that reason it was worn by kings also. It was employed  to determine the word goddess, while god was written  (hatchet) or  (hawk). Placed over the basket , it "expressed domination over the regions of the North" (pp. 556). Its head was an amulet. When two *ârâu* wearing the hats of the N. and S. are combined with the winged sphere (houd) empire of the Universe is clearly signified (pp. 187).



De Rougé make a somewhat similar statement to the above elsewhere (p. 105); "the heavens of the N. and of the S. are represented by two crowned vipers."

"An uræus (*ârâ*) and a vulture with extended wings represent the heavens-goddesses of the N. and of the S.," says de Rougé.¹ This is the only time I have met with this statement as to the *ârâ*. Again; "The upper portion of the Egyptian stelæ," said de Rougé,² "is occupied by figures which generally have reference to the supreme deity under the form of the solar disk adorned with two extended wings.



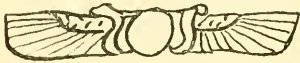
The divinity in that case bears the name of Hat, great god, lord of the heavens." [He calls it Hat, but Pierret's *Dictionnaire* (p. 187) gives Hout or Houd, . Prof. Ebers says Hut means wing-expander, and Mr. Wallis Budge informs me it is properly Behutet.] At the top of a stela of the xiiiith (?) dynasty de Rougé (p. 77) describes the same, accompanied by the two *ârâu* (*uræi*) "which represent the goddesses of the N. and the S." as having beside it the legend "Hat, great god, ray of light, lord of heaven."



¹ *Notice Sommaire*, p. 73.


² *Notice sur les Monuments* (Louvre), 1883, pp. 71, 77, etc.

De Rougé's exposition (p. 71) that, "in the solar course directed from E. to W., one of these extended wings [of the Sun] was directed towards the N., the other towards the S." must be a late (as it is a lame) superfatation of sun-worship. In describing a stela in the style of Saïs (p. 120) de Rougé calls it "the winged globe," which approaches my theory that it is the winged sphere of the universe; and Layard (*Monuments*, 1st series, plate 20) calls the similar Assyrian symbol the winged globe. The winged sphere with uræi is also found sculptured in relief on the



vaulted ceiling of the monolithic Phœnician cella or shrine at Ain el Hayât.¹


The North side of the pylon at Karnak, the abode of Amen, shows in high bas-relief an unmistakable sphere flanked by two âraû, and winged.


The fact that when the wings are omitted they are replaceable (and replaced) by the uja  eyes of the N. and of the S.

confirms the theory that the sphere is the Universe-sphere of the heavens, when it is understood that the eyes are (as I venture to think is in this inquiry part-proved) the motionless points of the Universe-axis. There are instances where one wing is replaced by an eye, the other wing remaining on the sphere, as in a stela of the 18th dynasty (Louvre: *Notice*, 106).

"The name of the Sun," said de Rougé,² "varied according to the diverse places where it was adored." [It would be much safer to say that the Sun drew to itself the various names of divers local gods.] "Thus at Edfu the Sun was called Hout, and that is the name which it receives ordinarily in the winged disk which decorates the summit of all temple doors." Of course I demur to



the unqualified assertion that Hout (properly Behutet) is the Sun. But here we have the historical fact that the hût or behutet was specially worshipped at Edfu or Teb  (otherwise Apollinopolis magna).

[But there was another serpent, the Mehen  which de Rougé meant when he said the "serpents that adorn the sides of the sarcophagus of Tent-hapi (D. 39 Louvre) figure by their long windings the peregrinations to which the soul must submit in the

¹ Renan; *Mission de Phénicie*,

² *Notice Sommaire* (1876), 128.

infernal region."¹ Elsewhere, however, "the serpent expresses by its undulations the route of the Sun traversing the region of souls." The Stoic Cleanthes was of opinion that the sun "described a spiral when departing from the equator towards the N. and towards the S."² Can this perhaps be the same conception ?]

In the *Popol Vuh* there was in the beginning nothing but water and the feathered serpent or serpent-bird, Quetzalcoatl, so far as the Quichês knew.

I am happy to find myself in some agreement with Capt. Conder³ in the opinion that in these matters "old-fashioned authorities" are not to be despised and disposed of in the lump, as mere "2d. a lb." stuff. One such investigator of the old school was Stukeley, and in his *Abury*⁴ the following passage deserves disinterment and separate preservation :

"When these ancient patriarchal temples came to be perverted to idolatry, they consecrated many of them to the Sun, thinking their round form ought to be referred to his disc ; and that these pyramidal stones set in a circle imitated his rays. And had the ancient Greek writers seen our temples of Stonehenge and the rest they would have concluded them dedicated to the Sun.

"These temples of ours are always of a round form, yet there are three manifest diversities which I have observed, regarding that threefold figure by which the ancients expressed in writing the great idea of the deity. This figure by Kircher is called ophio-cyclo-ptyerygo-morphus. 'Tis a circle with wings, and a snake proceeding from it.

"1. The round temples simply, I call temples ; 2. Those with the form of a snake annexed, as that of Abury, I call serpentine temples or *dracontia*, by which they were denominated of old ; 3. Those with the form of wings annexed, I call alate or winged temples."

[Proceeding in a straight line from Thebes to Glisas, said Pausanias (ix, 19), you will see a place surrounded with chosen stones, which the Thebans call the head of the serpent. I. O'N.]

Then he proceeds to describe alate temples on the banks of the Humber near Barrow (p. 92), at Navestock Common in Essex (p. 96), and in Cornwall ("the Hurlers," p. 97).

Again Stukeley interprets Rowldrich in Oxfordshire, where a stone temple exists (called "Rollerich stones" by Camden) as

¹ *Notice Sommaire*, 56, 63.

² Bailly : *Ast. Ancienne*, 248 (citing Stobæus).

³ *Heth and Moab*, p. 193.

⁴ Folio, 1743, p. 9.

“Rholdrwyg, which means Druid’s *wheel* or circle” (p. 10). And then he cites the case of Joshua (iv, 20) pitching the 12 stones in the form of a wheel (gilgal), and caps it by citing Joshua v, 9, where the place is said to be called Gilgal because of the *rolling* away of reproach.

Things changed afterwards, for we find in Hosea (xii, 11 ; ix, 15 ; iv, 15) that the Jews were forbidden to go to Gilgal, where bullocks were sacrificed, and where all wickedness was ; where they multiplied transgressions, and were sure to go into captivity as surely as Bethel was to come to nought (Amos iv, 4 ; v, 5). After these passages I think we are justified in reading i Samuel vii, 16, as meaning that Samuel performed circular-worship at the wheel-temple and the stone-god and the sacred tower when “he went from year to year in circuit to Gilgal and Bethel and Mizpeh.” He “called the people together unto the Lord to Mizpeh” (the tower), and the terrible sanctity of the place among the sanguinary Israelites may be but too well seen in Judges xx and xxi, where the cold-blooded slaughter of the men, women, and children of Jabesh-Gilead, and the enslavement of 400 maidens, was perpetrated because “they came not up to Mizpeh to the Lord.”

To return to Stukeley. He suggests (p. 11), or rather he doubts not, that the altar which Moses built with twelve pillars under Mount Sinai (Exod. xxiv, 4) was such a circular work as our stone circles, and (p. 25) that the gable-end of a house was so-called from *gabal*, which we find in Elagabalus. The Semitic root *gabal* means lofty, as I have before pointed out (p. 94), and the gable-end also displayed the sacred wheel (p. 659). I must say that this derivation of gable, a word which, in nearly resembling forms, is universal throughout Europe, seems a much more possible and sufficing one than that from the Irish *gabhal*, a fork, which is nothing but a shot, and a blank shot besides.

I must, too, claim as a leading symbol of the leading heavens-god—that is of the Polar deity—the “dotted ball with expanded wings” found by Loftus at the Susa ruins. He described his find¹ as moulded composition bricks in a ruined wall, with glazed coloured figures and designs in high relief, the colours being much varied and in a good state of preservation. Among the smaller figures was frequent “the symbol of the Deity—a dotted ball with

¹ *Travels in Susiana*, 1857, p. 396.

expanded wings." This ball, it seems to me, can be nothing else but the celestial sphere, and its "dots" the constellations. I beg to submit that it is strong evidence that the "winged disk" (which one sees so often surrendered to the Sun) was originally a symbol of the flying of the heavenly sphere round the pole. There is an engraving of a similar symbol in Rawlinson's *Great Monarchies*,¹ taken from an Assyrian cylinder, where the "Sphere" seems to me to be sensibly ovoid. If this be really so, we have the Egg of the Universe, and a notable support of what will be said about it later.

The following "literal translation" by Sir Monier Williams from the *Íśa Upanishad*—the only upanishad "not written by men"—seems to me clearly to refer to a Polar celestial deity:

There is one only Being who exists
Unmoved, yet moving swifter than the mind ;
Who far outstrips the senses (?), though as gods
They strive to reach him, who, himself at rest,
Transcends the fleetest flight of other beings ;
Who, like the air, supports all vital action.
He moves, yet moves not.

This passage is extraordinarily close to Sanchoniathon's description of *Íl-Kronos* and his wings (p. 748).

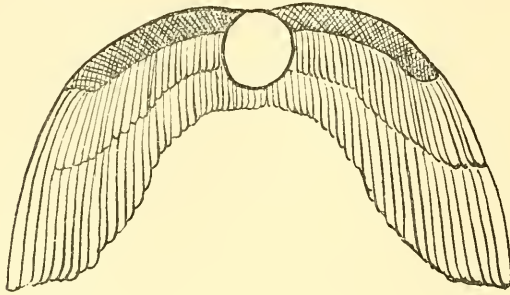
And the wings are not confined to the sphere itself, or to its pivot; they are also found combined with the world-tree emblem upon which I have already so much insisted. Such is no doubt the winged oak over which Zeus threw a magnificent veil, on which were represented the stars, the earth, and the ocean. This myth was taken by Pherecydes of Syros from Phœnician books. The Universe is thus conceived of as an immense tree, furnished with wings to indicate its rotatory motion; its roots plunging into the Abyss, and its extended branches upholding the display of the veil of the firmament.²

An important variety of the winged sphere is that of the frieze of the great temple (of Hathor) at Dendera. The sphere or "disk" is generally painted red, and the wings are multicoloured. The hieroglyphic sentence, "Great God, Lord of the Upper region," accompanies it. The wings here would seem to assume and

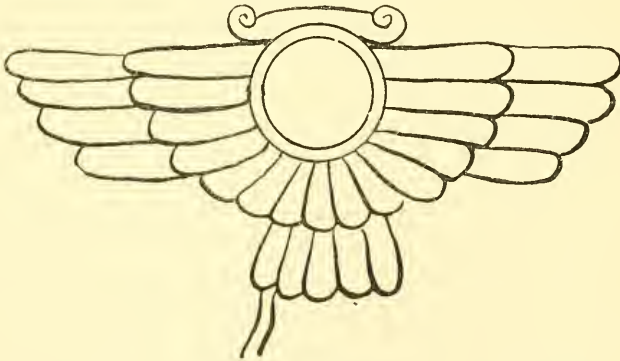
¹ *Five Great Monarchies*, i, 475. Also Layard's *Nineveh and Babylon*, p. 343.

² *Orig. de l'Hist.*, i, 96, 568, 569.

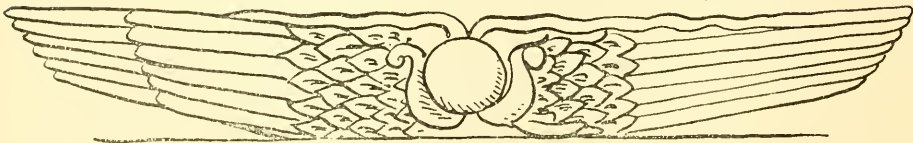
convey the form of the heavens-vault. The illustration comes from the plates (iv, 23, 3) of the *Description de l'Égypte*.



Perrot (*Hist. de l'Art*, ii, 88) recognises Assur, the companionless god, the true monarch of the empyrean, in the winged Assyrian "globe." Here is one which Perrot (and M. Henri



Gaidoz) take from Layard's *Monuments* (1st series). A good example of the Egyptian winged sphere may be seen in the photographs of the Pylone at Karnak.

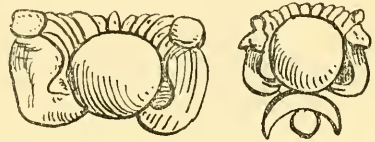


This fine specimen probably shows the influence of Greco-Roman art upon Phœnician religious symbolism. It is from the entablature of a temple at Byblos, alias the baptistery of

Gebeil.¹ The serpents have become conventionalised—are turned to stone, in fact—but the sphere still continues a true ball. This symbol in Phœnicia thus filled the same supreme position on the lintels of doorways that it held in Egypt, and this should be compared with the frontispiece of Vol. I. For further examples, there are the door of Um-el-Awamid (Renan, pl. 52; Per. and Chip. iii, 126) and a votive stela of Carthage (Crespi: *catalogo* pl. 2; Per. and Chip. 253). This other model, which omits the

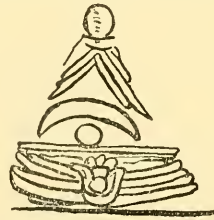


serpents, but has a triple topknot, comes from the top of a Cypriot Phœnician funeral stela. But another form still, in which the wings disappear, but the serpents remain, with a developed topknot, was found by Renan, also at Um-el-Awamid (*Mission*, pl. 55). And to these must be added



(for topknot and serpent-changes) this Carthaginian Tanit votive stela, from the Bibliothèque Nationale (Per. and Chip. iii, 127, 128).

The topknot is three balls in one case, and taking the four last examples, and combining them with the feather head-dress of the Pataikoi (which see), we seem to get the same idea as in the feather-hats of Egyptian deities and the Prince-of-Wales' plume. Is the whole conception, after all, not the tuft on the head of some divine bird? In the last instance of all we see the "serpent" almost becoming a "dove," as to its head, and in the preceding one, the serpents are very cockatricey indeed.



Side by side with it are most conventional puff-adders whose heads are mere balls. The last example is the only one in which I have met with anything above the winged sphere or egg. Here is another case of the crescent-and-ball symbol from a little column 26 inches high (Louvre) brought by

Side by



¹ Renan's *Mission*, 157; Perrot and Chipiez, *l'Art*, &c., iii, 111.

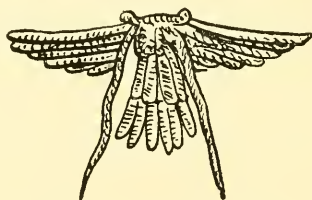
Sauley from Tyre (Per. and Chip. p. 128) in which we almost seem to have "the new moon with the old moon in her arms," the phenomenon of the earth-light.

Here is a tracing from *Nineveh and Babylon*¹ of the winged sphere (which Sir H. Layard called a "winged disk or globe") which occurs at Bavian, in company of the wheel and the seven stars, over the head of an Assyrian Monarch. For comparison another, which displays the bird's legs, is added from an Assyrian cylinder found at Koyunjik, where it floats over a conventional artificial sacred tree, the fish-god Dagon grasping one of the claws.



(Perhaps an indication of the intercessory office and power of Dagon or Oannes, the mediator?) It is not impossible that the nucleus of the winged symbol may here represent the Cosmic Egg² or Eye.

A very conventional winged object, where the ring seems to take the place of the bird's head, is seen at the summit of the "Hittite" (?) stela from Birejik in the Brit. Mus.³ Another form of the same symbol from Persepolis is to be seen in plate 41 of Ouseley's *Travels*; and yet another analogous emblem is added from an Assyrian



standard copied by De Beaumont⁴ from Layard, and by me from De Beaumont. Perhaps in this suppression of the human figure we have that rebellion against idolatry found later on in Islam.

¹ London, John Murray, 1853, pp. 211, 351.
Babelon's *Manual*, p. 187.

² *Nin. and Bab.*, p. 343.

⁴ *Recherches sur le Blazon*, 1853, p. 75.

The Man-Bird-God.

F. LENORMANT mentions the "symbolic image of the Supreme god, that is a winged disk surmounted (or not) by a human bust," which is often found on Assyrian bas-reliefs and on Babylonian and Assyrian cylinders, above a mysterious and sacred plant which is frequently guarded by celestial genii, and sometimes adored by royal personages.¹ This plant is, of course, the Universe-tree.

The royal cylinder of Sennacherib exhibits above a sacred tree a crowned human torso issuing from a circle which has a bird's wing, extended feet, and fanned tail. On each side of the central figure another bust issues from the wing, giving us a triad. Layard describes it as a "winged figure in a circle, here represented as a triad with three heads"; and he adds "the mythic human figure with the wings and tail of a bird, inclosed in a circle, was the symbol of the triune god, the supreme deity of the Assyrians and of the Persians, their successors in the empire of the East."² A similar but single figure is given by Mr. Dosabhai Framji in his *History of the Parsés*, apparently as a type of Ahura Mazda.



Here is another, and apparently imperfect, symbol which is given in the *Empire of the Hittites* from one of Schlumberger's terra-cotta seals. I know not whether it is to be taken for a winged man, or rather a man-bird; the reverse of the seal exhibits a galloping winged-horse (or mare) with the wings outspread—a Hittite Pegasus.



I add one more, taken from an ancient white agate cylinder with cuneiform writing in Ker-Porter's *Travels* (plate 80).




Similar figures to the first of these, of which Perrot and Chipiez say that "the god, from the tenor of the inscriptions, cannot be

¹ *Orig. de l'Hist.*, i, 74 to 76.

² *Nineveh and Babylon*, p. 160.

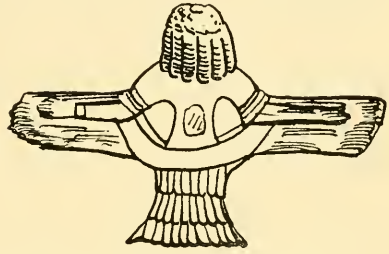
other than Ahura Mazda," will be found on plate 164 of *La Perse Ancienne* (Flandin and Coste); also in Perrot and Chipiez's *La Perse*, p. 814, figs. 480 and 392; to these should be added the tailpiece of their ch. 5. In the Persepolitan fig. 480, one hand of the god is extended, the other holds, like a large knuckle-duster, a ring (the chakra?).

In the palace of Xerxes at Persepolis is, on one of the walls of the apadâna, the king on a high throne, and in the centre of the canopy overhead is "the winged emblem of Ahura-Mazda" (Dieulafoy). This "symbolic figure of Ormuzd, with his winged disk, is a reproduction of the similar divine figure so often seen hovering over the king and his soldiers on the Assyrian bas-reliefs." "Ormuzd is often represented on the monuments of the Achæmenid dynasty; he has the form of a man crowned with the tiara, and enclosed in a winged disk." [In this case it is clearly an annular flat rim, and not a disk.—I. O'N.] It will be seen that the supreme winged symbol was intruded by the Achemenides, and to be at all tolerated by the Mazdeans, who had no idols, statues of gods, or representations of them, must have been regarded as supremely holy and significant indeed. "In the sculptures of a royal tomb at Nakhsh i Rustam we see a king in adoration before Ormuzd and a fire-altar." In the rock-caverns near Persepolis is to be seen Darius and "opposite him is a lighted fire-altar and the image of Ormuzd" [M. Babelon has here wholly failed to grasp the leading fact that the winged man-wheel-bird is not "before" or "opposite," but *always without exception* in the uppermost central sky of the picture or sculpture.—I. O'N.]. On the cylinder of Darius (Brit. Mus.) is "the disk of Ormuzd hovering in the air" above the king in his chariot. The seal of Artaxerxes Mnemon (Louvre), from Susa, shows "the winged disk" (which again seems to be a ring) "of Ormuzd" above the medallion of the king, which has for guardians or heraldic supporters a pair of winged sphinxes, with head-dresses like the Egyptian pschent (or skhent) , with the uræus (not the lituus) in front.¹ There was clearly a good deal of assimilation or absorption of foreign divine ideas, a sort of theological syncretism going on, at all events in court circles, at this time. It must be remembered too that these divine emblems are found on royal tombs, while a true

¹ Babelon's *Manual* (1889), pp. 165 to 182.

Mazdean could not have a tomb; it was a damnable abomination to defile the earth with his corse, which had to be exposed to beasts and birds of prey. On every side, therefore, it is likely that this emblem of Ahura, if it be Ahura at all, was a foreign, a heretical, importation.

An Assyrian woman-bird found at Van may be seen in figs. 101 and 102 of Babelon's *Manual*.¹ It clearly exhibits the ring, seen also in the man-wheel-bird. It is bronze, and is now called "a sort of Siren." It is clearly the central supreme goddess. Here is an outline of its back, with a central loop for suspension, so that it might seem to soar overhead, no doubt.



I add the wings and eagle-head of another four-winged man-bird which is one of the "supporters" of the sacred tree on an Assyrian bas-relief (Louvre), and I draw attention to the four-winged man-gods at pp. 92 and 93 of Mr. Babelon's handy and valuable *Manual*. In all these cases it will be seen that two wings are erect and two depressed; and in considering this arrangement, it is not easy to avoid the conclusion that, so far as wings are concerned, the Sanconiathon fragment which describes Thoth's statues of Kronos (see p. 748) must have been written from some such statues.



This is how Cyrus is represented (apud M. Dieulafoy) in the bas-relief which is "the most ancient Persian sculpture known," and the conical-capped but otherwise nude "Hittite" Ashtoreth found at Carchemish has but two wings.²

A rare form of Anepu (Anabis) gives him the trunk of a bird, the legs and arms of a man, the head of a "jackal," and the equipment of an archer.³ This is clearly a heavens-god, whether Anabis or no.

A "Gnostic gem" of loadstone, of which a rough drawing is given by King⁴ shows "the jackal-headed Anubis" with two pairs of wings springing from his sides. Above his head is a winged scarab and "in the field the sun and the moon" drawn thus: ✱

¹ Translated by Evetts (1889), p. 129, etc.

³ De Rougé: *Notice Sommaire* (1876), p. 148.

² Babelon, p. 160, 188.

⁴ *The Gnostics*, 1864, p. 200.

and ☽ . It will be observed that the sun is neither ○ nor ⊙ here.

We may detect the germ of our persistent term of the "aquiline" nose in the accompanying upturned face of the winged man-god-bird Garuda, embraced protectively by Hanuman the ape-man-god.¹ Another face is added from a winged Garuda upholding Vishnu. The beak of the raptorial bird is



clearly put into the god's nose.

One text of the *Rig Veda* (Wilson's, ii, 143) makes



Indra himself a bird. It runs as follows: "They have styled Indra, Mitra, Varuna, Agni; and He is the celestial well-winged Garutmat." Besides giving the

wings (of Kronos) to the supreme Indian heavens-god, this passage also supports my contention elsewhere that Mitra was not originally the Sun-god, but a form of the supreme central heavens-deity.

The Irish god-Druids (see p. 350) and Mog Ruith (=slave-of-the-wheel) in particular are described soaring in the air by means of a simple pair of wings put on and off at pleasure.² They are thus gods of the Winged-Tree.

The Völundr or Wayland Smith of the Norse Edda is clearly both an axis and a revolving god. He loses the use of his feet,³ which simply fixes him to one, the central axial, position; and he then makes himself efficient wings, which are those of the winged sphere. I know of no other supposition for reconciling the two mystic facts; and this supposition does so perfectly. The identification of Hephaistos and Daidalos by some ancient authors⁴ is thus too no longer a puzzle.

Among the "savage" curiosities in the British Museum may be seen (in the case labelled: "New Ireland, 36"—28th Jan. 1890) a whole pantheon of large wooden god-images taken from a temple in the large island of Tombara, to the East of Papua or New Guinea. With these very strange, elaborate, and apparently unique idols, which are painted in parti-colours, chiefly red and white, may also be seen spread-winged birds with beaks like toucans and ibises. These too are formed in wood and painted in a conventional manner to represent feathers. But strangest of all is a large divine man-bird, with extended wings and tail, wherein the god

¹ Moor's *Hindū Pantheon*, plate 90.


² Preller's *Gr. Myth.*, i, 148; ii, 497.

³ O'Curry's *Manners, &c.*, ii, 214, 215.

⁴ *Corpus. Poet. Bor.*, i, 173-5.

squats not in a circle but in a sort of scroll or banderolle. It is almost absurdly odd to find the two Eyes of the Egyptians also paralleled by two glass eyes fixed to two wooden struts in front of the wings. The identity with the conception of the Assyrian, Persian, and Egyptian symbols, is astonishing and undeniable.

The Eyes on the coffin of King Antef (11th dynasty) in the Louvre¹ are encrusted in enamel. A statue of the 5th or 6th dynasty shows eyes of opaque white quartz with a pupil of transparent rock-crystal let-in, and a little metallic point in the crystal. The eyes of a lion-ornament (?) are in glass-paste, with a leaf of metal.

This discovery of the winged man-god and the Eyes in New Ireland, has induced a search—very superficial as yet—for similar Egyptian or West Asiatic coincidences. The boomerang of Australia was clearly known in Egypt. It was a curved bit of heavy hard wood  which was flung at long-necked water-fowl. Sport of this kind is often the subject of monumental paintings.

A leading case in the representation of these winged deities is the great fight between Bel and the Dragon, that is between Merodach or Marduk and Tiāmat the demon of Bahu (Hebrew, Bohu) the Deep, the Ocean, or chaos, which is also mentioned at p. 85. A piece of sculpture in the British Museum gives the forms of the combatants as here shown (p. 746) by the kind generosity of Mr. Wallis Budge, who has already given them in his *Babylonian Life and History*.

It is thus natural that the evil, the fallen, as well as the good powers of the heavens should be winged. A bronze 4-winged figure in the Louvre is said to be (from a cuneiform inscription upon it) "the demon of the S.W. wind." If so, (and the quarter of the compass may have been evil) the *two pairs* of wings must have been extended to the evil gods.

There was one evil spirit who was a great terror to the

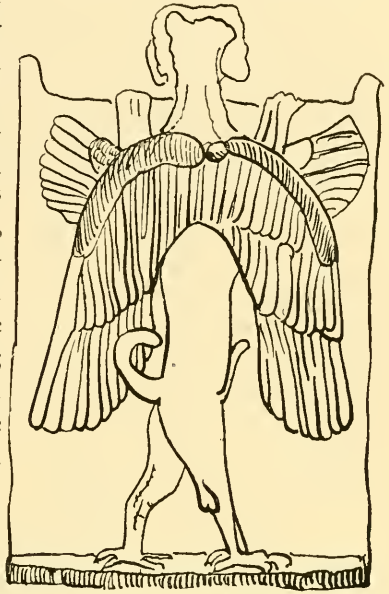


¹ De Rougé, *Notice Sommaire* (1876), pp. 72, 79.



FIGHT BETWEEN BEL AND THE DRAGON.

Babylonian, says Mr. Wallis Budge,¹ the spirit of the South-West wind, which brought disease and death with it. There are four images of this monster in the British Museum and another in Paris. This figure seems to be connected with another in the De Clercq collection which backs (and looks over the front of) a bronze plaque, the designs on which M. Clermont-Ganneau takes to be "the Assyrian hell," but which appear to be heavenly, funereal, and infernal; containing in the upper stratum or compartment the winged sphere side by side with the 8-spoked wheel, both being flanked with other emblems. In the second compartment is a row of Seven long-robed figures, one arm up and one down, each owning the head of some animal. "These are the heavenly genii called Igigis." They may parallel the Seven Kabirim. The plaque is engraved in Mr. Babelon's book.² As to the 4-winged animal-god or jinni whose back we see as he looks over the plaque, his face is that of a leopard, his body that of a dog, and his hind legs those of a large raptorial bird.



¹ *Babyl. Life and Hist.*, 139.

² *i.e.*, *Manual* (enlarged), p. 132.

The Wings of Kronos.

I MUST here comment more fully than has yet been done upon the symbolic representation of the Phœnician $\hat{\text{H}}$ —the Kronos of Philo—which was given by the Phœnician Sanconiathon :

“Taautos, that is Thôth, . . . imagined for Kronos the insignia of his royalty: four eyes before and behind, of which two are in repose and shut” [while the two others are open], “and on his shoulders four wings, two raised and two lowered, to express symbolically that Kronos saw sleeping, and slept awake,” [which has been dealt with under “The Eye of Heaven”]; “and in the same way the positions of the wings show that he flew in repose, and reposed in flying.” [Just the symbolism for the Polar Power whirling the heavens round, but ever reposing himself at the motionless centre of motion.] “He had also two wings on the head.”

“To the other gods Taautos gave two wings on the shoulders, as accompanying Kronos in his flight—*ὡς ἦτι συνίπταντο τῷ Κρόνῳ.*” [These would be other heavenly stellar gods, gods of the revolving firmament, which never rests; and they therefore were figured without the furled wings of Kronos.]

Thoth, as the designer of the idols of Kronos, must be viewed as our own embodiment Art—that is art religious.

These considerations are important for my purposes, but they will lead us farther afield.

In the first place the four shoulder-wings—two raised and two lowered—exhibit a most striking likeness to the Kerûbîm of the Merkâbâh of Ezekiel (i, 6; x, 21) which have the same number of wings—two raised and two extended on the quarters; and this contributes another argument for regarding the cherubs (see p. 186) as powers of the celestial sphere, stellar gods or genii, in the sacred astrology of the dim past.

The gate of Asgard is guarded by two *garmis*, wolf-dogs, called Gifr and Geri. Geri is also the name of one of Odinn’s dogs, and Gifr indicates power to fly. Odinn flies through the air with his dogs high above the earth. One of the Asgard dogs always watches, while the other sleeps.¹ Here are the ideas of the eyes

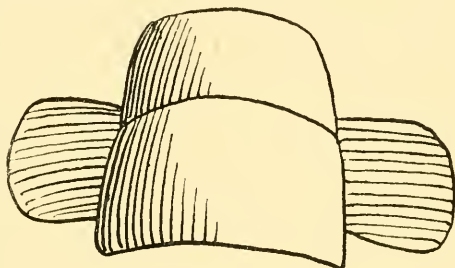
¹ Rydberg’s *Teut. Myth.*, 516.

and wings of Kronos and of the heavens-beasts again under other forms.

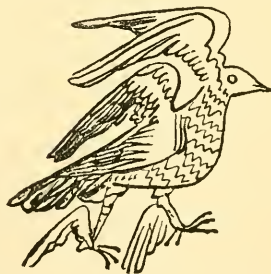
[I fancy that the self-same idea, but with wheels taking the place of wings, is to be found in the "obscure" passages of the *Rig Veda* (iii, 357 ; i, 78) in an address to that mysterious duality the Aswins : "You have arrested one luminous wheel (vapuschakram) of the car for illumining the form (irmâ? the creation) while with the other you traverse the spheres (to regulate) by your power the ages of mankind"; which are expounded to mean "the divisions of time in general."

The wings at the shoulders, head, and heels of Mercury clearly range themselves in the same category, and the wings of his caduceus seem to me to go very near to making it the Universe-axis. (See the fuller remarks on p. 53.)

The Korean black court-hat is "in the form of a rounded cone terraced in front. On either side project wings like gigantic ears." The king's hat is somewhat similar, but is dark blue, and the wings are "fastened behind, as if folded in rest." Again it has "a high oval crown, with a step in it half-way up," and it fits tightly over the forehead.¹ It is here outlined from a photograph.



It seems to me noteworthy enough to find this idea of supplementary wings still extant in a 12th century manuscript of the *Hortus Deliciarum*, in the Strasburg library. They belong to a pigeon, or dove as we have got into the habit of calling it ; and the accompanying figure was given by Didron in his *Iconographie Chrétienne*.



The statues of Saturn or Kronos with a globe on his head are generally, but quite erroneously considered, to represent his late-named planet. They must be referred to the sphere-guiding heavens-god ; and it ought

¹ *Chosŏn*, by Percival Lowell, pp. 155, 158, 339. Allen's *Korean Tales*, 1889, p. 140.

to be trite to refer all the Egyptian "disk"-bearing deities to a similar heavenly spherical symbolism. Among the Herculaneum paintings is found a series of medallions which are assigned to the planets in the order of the week-days which they have named. But it always seems to be forgotten, or thrown into the back-ground, that the deities flourished for awful ages before their fallen names were given to the planets. The first of these medallions represents Saturn with his *ἄρπη*, or scythe, in his proper rank as first of the gods and owner of the first day of the week. A graving said to be Etruscan¹ represents him winged, with his scythe rested on a globe or sphere, the well-known type of the supreme deity of the Universe which has now fallen so low that it is relegated to old Time with his hour-glass in the comic almanacks. A medal of Elagabalus, struck at Heraclea in Bythinia, affords the same design. A fine cornaline in the museum of Florence represents a half-nude Saturn (?) seated at the prow of a vessel, his scythe in the right hand. Behind him rise the walls of a city wherein is seen a temple. The city is perhaps the celestial city, and the temple is the palace which we have so often seen in these pages. The position of Kronos here as pilot is of importance when viewed in connection with what is elsewhere advanced (p. †) as to the Cabiri. Capt. Conder² calls the Phœnicians a "stock of hardy sailors who were the first to learn to sail by the pole-star"; but he cites no authority for this statement.

¹ Noel; *Dict. de la Fable*.

² *Heth and Moab*, p. 85.

† See Index to References before Index.

Divine Birds.

THE most sacred religious bird with the Egyptians seems to have been the bak, the hawk; which I presume we must take, climate for climate and species for species, to represent the Roman imperial eagle of Jove. In another direction, the Greek name for the hawk, *ἰέραξ*, is sufficiently indicative of a consecrated character. Poseidôn and Hermês, both first-rates, each of them changed Hierax into a hawk; the Ocean-god (in a foolish myth) because Hierax supplied wheat to the Trojans; and Hermês because Hierax (the hawk itself of course) woke up Argos (the heavens) while Hermês was stealing, for Zeus, a heifer. The hawk was especially the bird of Râ; Râ was hawk-headed, and was the supremest, all-embracing Universe-god; the gods themselves were (according to one view) merely so many impersonations of his various attributes.





The whole conception of the divine bird springs from the idea of motion in the heavens, in the atmosphere; the fleshly type of which was the flight of the noblest birds—the hawk and its congeners; and its divine manifestation was in the motion of the universe, in the unresting flight of the winged Kronos, the Êl or Îl of Sanchoniathon. Mr. Frederick Greenwood¹ writes of that born observer of Nature the late Richard Jefferies: “He was not in the least afraid to say (though whether he did so in print I forget) that he had discovered in the hawk’s ascending flight—a sweeping spiral flight, in which the wings do not seem to beat at all—a distinct law of motion unknown to the philosophers; and I fancy a learned duke has since discoursed on the same theme.” This is a valuable fact for me. No one would dream of accusing Jefferies of symbolic mysticism; his evidence on the point is as natural and spontaneous as spring water. In a generation of Egyptian gods later than Râ, the hawk has descended to Horus, to whom also then belongs the winged sphere (“disc of the sun” as it is generally called) with the ârâ serpents. The hawk is obviously proper to gods, to the male principle; for the vulture on the other hand is sacred to the female principle.² I have here

¹ *The Scots Observer*, 2 Aug., 1890.

² Creuzer and Guigniaut, i, 947, 954, 894.


tabulated for convenient use the several divine functions of the Egyptian hawk.

Gods.

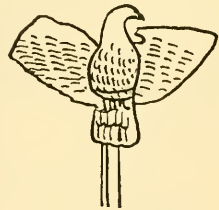
- Horus "the hawk  is the bird of Horus" (P. *Dict.* p. 109. "This bird is consecrated to Horus whose name it forms"  (p. 468).
- Khons "sometimes has a hawk's head" (p. 293). Khons appeared in a dream as a golden hawk to the prince of Bakhtan (p. 519). <
- Mentu has a hawk's head, with the sphere upon it, and two long straight feathers (p. 337).
- Ptah (embryo) ... two hawks are often perched on his shoulders (p. 460). The hawk was also engraved on the back of the sacred ichneumon, which seems to connect itself with Ptah (p. 275).
- Râ hawk's head, with sphere upon it (p. 210).
- Rehu the dual god or gods Rehu, has one head, a hawk's (said to be Horus + Set), p. 480.
- Sebek-Râ ... hawk-headed crocodile (De Rougé: *Notice Sommaire*, p. 148).
- Sokar sometimes a hawk (*Dict.* p. 517; *Not. Som.* 137).
- Sphinx sometimes hawk-headed (*Dict.* p. 523).
- Supti or Sept-Hor represented as a mummied hawk (p. 521). As a crouching hawk with two long feathers on its head (p. 56).
- God the hawk was the hieroglyph for *god* (nuter) in the later baser epochs (*Dict.* p. 210) instead of the older hatchet  (244).
-  "gives the name of the goddess of Amenti" (p. 210).
- Sun "divine Sun with hawk's head," wrote De Rougé (*Not. Som.* p. 102); but this seems to be pure theory on his part.
- , again De Rougé said the ram-headed hawk was "one of the forms of the Sun" (pp. 73, 74). But this also is obviously pure theo-

retical assertion. [We have also a ram-headed beetle (at his p. 106), and the ram's head clearly implies Khnûm, I submit. (Baed. *Low. Eg.* p. 127.)]

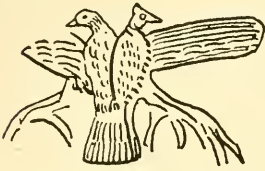
Genii.

- Hamemu ...  a class of human beings (p. 235). This is extremely vague.
- Kebhsennuf ... the god of one of the four cardinal points is hawk-headed (p. 289).
- (?) ... Eight human-headed hawks are said to be "certain spirits of the abode of souls," which is vague (*Not. Som.* p. 51).
- Decades ... the 36 decades of the year of 360 days, on calendars, were man-headed hawks (*Not. Som.* p. 55).
- The dead ... may become hawks (or bennu, swallows, serpents, crocodiles, or lotus-flowers) *Dict.* p. 342.
- The "soul" (ba)... a human-headed hawk (bak). The human-headed hawk hovers on the sarcophagus-lid over the breast of the mummy (p. 492, 495).
- „ „ ... the soul put on in Amenti the two forms of a golden *and* a "divine" hawk (*Not. Som.* p. 99).
- Hawk ... on the banner-poles of the Pharaohs (like the imperial Eagle) *Dict.* p. 210.
- Feathers ... the two great feathers of Amen seem to be from the hawk's tail (*Dict.* p. 35).
- Head ... the hawk's head was worn as a collar pendant (*Not. Som.* p. 91).

The Eagle and Lion Chaldean tablet from Tello, dated B.C. 2,500 (?) (Louvre) shows an eagle with outspread wings standing on a lion's back. The Chaldean vulture stela (Louvre) of the same date shows an "eagle" on a standard-pole apparently. If this bird be an eagle, it is a possible prototype of the Roman and Napoleonic Imperial war-eagles; but these "tablets" are



worn fragments merely.¹ In like manner the two-headed (damaged) "Hittite" eagle at Iasili-Kaia (Babelon, p. 198) or at Eyuk² and Boghaz-Keui [Keui or Koï = village; boghaz = pass] may be the ancestor of the Austrian imperial bird. In any case it clearly seems a dual bird with double body as well as two heads, and probably conveys the common notion of divine duality merely.



The same Austrian spread-eagle may be seen, surrounded by four elephants, on a gold coin from the collection of Tippoo Sahib in Moor's *Hindû Pantheon*, plate 103.

[The Reader must also be referred to the important discussion of the Eagle and the Vermilion Bird under the heading of the Four Living Creatures, p. 185.]

The most primitive shape of the chief god of the Blackfellows, Pund-jel, is that of an eagle-hawk, and he and the antagonistic crow between them created everything.³ Yehl the god of the North American Thlinkets, according to Bancroft, is a raven or flies in a crane's skin. Odin had his hawk-skin. This raven or a crow created for the Thlinkets, while a hawk, a crow and a teal did the same for the Yakuts. The hawk was an Aztec messenger of the gods. Among the Canaris men descend from a beautiful bird with the face of a woman. Aristophanes was far from romancing when he said birds were the oldest of gods. In the (Greek) Osiris myth Isis became a swallow to seek round the world, without resting, the body of the god; light flashed from her feathers.

The Thlinket Yehl stole fire for men, in his form of a heavens-bird, the crane, he brought in his beak a burning brand which dropping on stones and sticks gave them the fire which is still got out by rubbing or striking.⁴ In the Torres Straits Kusa Kap, the gigantic fabulous bird, brings a burning stick (mooi) to his mother, who then invents cookery.⁵ Yehl also stole water for man from the evil Khanukh, just as Odin in bird-form stole Suttung's mead, or the hawk Gayatri brought the soma from heaven.

The Gallineros of Central California theorised that in the

¹ Babelon's *Manual*, p. 26.

² Prof. Sayce's *Hittites*, p. 85.





³ Lang's *M. R. and R.*, i, 169.

⁴ Bancroft, iii, 100.

⁵ Prof. A. C. Haddon in *Folk-Lore*, i, 51.

primeval darkness the hawk and the coyote made two balls of inflammable things. The hawk then flew up with them into the heavens and lit them with flint-sparks,¹ and they became the Sun and Moon. Here we have Egg, (see p. †) hawk, Egyptian scarab and fire all together.

The Egyptian goddess Mut (= Isis = Hathor = mother) was represented by a vulture, or as vulture-headed; a vulture-cap was worn by Isis, and according to the Egyptian belief the vulture had no male, and so produced its young by parthenogenesis.²

The Vulture  is the symbol of maternity. It writes the word mother, as well as that of the Theban goddess Maut  Horapollon (i, 11) said  meant mother or heaven. Maut wore the hat of the N. and S.  which would mean both hemispheres of the heavens, and a Vulture-skin or a brooding Vulture seems sometimes to be identified with her head, the wings forming her cap. But Nekheb, the goddess of the S., is at times a vulture, and a vulture over a basket indicates sovereignty of the S. The vulture and the hawk were both graven (with the winged sphere or the scarab) on the back of the sacred ichneumon.

The vulture must thus be connected with the central divine winged bird, and thus we obtain a very lofty sacred sanction for the Parsi devotion of their dead as food for vultures. The Parsi still carry vultures for their dakhmas to places where they are scarce.³ Of course, too, the soul in its becoming a bird would be helped on by being swallowed up and assimilated by a bird.

The notable Chaldæan vulture stela in the Louvre, on which the names of the kings indicate a date circa B.C. 2500, exhibits a flock of vultures flying away with human heads, hands, and arms in their beaks.⁴

The star-name Altair, for Aquilae, is really Al-nasr al-tâir, the flying vulture, and not the eagle. It is odd that Vega, that is Al-vakah, more correctly and in full Al-nasr-al-wâci, "the falling vulture," is on its way to become the polestar. In some 12,000 years or so it will be within 5° of the pole.

¹ Lang's *M. R. and R.*, i, 127.

² Théodule Devéria, p. 148.

³ Râjendralâla Mitra's *Indo-Aryans*, ii, 119.

⁴ Babelon's *Manual* (Evetts), p. 25.

† See Index to References before Index.

In Mexican legend the Wok, or serpent-eating hawk, is the messenger of Hurakan, "the heart of heaven," and of the lightning and the thunder which are the signs of Hurakan,¹ who was also called "heart of the sea" and "centre of the earth": all names which correspond to the Navel.

I think that the natural selection of hawks, eagles, vultures, and such other birds of prey, was influenced by their habits of soaring and *hovering*. Of course their superior general powers of constant, rapid, and facile flight, which make them almost denizens of the sky, would help; but the hovering all but motionless seems to me to be the point of contact with the motionless centre of the winged heavens-sphere.²

It should be kept in view also that the Chinese ritualistic view of the hawk made it sacrifice its prey.³ Other animals of prey were said to sacrifice to the supernal powers also—as the otter (its fish) and the wolf. It might be added that the swallow, whose powers of flight are even more striking at first sight than those of any bird of prey, and which works the air sometimes at immense heights, does not appear much among the heavens-birds, but the pigeon (another bird of great flight-powers) does; perhaps in its character of messenger. The swallow's somewhat evil repute might connect it with the shooting stars and the pairkas (p. 90).

The widespread idea of the souls of men becoming birds must perhaps have sprung from the belief that they joined the winged choir of gods, genii, angels, and so forth, who fly round as and with the heavens-deities.

It is besides a fantasia upon the same ever-strong human desire which is put in words in the title of Nadar's well-known booklet, *Le Droit de Voler*. Man wants to leave his planet-prison. It is a constant blasphemous rebellion in fact, like high spirits and muscular irritability, against the divine force of gravitation.

Augury by the flight of birds must have had a similar heavenly origin, and we should remember that in making his temple with his rod or lituus the first thing the Augur did was to face or to place his back to the North (see p. 431). In the Egyptian funereal papyri it is common to see the souls depicted over each personage

¹ Brasseur de Bourbourg: *Popol Vuh*, 71, cxxi.

² See also what is said (Appx. p. 687) about the hovering of the cherubim.

³ Dr. Legge's *Li-Ki*, i, 284, 221, 251, 252.

in the form of human-headed birds,¹ sometimes with human hands. The Sanskrit Kalavinka bird becomes in Japanese Buddhism the the Kariōbinga bird of paradise, which has a human face and a sweet voice.²

Two of the symbols on the Siamese Buddha's footprint are a Kinon or Kinara, half man and half bird, and a Kinari which is half bird, half woman.³

The Hindû demons, the man-eating Rakshasas, keep their souls in parrots. According to the Chaldean tablets, the first monstrous generation of men was bird-headed, and was developed in the bosom of Chaos.⁴

We find the same idea in the cosmogony credited to Oannes by the Bêrôsus fragments. In the primeval waters and darkness were engendered marvellous two-winged men, of whom some had four wings and two faces, one body and two heads, male and female, each possessing the organs of both sexes.⁵ "Their images," and those of many other monstrosities or symbolic and mythical combinations, "were to be seen in the temple of Bel," and doubtless now exercise our own gaze in the Assyrian and Babylonian monuments and cylinders. This was what gave Phœnicia, says Prof. Robertson Smith, its cherubim Griffins and Sphinxes.⁶

When the Mexican Earth is burnt, in the second age of Tletoniatih (sun of Fire), men are all to be changed into birds, and so escape.⁷

In Irânian myth the heavens-bird Karshipta was also the same as Zarathushtra (Zoroaster); and later the tri-natured Saêna-bird, Simurgh,⁸ became the incarnation of Supreme Wisdom (*Zend Avesta*, i, lxxviii; ii, 203). The bird Khamrôsh every year strips the tree Harvisptokhm of its universal seeds. Tishtrya, the star, then scatters them with the rains to all regions.⁹

There can now, I presume, be but little doubt that the rukh or roc of the *Arabian Nights* is the story-teller's form of the same supreme *volatile*.

¹ T. Devéria's *MSS. Egypt.*, 1881, p. 42, So, 116, 120.

² Satow and Hawes: *Handbk. of Japan*, p. [73].

³ Alabaster's *Wheel of the Law*, pp. 300, 303.

⁴ Smith's *Chald. Acct. of Gen.*, pp. 102 to 106.

⁵ Creuzer and Guigniaut, ii, 889.

⁶ *Relig. of Semites*, 1889, p. 87.

⁷ F. Lenormant: *Orig. de l'Hist.*, i, 459.

⁸ Simurgh is the corruption of Saênô-Mereghô = Saêna-bird.

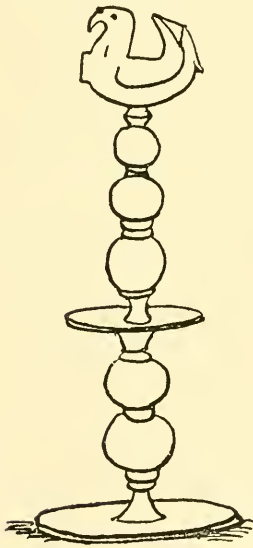
⁹ *Bundahish*, xxvii, 2, 3; *Minokhirad*, lxii, 37.

De Saulcy¹ said the Arabian rokh might be the last syllable of an Assyrian word nesrokh, almighty eagle, the primordial divinity of the Assyrian theogony. But nasr in Arabic is a vulture. In Malayan ruwak-ruwak means a bird of prey.

I think we may also, without being too fanciful, retrace the central Bird in the Princess Parizadé's Talking Bird in Galland's *Arabian Nights*. The Bird is on the top of a mountain, which has to be laboriously climbed to attain it; and it is in company with the Singing Tree, whose leaves chant a perpetual harmonious concert, and the gold-coloured Yellow Water, which incessantly boils up in a great fountain-jet, and ever falls back in its basin without overflowing it. Here, doubtless, we have the World-tree, the music of the Spheres, and the Heavens-river.

Aengus and his consort Caer as a pair of swans flying thrice round the Lake; the bird-maidens of Emain and of the fairy mansions of Connacht silver-chained in pairs; the pair of birds joined by a chain of red gold in the myths of Cúchulainn,² are all

Irish heavens-bird deities. The most beautiful of these world-birds has a golden necklace, from which thrice fifty golden balls depend by golden chains.



The sacred brazen melek-taoush or king-peacock (?) taken about by the Kawals or priests of the Yezidis (who have been loosely called devil-worshippers) was, I believe, first figured in Layard's *Nineveh and Babylon* (pp. 47, 48). Like the gold-feathered, glittering - plumaged cock

Vidofnir, who perches on the topmost bough of Yggdrasil,³ I claim it for the divine bird on the summit of the Earth-axis, and draw attention to the likeness of the stand to the seven-branched candlesticks shown at p. †. The great standard brass lamps in the Indian Museum (14,987 and 14,988) have 19 peacocks (three tiers of six, plus one atop) which much resemble this Yezidi-bird.

¹ *Rev. des Deux Mondes*, xx, 457.

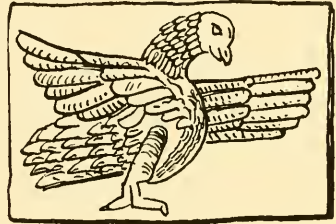
² Rhys's *Hib. Lects.*, 171, 433, 459, 172.

³ Rydberg's *Teut. Myth.* (1889), pp. 479, 511, 514.

† See Index to References before Index.

There is also in the Museum a Bombay lamp for 9 wicks, surmounted by a peacock, which is like the Yezidi-bird and its stand.

This Yezidi bird has also a resemblance to another bird on an Assyrian standard, which is here copied from De Beaumont,¹ who confesses his indebtedness to Layard. (See also the Chaldean standard-eagle at p. 753.)




On a Babylonian contract-tablet, the seal of one Kiribtu gives us a priest standing before an altar, over which a cock is perched on the top of a pole.² This was in or about B.C. 753, when Rome was a-building.

[I hope no one, flinging a gibe at the writer here, will ask for a connection of these instances with the weather-cock on the church-steeple. If any one so does, he must be referred to the words of Holwell,³ for which however all responsibility is emphatically declined.

“The ancients kept a cock in their tirit or towers to give notice of the dawn. Hence this bird was sacred to the sun, and named *Ἀλεκτωρ*, which seems to be a compound out of the titles of that deity [?] and of the tower set apart for his service; for these towers were temples.”]

K. O. Müller pointed out⁴ that one name for Orion was *Ἀλεκτροπόδιον*, a gigantic Cock’s-foot, the spur of which was the girdle of Orion.

Agenor was the father (by Telephassa) of Europa, Kadmos, Phoinix, and Kilix. Thus the bird-god Phœnix and first-man Cadmus are brothers in this myth. Of course they were both Phœnician conceptions.





The fact that *φοίνιξ* meant both a phœnix and a palm-tree deserves, perhaps, more attention from this point of view. But the word *φοίνιξ* is considerably mixed; and the bennu of Egypt  (the very doubtful “origin” of the phœnix) roosted in a tamarisk, not a palm. The sacred palm-tree of bronze at Delphi which Plutarch described should not be forgotten.

¹ *Recherches sur le Blason*, 1853, p. 75.

² *Babyl. Life and Hist.*, by Dr. Wallis Budge, p. 120.

³ *Mythol. Dict.*, p. 16.

⁴ *Mythol. Appx.*

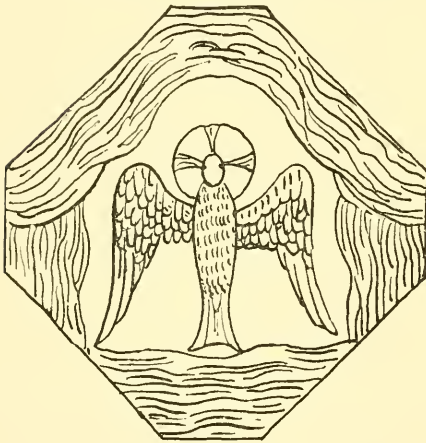
The Egyptian Ibis of the god Tahuti (Thoth) must not be omitted here ; but it does not seem that this bird can be connected with the heavens. The Khu  often is used to designate the dead in the *Peremhru*  , khu. The  (*b*) also stood for *ba*, the soul. The goose  was Seb's bird.

The Korean king of birds lives in bird-land beyond the frosts [of the North?]¹

The owl is a most evil bird on the Gold Coast, and sudden violent deaths are *pchtu-wuh*, owl-deaths.²

[See p. 606 as to the wings of Fortune and Victory, and pp. 688, 735. as to *Quetzalcoatl*, meaning Serpent-bird.]

The winged sphere and central bird ideas can even be pursued into Christian symbolism. I



insert here a drawing from a 13th century window in Auxerre cathedral, in order to have an opportunity of recording the surmise that it may be some day possible to trace more closely the connection here apparent between the central supreme winged creature and the waters of the heavens-river. Didron (*Iconog. Chrét.*, fig. 129) of course points out that it is

“the divine Dove floating between the waters of the Creation.”

¹ Allen's *Korean Tales*, 1889, p. 26.

² Ellis: *Tshi-speaking Peoples*, p. 203.

Feathers.

STUKELEY (p. 92) laboured to show that the name of the Egyptian god Kneph (now identified with Khnum) was equivalent to the Hebrew *ganaph*, to fly; and he, oddly enough for what has herein been said about the cherubim (p. 748), quoted from *Psalms* xviii, 10, "he rode upon the cherubim and did fly." And he quoted from Eusebius (*Pr. Ev.* iii, 3) that "the Egyptians painted the god whom they called Kneph like a man in a blue garment [which seems a confusion with Ptah, for Khnum is usually green] holding a circle and serpent, and on his head feathers or wings."



I have here given, from Bædeker's *Lower Egypt* (127), the head and head-dress of the ram-headed Khnum, who is "associated with Ptah, and is sometimes represented as moulding the Egg of the Universe on a potter's wheel, out of matter furnished by Ptah." And I think that, if all that has been said in this *Inquiry* about Kronos and his wings be unbiassedly compared with what is just here advanced, it will be conceded, as extremely probable in every way, that the feathers upon the *atef*, *Shuti* and other crowns of Egyptian deities are not simply the "ostrich-feathers of truth," but are divine emblems subordinate to the

wings—feathers, if you will, of the wings of the winged sphere; just as in Sanchoniathon all the other heavenly gods who follow Îl



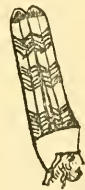
Sebek.



Osiris.



Maât.









Âmen-Râ.

(Kronos) in his flight (p. 748) are less gifted than their primate in the matter of wings. I here add, merely for reference, the somewhat similar head-gear of the crocodile-headed Sebek and of Osiris. There is also the single feather of Maât, and the "long feather head-dress termed Shuti" of Âmen-Râ. (I must also refer here to what is said at p. 739 about the Prince of Wales's plume.)

For convenience in study the following list of the feather-

wearing gods has been drawn up. Drawing-room court feathers are not of yesterday.

<i>Gods, &c.</i>	<i>wear on head</i>
Âmen	two long feathers (of hawk's tail?)
Ânheru	bunch of four feathers.
Ânkh, the	bunch of feathers.
Hathor	"disk" and two feathers  . Her fish wears the same head-dress.
Heru-Âmen	the two long feathers of Âmen.
Horus (of Arabia)	two long feathers  (which recall the plumes on our hearses).
Âmsu	two long feathers.
Mentu	hawk-head, "disk," and two long straight feathers.
Merseker	same as Hathor.
Mnevis	two feathers of Âmen on "disk."
Nefer Tum (son of Ptah and Sekhet).	two long feathers in lotus-flower.
Osiris (dweller in Amenta)	has top of tat  surmounted by 
The Ostrich feather  ...	the emblem of Truth.
" " " ...	on heads of the 42 divinities, "masters of Truth," in the scene of the judgment of the dead. (These are the 42 judges of the 42 sins, and "Truth" here must mean righteousness.)
" " " ...	writes the name of the god Shu (Atlas?)
" " " ...	is pronounced both Shu or Maât.
" " " ...	the fly-brush (an ostrich-feather with rich handle) was an ensign of princes and high functionaries.

I have suggested on p. 214 that the dual feather  represents the two poles.

The Atef sacred head-dress was made up of the white mitre of the South, two ostrich feathers \int , ram's horns, ârâ serpents and others. It was worn by—

Khnum (upon his ram's head).

Malul (a god of the base late epoch).

Nekheb.

Sekar (as a hawk).

Thoth (on his ibis-head).

In the *Zend Avesta* (ii, 241) Zarathushtra asks Ahura Mazda what is the remedy for the curse thrown upon him, the spell uttered upon him, by the many men who hate him—he wants a cure for bad luck in fact.

Ahura Mazda answered: "Take thou a feather of that bird with peshô-parena feathers, the Vâreñgana. With that feather thou shalt rub thy own body; with that feather shalt thou curse back thy enemies. If a man holds a bone of that strong bird, no one can smite or turn to flight that fortunate man. The feather of that bird of birds brings him help; it brings unto him the homage of men, it maintains him in his glory. All tremble before him who holds the feather; they tremble therefore before me, Ahura."

In Mexico the mother of Huitzilopochtli, or left-hummingbird, becomes pregnant of him by a floating feather.

In the *Shâh Nâmâh* when Rûdâbah's side was opened to bring forth Rustem, her wound was healed by rubbing it with a feather of the Saêna-bird Simurgh, and Rustem himself, sore-wounded by Isfendyâr, was cured in the same manner.

The Saêna bird is also of course the Şyena or Hawk or Kite to whom portions of two Sûktas of the *Rig Veda* (iii, 172) are addressed, and whom the commentators say is to be understood as the supreme spirit, Parabrahma. Wilson thought this was "the notion of a later day," but those who follow my arguments may be inclined to assign to the identification a very archaic origin indeed. This was the bird whose shape the Gâyatrî took to carry off the Soma plant from heaven. Indra himself is elsewhere called a Şyena (iii, 156).

In the *Iliad* (xv, 237), Apollo flies down the slopes of Ida, that is of the heavens-mountain as a hawk. "In the *Rig Veda*,

says Gubernatis,¹ "Indra often appears as a hawk. While the hawk" [not Indra but Gâyatrî?] "carried the ambrosia" [soma] "through the air, the archer Kriçanus shot off one of its feathers which, falling on the earth, afterwards became a tree."

¹ *Zool. Myth.*, ii, 182.

The Egg.

THE EGG. As has been said (p. 769) Ptah, the opener, was also the creator and breaker of the egg of the Universe, from which the Sun and Moon came forth; and there is, strangely enough, an egg-shaped single Object (*ichi motsu*) in Japanese mythology, according to Hirata, which formed in space, and afterwards developed into the Sun and the Earth. The first words of the ancient Chronicle of Japan called the *Nihongi* are:

Of old, before heaven and earth separated, and the negative and positive were unparted, Chaos was like a fowl's egg; and subsequently Deity came into existence in the midst thereof.

I have come across a somewhat irreverent allusion to this in a verse of poetry contained in a sermon of the Elder Okuda Raijo:

Ame-tsuchi no
Hirakenu saki ni
Utauran
Tamago no naka no
Niwatori no koye!

(Is it likely, now, that a cock could have crowed inside a hen-egg before the separation of heaven and earth?) which leads one to repeat Bayle's remark upon Anaxagoras that the ideas of the Ancients who wrote about Chaos were not less confused than Chaos itself.

[A lengthy monograph would not be wasted upon the ramifications of the Egg conception. I shall only add the following as more immediately pointing to the heavens and to their central deity; for, indeed, the question cannot be left here in its present crude state. The Sidonians according to Eudemos, posited before all things *Time*, and then Desire and Darkness. From the union of this first pair came another duality, *Aër* and *Aura*, or Air and Breath, who in their turn produced the Cosmic Egg, of which *Time* is here, as it were, the grand-parent.¹

Another genesis, due to Damascius, makes *Time* engender in




¹ Damasc. *De prim. princip.*, 125, p. 384 (Kopp).

the dark chaotic ether an Egg containing the dyad of the male and female principles, and so virtually the multitude of all things. Yet another genealogy—here are any number of them, each more or less inconsistent—given by the same Damascius as that of the Phœnician Mōchos, says that there were at first Ether and Air, corresponding—though not in primitiveness—to Eudemos's Aēr and Aura, as above. From these was engendered *Time* (called 'Ulôm). Time then produced first Chousôros, the opener ('Hushôr, *Ptalh*), the demiurgus who opens the Egg, and then Time produced the Egg itself. Damascius looked upon the egg as intended for Chaos, or perhaps for the heavens, seeing that it was said that when it split in two its halves formed heaven and earth. In both these suppositions Damascius is borne out by Sanchoniathon, whose genesis—the last to be given here—makes Rûa'h (Breath, the above-named Aura) become amorous of its own essence; the union was called Desire (Hipesh), and gave rise to Mûth or Môt, in the form of an Egg, which illumined itself; and so sun, moon, stars, and planets shone. The Egg here certainly looks like Chaos, in which case the eggshell would answer to the vault or sphere of the heavens.¹ As to the contents, the meat, in the egg, we further find that Sanchoniathon's egg-shaped Mûth consisted frankly of mud, or more academically of a humid and chaotic matter in which the elements of earth and water were still mixed; or, again, of the putrefaction of a watery mixture, a slime; and from this Mûth or Mud issued all the seed of creation, and the generation of all things.¹

The golden Egg, splendidous like the Sun, in which Brahmâ, the father of the worlds, took birth by his own energy, floated on the waters. The god took thought, and split his envelope into two parts; with these he formed the heavens and the earth, placing between them the subtle ether, the Eight regions of the world and the permanent container of the waters.² In the *Satapatha Brahmana* (xi) "a golden Egg came into existence in the Waters. It then became a year [that is one revolution of Nature, the unit of Time]. From it in a year a man came into existence who was Prajapati. He conceived progeny in himself; with [the word of ?] his mouth he created the gods."

¹ F. Lenormant : *Orig. de l'Hist.*, i, 533, 535, 536, 558.

² Creuzer and Guigniaut : *Relig. de l'Ant.*, i, 179.

Another Egyptian account is that the Egg was laid by the god Seb. Now Seb sometimes bears a goose on his head, and his name is written with a goose  , and both the goose and the egg  signify son.¹ So that it might almost seem as if crediting him with the laying of the Egg was an afterthought, or the theory of a sect who held that the bird came before the Egg. For Seb is the god of the Earth, the consort of the heavens-goddess Nût, and together these are the parents of the gods. I know not whether we are to see an emblem of "hatching" in the vulture which forms with its enclosing wings the head-dress of Maut (consort of Ammon).

One myth makes the dove-goddess Atargatis be born from an egg²; and when one comes to reflect upon it the opening of the Egg ought, if it took place naturally, to produce a bird; and this may have supplied another sort of support to the heavens-bird conception.

In Korean cosmogony an Egg of extraordinary size, shaped like a gourd, and of pure gold, is found on a mountain, and on being opened discloses a beautiful rosy baby-boy. He wedded the daughter of a well-dragon. Their daughter, again, married a foreign youth who was also born out of an Egg which had been laid, in point of fact, by a queen, his mother.³ It does not seem that we have as yet got this legend quite accurately.

Mr. E. A. Freeman, writing of the Mosque of the Companion at Khairwan, says⁴: "the ostrich-eggs that hang about his tomb may suggest the roc's eggs of Sindbad and Aladdin. They are said to be merely ornamental, and to have no symbolical meaning." It seems to me that there can be no doubt that these eggs (which also hang in festoons in Armenian churches; and not, as is amusingly said, to keep the rats from the oil) are symbols of a lost heavens-bird worship.

It is just as well to extract from Galland⁵ the passage about the roc's egg in the tale of Aladdin:

"Jinni," said to him Aladdin, "there is wanting to this dome a roc's egg hung from the centre of the vault; I demand of thee in the name of the Lamp I hold, that thou doest in such sort that

¹ *Chosön*, by Percival Lowell, p. 211.

² *Relig. of Semites*, 270.

³ Griffis's *Corea*, p. 309.

⁴ *The Speaker*, 17th May, 1890, p. 532.

⁵ *Les Mille et Une Nuits*, Paris, 1806, vi, 186.

this defect be made good." [Now Aladdin had been counselled hereto for his destruction by the false Fatima, who was the evil brother of the dead magician.] Aladdin had not finished speaking these words before the Jinni raised a cry so loud and so appalling that the hall was shaken with it, and Aladdin staggered ready to fall. "What, wretch!" said the Jinni to him, in a voice fit to make the boldest man tremble, "doth it not suffice thee that I and my companions have done all things in consideration of thee, but that thou must ask of me, with an ingratitude without its like, that I should bring thee *my Master*, and hang him in the midst of the arch of this dome! This insult deserves that thou shouldst be reduced to ashes on the spot; thou, thy wife, and thy palace!"

The Mangaian universe is like the inside of a vast cocoa-nut.¹

The egg of that extinct giant-bird the *æpyornis* of Madagascar is as large as 150 heneggs. The eggs of whales are not larger than fern-seed. For the amazingly complex structure of the nucleus, or *punctum saliens* of the ancients (discovered by Purkinje in 1825) and included nucleolus (R. Wagner) of a henegg, with its system of strands, coils, or loops, membranes, sap, chromatin, "disordered ball of twine," living network, minute active independent individualities, germ plasma, and the rest, the reader is referred to Geddes and Thomson's tight-packed piece of good work *The Evolution of Sex*.²

¹ Gill's *Myths and Songs from the South Pacific*.

² London, Walter Scott, 1889, pp. 99, &c.

The Winged Scarab.

THE winged Scarab shown on the summit of Ptah's pillar of stability (here claimed for the Universe-axis) at p. 66 seems to partake of the supreme central bird idea.

"*Ateuchus sacer*, the celebrated scarabæus of the ancient Egyptians, was believed to be of the male sex only, and its act of rolling the clay-balls containing its eggs was supposed to be its manner of propagating its species (Plutarch, *De Iside*, l. x, 74). The Egyptians accordingly consecrated the scarabæus to Ptah, the god of origin and creation, who is often represented on the monuments with a scarabæus in place of a human head."¹

"The principle of light, and the creative power of nature" [here unwarrantably confounded, I. O.'N.] "which implants in matter the germs of existence and light" [the same confusion, under the influence of the all-sufficiency of sun-worship] "was Khepera or the Scarabæus with the sun's disc, whose emblem was the beetle (*scarabæus sacer*)." [One is the more surprised at the words "sun's disc" here, as the writer immediately goes on to talk of the "ball," which I, greatly daring, call the *sphere*.] "As that insect rolls up into a ball the eggs which produce its offspring, and was supposed to have no female, so this deity was believed to have concealed within the globe of the world" [say rather *sphere* of the *Universe*] "the germs of organic life. Ptah is the greatest of the gods, and is the embodiment of the organising and motive power. It is Ptah who imparts form to the germs sown by Khepera, and under the name of Sekhem Nefer breaks the ball rolled along by the Scarabæus, or in other words the Egg of the Universe, from which emerge his children, the elements and forms of heaven and earth After the breaking of the Egg of the World, the Universe is resolved into three empires . . . (3) The infernal regions which are presided over by Ptah" [here there is no recognition of the all-important fact of the fall of Ptah] "the power productive of new forms, the germinating principle of seeds, and god of light and heat." [Here is confusion again between "light" and the dark kingdom.]

¹ Bedeker's *Lower Egypt*, p. 84.

“Ptah was the ancient god of Memphis, who delivered to Rā the germs of creation, and was assisted in his labours by the seven Khnumu or architects” [whom I identify with the Rishi of Ursa Major]. “As from him were supposed to emanate the laws and conditions of existence, he is also styled Lord of Truth.” [The titles lord of truth and judge of heaven, seem rather to come from his immovable unswerving position as a Polar deity and an all-seeing Eye.] “The ‘primæval Ptah’ is also spoken of as the head of the Solar” [why “solar” alone?] “gods, and also occasionally as the creator of the Egg from which, according to an older Myth, the sun and moon came forth. Thence too is derived his name which signifies ‘the opener.’”¹


The winged-beetle, winged-hawk, and winged-vulture appear on the back of Ptah’s Hapi bull as well as the winged-sphere does. This is not surprising considering the supreme rank of Ptah. What is more unexpected is to see them all also on the back of the ichneumon. This at once demonstrates a supreme significance in the divine ichneumon-emblem. I would suggest that this may have had its origin in the animal’s antagonism to the serpent.











The name of the beetle, *Kheper*, the becomer, means also the roller or evolver, I believe, and if the god Khepera not only produced all things, but also produced himself (Khepera meaning self-begotten), and afterwards gave birth to the other gods, Khepera must simply be an alias of Ptah. I cannot admit that what the beetle rolls along is “the disc of the sun,” nor can I see how that view can be cosmogonically maintained. It is much too local for the archi-supreme central notions with which I would connect Ptah. The beetle must be rolling up or rolling round the sphere of the Universe; and it is the revolutions of that sphere which cause all becomings in Time; it is that sphere which we have already seen (pp. 607, 608) as the Fortune-globe of the events-goddess.

The sacred and cosmic significance of the word *χeper* is exemplified by the formula “*χeper χenti χep χet neb em-χet χeper-sen*: the Becoming which is in the Becoming of the All when it Becomes.” Again the term “*χepera χeper t’esef*: self-existent Being” frequently occurs in Egyptian texts, where *χepera* fully means *scarab* as well as *being*.

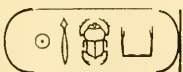
¹ Prædeker’s *Lower Egypt*, pp. 123, 124.

A hymn contains the passage: "Hail Rā, lord of the Law, whose shrine is hidden, lord of the gods, χepra in his boat, at whose command the gods were made."¹

Canon Cook² points out the resemblance of Kheper  to our chafer, a kind of beetle. De Rouge³ calls it the "mysterious symbol of divine renaissance" and describes Ramses I as adoring the scarab as the "symbol of the creator."

The god Khepera, Khepra  , the Becoming, had a scarab for head. The verb kheper "to be, to become, to be transformed" was   and   and   while "to give existence," s-kheper, was  . The mummies of the 11th dynasty almost always wear a scarab on a finger of the left hand. The replacing of the mummy's heart by a large stone scarab at the same time demonstrates the high significance of the scarab and the great importance of the heart in the Egyptian view of the human organism. The Ptah called embryo is hatted with the scarab, and there was a bull-headed scarab which is very rare. (Pierret: *Dict.*) The scarab that replaced the mummy's heart had the 30th chapter of the Peremhru inscribed on it.

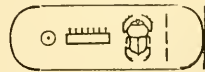
Tahutmes (Thothmes) III "furnishes more scarabs than all the other monarchs put together. His legend was reproduced on scarabs down to very recent epochs, either from reverence for the person of this king or because of the mystic sense that it presented." (De R., *Not. Som.*, 76.) This legend is the celebrated "Ra-men-Kheper which must have been adopted for religious reasons by Tahutmes ("born of Thoth") and for the same reasons continued subsequently. As already stated it would seem to convey an absorbing worship of Rā and Kheper the stablishers, which was perhaps the devotional weakness of Tahutmes and his time. But Tahutmes I, II and IV also had the beetle in their ranu



Ra-â-Kheper-ka.



Ra-â-Kheper-n.




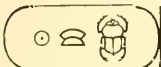
Ra-men-Kheper-u.

¹ P. Le Page Renouf's *Hib. Lects.*, 192, 2 8, 217, 225.


² *Origins of Rel. and Lang.*, p. 464, 406.



³ *Not. Som.*, 55, 63.

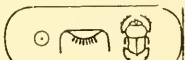
and it was also found in the similar prenames of the much earlier 12th dynasty Usertesén I and II  Ra-Kheper-ka


 Ra-khâ-Kheper Amenhotep II (18th dynasty) had


a very similar cartouche  Ra-â-Kheper-u. The first


ran of the iconoclast Amenhotep IV was . The


group  Ra-Kheper-u is also used for Horemheb of the 18th dynasty. Nekht-neb-f (345 B.C.) also employed the prename Ra-Kheper-ka; and the cartouche of the Roman emperor, Decius (250 B.C.) leads off with the .


A cursory search reveals some other cases. An unclassed King Antef of the Abbott papyrus has for prename 

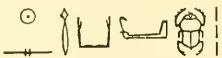

(other Antefs seem to be of the 11th dynasty).  is the


prename of Kames, who is conjectured to have been the mother of Aahmes I (Amosis) 18th dynasty. Osorkon I of the 22nd dynasty also quartered the scarab in his prename 



as did also Osorkon III (of 23rd dynasty?) in his 


One of the Ethiopian Piankhis used the "Ra-men-Kheper" talisman, and so did the last of Amen's usurping prophets. One of these high-priests of Amen at the end of the 20th dynasty has for prename 

Manetho's *Ψουσέννης*, 21st dynasty, is identified by M. Mariette with a king whose prename is 

Ra-sâ-nekht-Kheper-u (?)  who had for prename Ra-ankh-Kheper-u (?)  married the daughter of the iconoclast Amenhotep IV, and seized the power after the death of that fanatic. Seti II (19th dynasty) had for prename

 The Sheshanks I, II and IV of the 22nd dynasty

used the beetle in their prenames ○  and ○ 

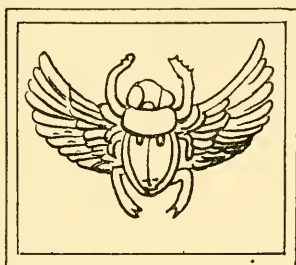
and ○  Smendès or Sementu (21st dynasty) had for prename

○  

Tout-ankh-Amen of the 18th dynasty had the prename

○  

A brace of Scarabs from Nimrùd are given here. The first was inlaid in gold on a bronze cube; the second, which has the



four wings (of Kronos), is “more Phœnician than Egyptian,” and is from a bronze bowl.¹

I suppose that the flies may here be classed with the beetles and the birds. An ox was sacrificed to the flies near the temple of Apollo in Leukas. But flies generally belong to the evil gods.

Baal-zebub, the god of Ekron, is, says Prof. Robertson Smith, “owner of flies,” rather than Βάαλ Μυία, the fly-god.² In either case, I think he must be claimed as a winged heavens-god.

There seems to have been a decoration or “order” of the Fly in ancient Egypt (p. 179).


¹ *Nin. and Bab.*, pp. 186, 196.

² *Relig. of Semites*, 1889, p. 93.

[This section should have been revised but it must now stand.—H. O’N.]

CHAPTER V.

Kronos and Ptah.

	PAGE.
Kronos	774
The Symbols O, Q and 	780
Fallen Gods	784
Polar <i>versus</i> Solar Worship...	790
The White Wall	803
Argos, Argo, and the Argei ...	807
Danaë	809
Seb-Kronos	811

Kronos.

§ 37. Kuhn and others make Kronos god of the nocturnal heavens, which is quite in the direction of the present line of argument. Menzel said he must be conceived of as enthroned in the North; and it is necessary to point out that the ancestor of Kronos, the 'Ελιων of Sanchoniathon in the Philo-Eusebian version which Philo explained as 'Υψίστος, or the Most High, must also be claimed for the position of the Polar deity, to whom it seems eminently to apply, for his abode is clearly in the highest point, the apex, the pole, of the revolving sphere; every other point being, by comparison, on a lower level. In Pausanias's description of Corinth (II, ii; see also V, xv) he says that in the forum "there are three statues of Zeus in the open air; one of these is without a name; the second they call Terrestrial, and the third the Most High, 'Υψίστος." This is the Phœnician divinity whom the late François Lenormant identified with the él-'eliôn of *Genesis* xiv, 18. Sanchoniathon's Phœnician original of Philo's Kronos was (Philo's "Ilos," that is) Îl or Êl, and both he and

Atlas, whose correct Phœnician name is now lost [the Phœnician word for the ἄρπη might give it?] were sons of the Heavens and Earth, of Philo's Ouranos and Gê, the Phœnician Shâma and Adâmâth.¹

Osiris as the Most High, "the lord above all," Neb-er-tcher, must, it would seem, be viewed as a supernal god, that is in his pristine stage, before he was relegated to the lower hemisphere. Another of his titles Neb-ua, the Only, would refer to the same period of his evolution.

It is utterly out of the question to ignore the importance of the survival in the Latin Mass of such Hebrew words as Sabaoth, Hosanna, Alleluia and Amen. "Sanctus, sanctus, sanctus, dominus Deus Sabaoth" (thrice holy Lord God Sabaoth) "Hosanna in Excelsis: Hosanna au plus haut des Cieux," that is, to (or in) the highest spot of the heavens. Such were the words which in Isaiah's vision (vi, 3) he heard the six-winged² Seraphim shouting to each other; and such are still the exclamations in the Preface of the chiefest part of the Mass. Before that there is the famous "Gloria in Excelsis Deo: Gloire à Dieu au plus haut des Cieux"; and the same adscription of unlimited praise says: "Tu solus Altissimus—thou alone art the Highest." I have purposely left the rendering in the original French of the Montpellier *Instructions* or catechism.³

The Preface of the Mass also makes the Angels praise, the dominations adore, the powers tremble, the Heavens and the Virtues of the Heavens and the blessed Seraphin all exultantly celebrate together the majesty of the omnipotent Father and eternal God—Cœli, Cœlorumque Virtutes ac beata Seraphim sociâ exultatione concelebrant. These are important words, and my desire is here to lend them their very fullest weight.

The term Ancient of Days seems also to me especially applicable to a deification of the backward abyss of Time, as in *Daniel* vii, 9, 10: The Ancient of Days did sit, whose garment was white as snow, and the hair of his head like the pure wool; his throne was like the fiery flame, and his Wheels as burning fire. A fiery stream issued and came forth from before him. This in one respect somewhat resembles the imagery of the Greek poets who

¹ *Orig. de l'Hist.*, i, 542.

² Twain to fly withal, two on the head, and two on the feet. Mercury-wings in fact.

³ of 1751, pp. 160 to 162, 166, 191, 192.

make Kronos an old man with abundant hair and beard; he is *εὐχάιτης, λάσιος, εὐρυγένειος*.



I append an illustration which would seem to be this aged, bearded, hairy (and winged) Kronos; but Bellori and Bartoli, in their *Columna Antonini*, call it Jupiter Pluvius, who extends his arms and wings, while *the rain* runs in floods from his body. It is for me, too, the same idea that we are so familiar with in French as le Père Éternel.

Belitan meant Bel the Ancient, that is Bel considered as Time. The Ancient or the Old of the Phœnicians had his image as such in the Kaaba of the Arabs, who called him Hobal and Ab- and father of Time. (Movers, p. 263.)

In the Zulu myths Unkulunkulu, or Old-Old one, the first man, "came to be"; the Bushmen have their Ovakuru Meyuru, or "old ones," who control the skies¹; and the creation of the Black-fellows was effected by "the very, very old ones" (Nooralie or Nurrumbung uttias).

Hoary Old Father Christmas, with his tree too, clearly belongs to this class of conceptions.

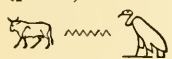
A very significant invocation of a form of Horus (?) which belongs to the baser epoch, calls him the "Old man who becomes young." Here, for one thing, we have perhaps the original of the Faust legend. It is said to represent "the eternal youth of the divine nature victorious over time and death" (Pierret, *Dict.* 132); but this explanation ignores the old age. The conception is perhaps rather that of life-in-death, of the renascence of things, of the continuance of the species but disappearance of the used-up individual. It seems to me more than probable, too, that this "Old man who becomes young" is properly not Horus but the embryonic Ptah. If this could be ascertained, it would be satisfactory in many ways.

The "disappearance of the used-up individual" of course infers the uprise of a new generation, which is, however, in this case of Ptah (or Horus) accomplished by a magic or, as I expound it, a natural-magic change, and is not a transmission by generation. But the changes were rung upon this idea in Egypt in many different ways, so that the succession of human generations was completely

¹ Lang's *M. R. & R.*, i, 167, 177.

set at naught in the conceptions of the supreme divine power and methods of self-continuance.

Thus a god like the infant Amen (or Hor-Amen) could engender himself and become his own child, which is merely a restating of the case of the ancient cosmogonies at their start (p. 20). Or the god was "the fecundator, the bull, of his mother"



. Thus the ithyphallic god Khem or Ámsu the generator is his own father and his own son and the husband of his mother. Another strange way of stating this idea of the blotting-out of generations in the eternal existence of the gods was to make a deity (as Hor-Amen is by "another account") the generator of his own mother.

Under these circumstances a genealogical tree is a difficulty in Egypt, and these considerations serve to explain why in the Chaldean and Assyrian similar "trees" we find the same, or nominally almost identical, gods appearing in more than one generation; and even quite independent "trees," purporting to be authentic, which only occasionally coincide or confirm each other. This is important to bear in mind whenever we find a son-god usurping the worship of the father, or the new generation, son or daughter, taking the place of the old, in the case of fallen or falling gods.

Freret had ascertained in the last century¹ that the worship of Kronos represents the most ancient form of the religions of Greek countries; a form so very archaic that there scarce remained here and there a vestige of it in what we are wont to call Hellenic times. The name Dea applied to Rhea the consort of Kronos made her as it were *the goddess par excellence*, and was said by Hesychius to have been Tyrrhenian.²

[In the Phœnician mythology of Mōchos, Ulôm, Time answers to the Kronos of Eudemos. Hieronymus and Hellanicos call him Kronos ἀγήρατος imaging Time—which it has been conjectured should be unbounded, ἀπύραντος. He was so far back as to be father to the male and female duality Ether and Chaos.³ Pherecydes made Zês, who lives eternally, Kronos, and Chthonia, the three first cosmic principles; the first of the three preceding the

¹ *Mém. de l'Acad. des Inscr.*, xlvii, 41 sqq.

² Creuzer and Guigniaut : *Relig. de l'Ant.*, ii, 289.

³ *Orig. de l'Hist.*, i, 534, 535.

other two. Zês is equivalent to Zeus, and Chthonia of course to Gê, the Earth. Zês is also called Ether, the active, and Chthonia, Earth, the passive principle; or Zês is Fire; or Zês is the breath, Rûah of Sanchoniathon. But then Kronos, according to Pherecydes, produced by his generation, fire, breath, and water.¹ In any and all cases the remotely primæval place of Kronos is clear. It is scarce necessary to remind the reader that in Homer Zeus is earlier than Kronos, while in Hesiod he is later, Kronos being son of Ouranos.

Proclus² in his Scholia on Plato's *Cratylus* said that "Kronos had been considered by some as the same with the one Cause of all things. He was however," said Proclus, [not this Cause but] "analogous to this Cause; just as Orpheus calls the first cause Χρόνος (Time) nearly homonymously with Κρόνος (Saturn). But the Oracles of the Gods" (that is, expounded Taylor, the Chaldean oracles) "characterise this deity by the epithet of *The Once*, τῷ ἅπαξ, calling him *Once beyond*, ἅπαξ ἐπέκεινα. For the Once is allied to the One." But all this refining is mere spinning of Platonian cobwebs round the one initial quibble of maintaining that Κρόνος and Χρόνος are not, to all intents and purposes, one and the same.

Eusebius, in his book called, by a foregone conclusion, the *Præparatio Evangelica* (iv, 17), gave human sacrifices to Kronos, Zeus, Ares, Apollo, Dionysos, Hêra, and Athênê. These then, by this test of highest sacrifice, ought to have been the chiefest Grecian gods. Clement of Alexandria adds Artemis, Peleus and Chiron. The last was a son of Kronos, and clearly a primeval astrological heavens-beast, and Peleus was by one account his grandson. The human sacrifices therefore ran in the family, in this first and best of families.

It was Ptah's eldest son Imhotep, who was worshipped with him at Memphis, that seems to have been really taken for Asklepios by the Greeks. They also called him Ἴμουθής (p. 275).

Guigniaut paralleled the Phœnician Time (Îl) not alone with the Time (Zervan Akarane) of the *Avesta*, but also with the Time of the Orphic verses.³ I have elsewhere connected Kronos with the Zoroastrian Zervan Akarana; and Guigniaut also per-

¹ *Orig. de l'Hist.*, i, 555, 556.

² T. Taylor's *Pausanias* (1824), iii, 333.

³ Creuzer and Guigniaut, ii, 868.

ceived the identity of Kronos (or Saturn) to whom numbers of ancient peoples immolated human victims, with the Belus or Baal adored on mountains, and also with the Indian Śiva- Rudra, one of whose epithets is Mahā Kāla, mighty Time, and who had such names or (Vaishnaic?) incarnations as Bali or Maha-Bali.¹ Vishnu is considered as Time in the *Rig Veda*.² Śiva, as Kāla, Time, is the father and dissolver of all things, while his daughter (who is also his consort) Kālī, is Death and the mother of tears³; and in fact it might be said broadly that deeply rooted in Śaivism is the contemplation and personification of the forces of nature, that is the powers of the supreme deity, now as generative and productive, again as destructive, and then again as regenerative, and so on in an infinite circle.

Śiva, Time, is often represented with his son and counsellor Gaṇeśa, the god of intelligence, invention, numbers and much more⁴; which affords a parallel to Sanchoniathon's Kronos and Thoth or rather Ilos and Taaotos.

¹ *Relig. de l'Antiquité*, i, 162.

² Wilson's version, ii, pp. viii, 97.

³ *Relig. de l'Ant.*, i, 174. M. Williams: *Hinduism*, 92.

⁴ Creuzer and Guigniaut, i, 166.

The Symbols \circ and Ω and \square .

THE circular re-entrant idea of Time is also, of course, to be detected in such words as cycle (= $\kappa\acute{\upsilon}\kappa\lambda\omicron\varsigma$, circle = kakra, wheel); period ($\pi\epsilon\rho\acute{\iota}$ + $\delta\acute{o}\delta\omicron\varsigma$, a way); annual (annus, year; annulus ring, *i.e.*, little annus, which is thus a big ring); the revolution, the rotation (*i.e.*, wheeling, rota = wheel), and even the whirligig, of time.

In the celebrated Babylonian tablet of 900 B.C. in the British Museum, given by Dr. Wallis Budge's kindness on p. 602, the Supreme heavens-god Samas holds in his extended right hand



what I conceive to be perhaps the earliest form of the Egyptian arcana-symbol Ω . In the hand of this Babylonian god there appear to be two objects, a ring and a rod each separate. If this be so, I would theorise that the rod is the Universe-axis and the ring the revolving Universe. The combination would then be a Universe symbol, and, as Ω in Egypt meant 10,000,000, would be comparable to the Japanese Manji (see p. 656) which means 10,000, and would therefore be the All. The idea of revolution will then too fit-in to the general interpretation of the sign Ω as "reproduction, renewal, eternity," "the infinite renewal of years," or of revolutions, that is of the natural unit of time.

If Ω thus means Eternity, it would also, of course, imply Immortality; and this may explain its stretching into the *ran* \square in which royal names are inscribed. They thus "entered into Immortality." This would explain, too, the sarcophagi which are hewn in the form of a *ran* \square , such as that of Ramses III (Louvre; lid at Cambridge).

It will assist us, perhaps, to take a list of some words in which Ω occurs:—

Ω Shen—10,000,000; infinity.

$\frac{\Omega}{\equiv}$ Shen—the Nile at the period of inundation (Brugsch). This may be fancied to have been originally the heavens-river or the subterranean river which furnished the unknown "source of the Nile."

Ω and \int Ω Shen—contour, circumference (Brugsch).

—Shen, Shennu, to move-round ; circumference, circle, orbit (Brugsch). This is the motion of the heavens and the \square should be compared with what is said above as to its probable origin.

\bigcirc Shen, Shennu, a place in the first nome of North Egypt (Brugsch, *Geog.*, i, 242).

\bigcirc Shen, rule, precept, example (Brugsch). The joining of these two symbols (see what is said of Māt—(Index)) seems to make this the order, the tao the dharma of the Universe.

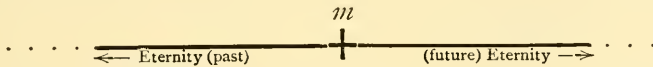
\bigcirc Shen, form (Brugsch).

Shena, to circumscribe by a defence, *i.e.*, a fence, or fortification (E. de Rougé).

\bigcirc Shnā, sacred serpent (Brugsch).

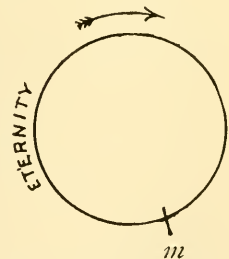
\bigcirc Shenur, the great circle of water designation of the sea (Brugsch). This is the Cosmic Ocean.

There is another way of considering this symbol. Eternity has been and can be viewed abstractedly (the only way of thinking it) as two or as one. “Each moment is the conflux of two Eternities,” a sounding but barren phrase which so enchained the mystic side of Carlyle’s brain, might be represented by a straight line starting each way to an infinite distance from the moment *m*, thus :—



Or, again, Eternity may be conceived (but not comprehended) as re-entrant, that is as returning into itself; when a circle would represent it, and come into play thus :—

The circle-symbol would have been helped into use, too, by the various cycles which re-constitute certain celestial positions, and which of course led to the ancient belief that terrestrial events also re-happened at cyclic intervals. Of course the original suggestion of the circle-symbol would have come from the Universe-



revolution, the unit of time, that which was in fact conceived as being one with time, as explaining why all things take place in time, and as thus fitting the circle as a representation of time and its events, that is of the All.

The sign \bigcirc may combine all these ideas (of line and circle), and the point where the circle reposes on the line may be the Present. But "twere to consider too curiously, to consider so." It must not be forgotten either, that in the Egyptian symbol the line and circle (if such they be) are often bound together and become a bar and a ring joined by a clamp, as it were, and parti-coloured so as to convey, apparently, a complex set of ideas now perhaps for ever lost to us.

Guigniaut thought that boundless Time was represented by the ring or the circle¹; but it would seem that the definite, simplex, signification is the unit of time which one revolution of the heavens affords. Thence of course the meaning of continuous revolution—beginningless and endless—of Eternity.



I know not whether it is permissible to theorise that the sign of "eternal life," as it is now generally interpreted, the ankh ⚡ , is compounded of \bigcirc and ⌋ the latter being meant for stability. I believe Ptah is the only god that combines the *ankh*, the *tat* ⚡ and the divine *was* sceptre ⌋ , all which he holds thus in his hands. The ankh was made into neck-chains and (with the *was*) is poured-out in a thread of the water of eternal life (?) from vases.

The *Rig Veda* says that "Vishnu causes 94 periodical revolutions² by his gyrations, like a circular wheel vast of body." Again, "the twelve-spoked wheel of the True revolves round the heavens and never decays; 720 children, in pairs, abide in it," (p. 130); "all beings abide in this five-spoked revolving wheel; the heavily loaded Axle is never heated; its eternal compact

¹ *Relig. de l'Ant.*, ii, 917.

² Wilson's version, ii, 97. The commentators make up the 94 with the 8 watches, the 30 days of the month, the 24 half-months, the 12 months, the 12 zodiacal signs, the 5 seasons, the two solstices, and the 1 year. It will be observed that the day itself per se, the prime heavenly (apparent) revolution is here omitted; and that many of the others are mere reduplications; so that this gloss must be received with caution.

Nave is never worn away; the even-fellied, undecaying wheel repeatedly revolves" (p. 131); "the fellies are twelve, the wheel is one, three are the axles (but who knows it?); within are collected 360, which are, as it were, movable and immovable" (p. 143). *Twelve* and *five* are here expounded to be the months and the seasons; the 360 are the days (day + night) in the vague year of 12 times 30, and the "720 in pairs" are the same, reckoning day and night separately. As to the three axles and the gibe "but who knows it?" I have little doubt they refer darkly to the three-fold divine nature of the central Power; to conjecture, with the commentators, that they are "the three double seasons, or hot, wet, and cold" would be puerile. Thus we see that Vishnu was, as Wilson pointed out,¹ "identical with Time," or rather with the supreme central Power who by turning the Heavens produced the grand total of successive motions which measure Time; and thus does the *Rig Veda* bring us again to the Wheel and to Kronos.

¹ *Rig Veda*, ii, p. viii.

Fallen Gods.

I AM not oblivious of the fall of Kronos, and his subsequent phases as the reverse of a supernal deity ; which perhaps are not unconnected with his relegation to the nocturnal heavens merely. The fact that Kronos was a hidden, a dark, a veiled god may refer to his relegation to the under, the hidden world or hemisphere.

Ploutôn is said in the commentary of Olympiodorus on the Gorgias to wear a helmet that covers the face (the *Αιδος κνυνη* (?) of the *Iliad*, v. 845) on account of the dark invisible kingdom over which he presides. The Japanese too have their gods of the Unseen ; and the conception is also Chinese. But the myths of his two, or indeed of his three, periods—for he was affected by Egyptian ideas about the West—must be kept apart, and not all ancient or modern mythologists have succeeded in so doing. Cast down he was, no doubt, but the gods die hard, and his primeval phase may live for ever—may endure in omne volubilis ævum.

The Roman hill of the Capitol was at first the Mount of Saturn, where the Capitolium was, in its most restricted sense, the temple of Jupiter ; and there was, according to Dionysius of Halicarnassus, a complete assimilation between the Capitol and Mount Kronios, at the foot of which were celebrated the Olympian games ; and Mount Kronios, the omphalos of the holy Elidian city, was the primary focus of the Capitolian form of worship.¹ Other points of no mean import are that the Chaldeans considered Saturn the most significant of the planets, and drew from it the greater number of important auguries. The Greeks called it both Kronos and Helios, which last is as certain as it is strange,² for in a résumé of the astronomy of Eudoxus in a papyrus at the Louvre Saturn clearly is called *ὁ τοῦ ἡλίου ἀστήρ*. Here Helios cannot possibly be the Sun. On the other hand, it is to the planet Jupiter that the name of *Ahura Mazda* descended as the Pahlavi *Aûhar-mazhd*.³ All these are traces of the transfer, bestowal, or assump-

¹ *Dion. Halicar.*, i, 34 ; ii, 1.

² *Diod. Sic.*, ii, 30, 31.

³ West : *Pahlavi Texts*, iii, 91.

tion, of the terminology of a more ancient worship on the newer one of "the planets."

The rise of one god often seems as puzzling as the decline and fall off of another; and it is frequently a mere matter of chance. The case of the Assyrian Asshur is a good one to show what luck does for a god. He, with his dual feminine Sheruya, formed one of the numerous pairs of deities into which the Babylonian and Assyrian primordial entity divided. He was at first merely the local god of the town of Aushar or Asshur (now *Ḳaláh-sherḳkât*) which becoming the first focus of national Assyrian life, Asshur succeeded to the position of the great god of the Assyrian nation. Every local or village-god of the same standing all over the East had just as good a start as Asshur. His supremacy grew so manifest that it almost approached a monotheism, and he was thus naturally made the father of all gods, and succeeded without question or thought of question, to all the pride and privilege of the Supreme Spirit first evolved from Chaos, to whom he put an end, or rather whose entity he carried on under another name. In the same way Tyr was cast into the cold shade by the glories of Woden. This is the Doom of the Gods.

The ancient god of Fire of the Accads also lost his importance, and at length quite vanished, being swallowed up in Rammanu, a god one or two generations younger than Asshur, according to what genealogical tree we accept. Ishtar, too, the famous Ishtar, who was of the immediate family of the elder Rammanu, became in many sanctuaries of Babylon and Chaldea a goddess two generations younger than herself, as the daughter of Sin and not of the earlier Anu.¹ It will thus be seen, too, that the tendency ever is to be off with the old god and on with the new, to take up with the new generation: a radical and a therefore ineradicable bent not alone of mankind, but of all Nature.

According to Martialis Capella (ii, 40) the Sabine god Summanus was supposed to be the same divinity as Pluto (see p. 489) If there be accuracy in this, it must be recorded as another instance of a fallen deity. Yet another instance of a god who has failed in or retired from his supernal business, or at all events of an infernal counterpart, is the Vediovis, or Veditus, or Vejovis, or pleonastic Vedijovis of the Etruscans. O. Müller² makes

¹ *Orig. de l'Hist.*, i, 524.

² *Etrusker*, ii, 59.

these names a compound with the bad negative prefix *Ve-*, and the divinity was a dreaded, an evil, a subterranean one. Another fallen god—their name is Legion!—is Old Ophion the serpent-god, the first master of the heavens, cast with his companions into Tartaros by Kronos himself. The defeat of the “Old Serpent who is the Calumniator and Satan,” who is cast down and shut up in the abyss, does not appear in the Old Testament, but in the traditions of the Hebrews; and it is to be found also in chapters xii and xx of Revelations.

The term Asura is applied in the *Rig Veda* 26 times to Indra, Agni and other divinities in the sense of “mighty one,” although Deva is generally the word for a god. But in the Brâhmanas it has become the name of the demons with whom the Devas are at war. The Avestan form of Asura is Ahura, and that, of course, is the name of the most high god, while the Deos (Avestan form of Devas) are the black demons. One of the endless illustrations of that axiom of comparative religious science: One man’s god is another man’s devil, all the world over.

The tossing of Hephaistos out of heaven by Zeus, and the hanging of Hera herself in chains out of heaven¹ are clearly incidents of the “war in heaven”; and of the falling of gods; of their facile descent to Avernus. And it is merely a hollow old superstition of the poets that the gods know all, yet have suffered nothing.

One of the most famous and mysterious of the fallen gods is the Egyptian Set.














Set was the elder brother and slayer of Osiris (a Cain and Abel incident). His worship had a great vogue as one of the great gods of Abydos under several sovereigns of the 18th and 19th dynasties; but a violent reaction took effect later [this is vague], for the figures of Set were destroyed or mutilated with a care *which makes them extremely rare in our museums*. The symbolical animal of Set is a carnivorous quadruped with a long and slightly bulging snout, and straight, long, erect, blunt-topped ears. These marks are often exaggerated [as if] to distinguish it from the fine-nosed jackal with pointed ears.² Set was brother and consort of Nephthys. When Horus vanquished Set he did not kill,

¹ *Iliad*, i, 587, 590.

² See note by Dr. Budge, p. 789.

but only emasculated him.¹ The giant serpent Apophis was a symbol of (fallen?) Set, but another legend made Set the first victor over the serpent, another link with the Hebrew Genesis, and a stela in the Leyden museum shows him piercing it with a dart. "It was not till the decline of the Empire," says M. Renouf,² "that this deity came to be regarded as an evil demon, that his name was effaced from the monuments, and other names substituted for his in the ritual."

Brugsch³ seems to say that Egyptian astronomical texts associate Set (as Plutarch did) with the Great Bear. This would give the unfallen Set a high Northern origin.

He is found engraved on the belly of a scarab wearing the sekhet  or hat of the N. and S.; written near is Nûbti, "lord of the S." a Nubian name of Set (p. 462). He is also seen on the base of an enamelled hedgehog, again with the sekhet, and standing on a serpent which he is strangling with the right hand, while in the left he holds a hatchet.⁴ He is paralleled with the Theban Mentu. The *Peremhru* identified Set with Bes, and Bes is a good god. In the white-ink (18th dynasty?) Tenena papyrus in the Louvre (3074) Devéria said⁵ that Set takes the place of Thoth, and is called Setes. The third of the five complementary annual days was the birthday of Set. The five were consecrated to Osiris, Aroëris, Set, Isis and Nephthys; so Set is here clearly unfallen. Set was son of Nût the heavens-goddess. Before the downfall of Set "he was the warrior-god par excellence and the mythic animal which represents him here  was from a very ancient epoch the symbol of valour. Later it was execrated as the symbol of evil."⁶ This fall of Set if duly studied would I feel certain afford a valuable historic clue to the changes in the mythology of Egypt. He had many different names: Sutekh for one (?)   . And Set is written   or   or    .

¹ De R., *Not. Som.*, 137, 141, 142.

² *Relig. of Anct. Egypt*, 119.

³ *Astron. Inschr.*, 82, 121.


⁴ Pierret: *Dict.*, 373.

⁵ *Cat.*, 1881, p. 116.

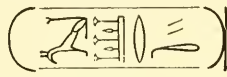


⁶ De Rougé, *Notice des Monuments* (1883), p. 21.

It is clear from all this that there are three leading facts here. 1. Set was a god of Abdu (Abydos) and Nubia, and not of Thebes or Memphis; 2. He had two if not three phases; as a good god, as the fighter with Osiris and Horus, and as a fallen evil god; 3. It has been customary to mix up all these matters so that confusion alone has been the result.

In some exorcising texts (Louvre 3235, 3237, 3239) "Set of the plagues" is vituperated as the asp, the evildoing snake, in whose mouth is burning venom, whose visage is affrighting—(Set) the assassin of his brother (Osiris).¹

Brugsch considered that Set's Greek name of *Τυφών* came from Tebha  a name (or title?) given to Set by inscriptions in the Edfu temple.

The head of Set is always that "of a nondescript animal, somewhat resembling an ass."²

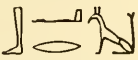
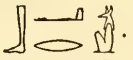
Set's animal is seen in the *ranu* of the Hyksos monarch Salatis (Set Shâlati ) and also in a title of the King of Upper Egypt Râsquenén, who was a contemporary of the Hyksos. This title means "life-dispensing favourite of Set." Apap Apapi or Apepa (Aphôphis) a Hyksos monarch of the 17th dynasty, demanded the cession of a well from Râsquenén which led to the eighty years' war of independence which ended in the downfall of the Hyksos. Could this expulsion or extinction of the Hyksos have also been the downfall of the Set whom they adopted? (But the syllable Set, with the figure of the god , occurs of course in the *ranu* of subsequent monarchs, notably Seti I, "favourite of Ptah," and Meneptah (Seti II) of the 18th dynasty which succeeded the Hyksos.) I know not whether the rod user  which appears in the names of monarchs, is to be connected at all with Set. It is well worthy of notice that both these Setis are connected by their other names with Ptah. M. Pierret says³ that "The Cartouche of King Sêti was defaced because the name of the god Set, which

¹ Devéria : *Cat.*, 1881, pp. 172, 173, 174.

² Babelon's *Manual*, p. 294.

³ *Dict.* pp. 323, 506.

entered into it, had come to be abhorred, his worship abolished and his images destroyed."

The Phœnician god Baal took rank among the Egyptian gods from the 19th dynasty as  or . (Pierret, *Dict.*, 83.) This seems an assimilation or a parallel to Set, if not another instance of the worldwide truth that one man's god is another man's devil.

[Set has nothing to do with the jackal. What the Set animal is one knows not, only it is not a jackal.—E. A. W. B.]

Polar *versus* Solar Worship.

[In one or two of the sections, especially that on Polar *versus* Solar Worship, the paragraphs are in places almost entirely disconnected or only connected remotely. They are in fact notes which would have been pieced together in a continuous argument if Mr. O'Neill had lived to complete his final revision of the work. I have pinned all these together and placed them consecutively in the order indicated in his numbers. Though the sense has not been made so clear as it would have been if connecting links had been added, they ought still to be printed, as in most cases they are of themselves valuable.—J. F. HEWITT, 25 *September*, 1895.]

I MAY be expected to find space for a brief mention of the counter-claims of Polar and of Solar worship as regards Ptah. It is well known that the priests of Thebes put the reign of Rā (who may perhaps be taken to have by then become a sun-god) before that of Ptah, while the priests of Memphis, who were followed by Manetho, put Ptah first, at the origin of things.¹ That he was “at the origin of things” is considerably proved by his name Ptah, which, whether in Egyptian or in Hebrew means “to open,” and his connection with the Universe-Egg and its opening is fully dealt with at pp. 761, 769. The “White Wall” of Memphis is familiar to us all. M. de Rougé mentions “Heri, son of Kaankh, priest of Ptah and of all the gods of the White Wall at Memphis.”² The Ethiopian Piankhi who captured Memphis, “the city of the White Wall,” there offered great sacrifices to Ptah. It was the ancient capital of the Pharaohs, the city of Ptah and his bull Apis (Hapi). There can be no doubt that Ptah was the supreme god at Memphis, and my suggestion would be that there, wittingly or not, esoterically or not, a Heavens-worship antagonistic to that of Thebes survived. “Ptah, the supreme god of Memphis,” says M. de Rougé,³ “perhaps long maintained himself in a higher sphere (*dans une sphère plus élevée*)” than the Sun-god “for he is not found identified with the sun (except in the type of the infernal divinity, Ptah-Sekar-Osiris⁴) whilst elsewhere he seems to

¹ F. Lenormant: *Orig. de l'Hist.*, i, 448.

² *Notice des Monuments* (Louvre), 1883, p. 124.

³ *Notice Sommaire des Monuments* (Louvre), 1872, pp. 120, 125.

⁴ An exception which seems to be unproved.—I. O'N. (See also remarks on Ptah-Sekar-Osiris-Tanen, p. 792.)

be even indicated as the father of the Sun." Some of his titles were "Lord of Justice" (which agrees with what has in this Treatise been said about the polar judge) and "king of the worlds." The white triangle on the forehead of Ptah's incarnation, the Apis bull, seems to refer to the primeval triad so often met with in these pages.

Hapi was "the second life of Ptah" and sometimes "the son of Ptah." Some of the sacred marks can be made out on a Hapi-bull in the Louvre.¹ It was spotted, with black head, and a triangular white "blaze" on the forehead, and at times a white crescent on the chest. On a stela (Louvre S. 1907) King Pimai, 22nd dynasty, adores a human Hapi with a bull's head. After death Hapi (like every human Egyptian) became an Osiris (Osar-hapi, Serapis); but the bull is also seen on monuments bearing the mummy of Osiris and galloping towards the mountain of the dead.

Ptah's "habitual form is that of a man with shaven head" [which gives an enormous antiquity and significance to the religious tonsure; and Ptah's son, the Memphian Imhotep—a parallel to the Theban Khons and the Greek Asklep̄ios—was also shaven²] "wrapped up as a mummy. The features are usually very fine, for Ptah was surnamed 'the handsome-faced god.'"

A liturgical papyrus text (Louvre 3176 S.) contains a "sort of litany of Ptah-Socaris" recited by the superior officiant. It contains 17 invocations to Ptah and 18 to Socaris.³ The following notes and comments on the "Ptah-Sekar-Osiris" theories seem to me to prove that there is no firm basis for the theory.

"The third character of Ptah, the infernal character, in which he" [why *he* alone, when all three are named?] "bears the names of Ptah-Sekar-Osiris. In this type, which appears on some stelæ, and more habitually in the funereal rituals, he has an adult body swathed like a mummy, with a hawk's-head bearing the solar disk." [It would seem that it is *not* solar, that it is *not* a disk, and that the hawk's head is *not* Ptah's.] "It appears to identify Ptah in the hells" [where he is not] "with the sun" [which may be safely denied] "and with Osiris." (De Rougé: *Not. Som.*, 126.)

"A 3rd form of Osiris identifies him with Ptah under the name of Ptah-Sekar-Osiris. Osiris here takes a hawk's head wearing the solar

¹ *Notice Sommaire* (1879), pp. 137, 57, 66.

² *Not. Som.*, p. 127.

³ Devéria: *Cat.*, 1881, p. 167.

disk, and seems identified with the infernal Sun" [De Rougé always had the Sun in his eyes] (p. 137).







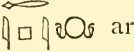











"Ptah is a mummy, because as Ptah-Sekar-Osiris he symbolises the inert form of Osiris, who is about to transform himself into the rising Sun." (Pierret, *Dict.* 459.) "Sekar, Sekar-Osiris, Ptah-Sekar-Osiris, and even Ptah-Sekar-Osiris-Tanen, is a sort of deification of the mortal coil (depouille)." [This seems difficult or inconsistent.] "It is the name of Osiris laid in his coffin. 'His soul rests in the repose of Sekar.' P.-S.-O. symbolises at the same time a transitory state, near to resurrection, since he is sometimes a hawk," &c. (P. P. 517.)

The fact is no one has come to any clear conclusion whatever about the matter.

Sanskrit not only calls the Sun Sûrya and Sûryâ (masculine and feminine) but also Svar, which is neuter; that is, supposing the sun to be meant; but it may turn out that originally Sûrya and Sûryâ were a dual pair of central deities. Pûshan loves his sister Sûryâ.

It is thus suggested that the predominance of Sun-worship was due to a later evolution, and that a considerable proportion of mythical facts, now uninterpreted, or referred somewhat unsatisfactorily to the Sun, can be more simply deduced from the adoration of the Polar and other stars.

The likeness of the ☉ to the Greek Θ that is the initial of all these supreme names of heavens-deities must not escape us.

Shapt (shept?)  ☉ is given as a name of the "solar disk" (Pierret's *Vocab.*, 581); but shapt   is also a dwelling. So is Pat' (Brugsch)  ☉ for "disk." Âpi, âp  and  and  are the winged "disk" (Brugsch); and âten, âteni  and  ☉ are the "solar disk" (Brugsch). At the same time âbt  and  and  are given as the "lunar disk," the half-moon; while the moon is ââh  and the god Ââh is . The moon is also given as âhâ  (as before)  and  while the god is Ah . Why is the word "disk" imported into these terms?

Is it to carry out a preconceived theory which neither the Egyptian sounds nor glyphs convey? How is it shown that the word or idea of "disk" was in the Egyptian mind; and, if unshowable, why is it forced into the English? What is intended by perpetually thrusting the (superfluous) word "disk" upon us? Who began it, and why?

But the root-origin of "orientation" may be rigidly stated as follows:

Let us first start from the initial fundamental fact that the Gods, the *θεοι*, are the whole host of heaven: stars, planets, moon and sun.

We have next the leading and ever-abiding fact that each one of these gods appears, offers itself, to our worshipping gaze on the Eastern side of the world. (Of course we speak as dwellers on the Northern hemisphere of this Earth.)

But as to this last point of rising, we must narrow the field by another most pregnant religious fact, which is that the most Northern stars never disappear in the West, never set; and therefore never rise in the East. The limit of these is fixed by the latitude of the place of observation, that is the temple; and the latitude is, otherwise stated, the height of the polestar above the horizon.

This last portion of the heavens is the Northern land of the greater and greatest gods, of the One who sways and of his governors.

As to the Easterly places of rising of the rest of the stars, and the times of their rising, it is obvious that, so far as worshippers were concerned, these times must have been confined to the night-time when alone they are visible to the mass of naked human eyes. On to this we must add the obvious fact that the devotees would look for the rising of their Star at the earliest possible moment at which it was visible. We have next the ruling phenomenon that, as the Earth's turning is a Sun-motion, not a heavens-motion, any particular star (that rises) appears later every day than it did the day before. Combining this fact with the varying duration of star-quenching sun or day-light (there is no real night with us at midsummer) it will be seen that the periods of *visible* rising and visibility among the hosts of heaven of any particular star are much circumscribed in the annual round, and that it disappeared altogether from its worshippers for a longer or shorter number

of nights, according as its place is more or less southerly in the heavens.

We can then imagine the watchful priests of the ardent worshippers eagerly and with awe looking forward to the actual moment of its first visible appearance, on the first annual occasion when it showed itself to its adorers.

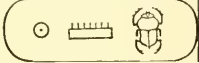


Now this shining moment must always be when the sun has set on the opposite horizon.

Amen (Ammon) in Egyptian is said to mean hidden, mysterious. (Obiter: It is impossible to conceive such a term as originally applied to the Sun.)

De Rougé said the Egyptian name of the god appears to have been pronounced Amûn, and signified mystery and adoration.¹

Movers made Mithra an Assyrian god, discerning in him a form of Belus analogous to Hercules; and he derived from Babylon rather than from Persia the worship and mysteries of Mithra, such as they were spread over the west after passing through Asia Minor.²

The name of the god Rā is said to mean "maker," "disposer"; that is that he disposed or organised the world of which the matter was given him by Ptah (*Peremhrû*, ch. xvii). If this be so, he was clearly not a solar god by origin. Khnum was also a workman or foreman of Ptah's, as is seen from his forming the Egg on the potter's wheel from stuff furnished by Ptah. But Khnum's task would thus seem to have been cosmically anterior to Rā's. The periods of Rā, especially his pre-Solar stage, are not distinguished in any of the explanations of Egyptologists; and it would thus appear that a good deal that belongs to the Cosmic creation-god is given indiscriminately to the Sun. For example

the reading of  as Rā-men-Kheper "the Sun establishing form" is clearly a confusion of this kind. This, which is found on a vast number of scarabs belonging to divers epochs, may (if ☉ here be the Sun) mean rather "Kheper the stablisher of the Sun"; and if—which seems greatly more probable—Rā be not the Sun but the Cosmic former, it may mean "Rā and Kheper the stablshers." In fact the god Khepera   the Becomer, may here be meant. Again, in the text of the *Peremhrû*, ch. xvii, "I am Rā, who appeared at the beginning, and who governs what he

¹ *Notice Sommaire* (1879), p. 121.

² *Phœnix*, i; 69, 180-189, 390.

has made," it is only by violence that Rā can be made the Sun. This Sun-idolatry is carried so far by some interpreters that M. Grébaut says¹: "the solar *light* was the *body*, the *sensible* manifestation of the divinity."

"Rā," says Prof. Ebers, ably condensing the theories, "a deity who bears 75 different forms, at first appears in the Nû (moisture—the primary source of all things) under the name of Tum, or the evening Sun." This, of course, is represented as the exoteric view; but even so, it is strange how the cultivated intellect brings itself to making the declining sun an emblem of initiality, of beginning. Night may precede Day, but how can Evening do so? It is flat contradiction. At all events, even "the poor Indian," now worked so hard, would surely have taken the morning sun for more of a commencer; as Hamlet puts it, they are "too much i' the Sun." But this lending of a glaringly incongruous character to the Sun of evening affords a handy type of the natural outcome of the artificial forcing applied by the Sun-worshippers to the whole of human myth: which for them is always on the sunny side of possible and impossible interpretation. They are ever and always getting them "out of heaven's benediction unto the warm sun." And the putting of the "75 different forms" all upon one god is the result of ignoring or confounding the several phases of his evolution. For example, the primæval Tum, who is said to be Rā, cannot be the Rā who is the sun in later over-myth and sun-worship. Here the question must be faced boldly, and it must be said simply that Rā is *not* Rā; or, to put it more scientifically, that Rā₁ Rā₂ . . . are not . . . Rā₇₄ Rā₇₅. It is much nearer the truth to take the Rā of origin as the All, τó Πᾶν (not that this is pure accuracy, either) and to look upon the so-called esoteric and exoteric practices of Egyptian theology and worship as not manufactured ad hoc (except by myth explainers)—such things are not made but grow; as not contemporaneous or collocal in their production, but as totally separate in time, and place; and as wholly antagonistic as their facts tell our common sense that they are. They are simply independent religions which fight and wrestle for the upper hand and grow while they contest, and in their struggles throughout the ages get very much entangled, enveloped, developed, maimed, and even lopped; as the surviving remains show us: and that not alone in the Egyptian faiths, but

¹ *Hymne à Ammon-Ra.*

in every other human religion that has ever pushed forth on this earth under the heavens of its gods.

And the one leading idea, the one dominant note, for interpretations of Egyptian mythology is the almost patent fact of the rise of Sun-worship upon the ruins of another religion, another more vast heavens-religion, all the mysteries and facts of which Sun-worship drew into itself; and then mangled, distorted, devoured and assimilated them, tant bien que mal; for it is clearly possible in a great many leading cases to point out the true, straight signification in the Universe of the plain natural fact which, when warped into a solar significance, became a puzzle and a non-sense—a mystery of religion in point of fact. Not but Sun-worship has its own patent, genuine facts too, and plenty of them, of a first-rate importance and truthfulness to universal nature; but that it has—as any religion that becomes dominant must by the nature of the case do—attracted to itself and absorbed the surviving essentials of what went before.

The astounding length to which Sun-interpretations are carried in Egypt may be judged from De Rouge's vast assertion that "the Sun is the most ancient object of Egyptian worship which we find on the monuments,"¹ and he says the heavens ("celestial space") are called the divine mother because the bosom of the nocturnal heavens every day brings forth the Sun. To be sure, on the same page he recorded that "Ammon became Ammon-Rā (Ammon-Sun)" and adds that Ptah "perhaps long maintained himself in a more elevated sphere." And surely mid-summer madness can no farther go than in making the lion-headed goddess Sekhet (who was at first the great paramour of Ptah, and afterwards the avenging tormentor of the damned in hell-flames) into "solar radiation, in its double action: vivifying and destructive" (*ibid.*, p. 131; Pierret, *Dict.*, 503). It is equally surprising to be told that Khnum, the architect who helped Ptah at the origin of things, and who "is the humid principle, is also identified with the Sun" (De R., p. 123). This is simply looking us straight in the face and saying black is white. M. Pierret goes one better and says that "as a symbol of ardour applying itself to his solar rôle, Khnum is represented with a ram's head" (*Dict.*, 374).


I have tabulated a few of the Egyptian gods who are averred to be the Sun:—


¹ *Not. Som.* (1876), 120.

Sun = Rā.


Rising S. = *Horus*.

Setting S. = *Tum* at Au 251.

Sun is *Aw*  (? *afu*) flesh, animal matter. A ram-headed god. This is the "nocturnal sun," and he is so named because (Th. Devéria) he is the type of the mysterious evolutions of organic substances between death and return to life (80). [This may be all right about *Aw*, but why lug in the Sun?]

Sun is hawk-headed *Rā* with "disk"  (210)

-hawk-headed genii with right arm up and left across breast are "spirits of the Earth in adoration before the sun." They are *Amem-u*. (See hiero.) 235.


Harmakhis  = or *Haremkhonti* "personification of the course of the diurnal sun from point of departure to point of arrival. *Har-em-Khon-ti* = Horus of 2 horizons (246). *Har-em-Khon* (*Harmachis*) = Horus of horizon (395). *Harmakhon* (*Harmachis*) = good principle (469).

Har-pa-Khrat = Horus the infant = rising sun. Carries finger to mouth "as infants do." (?) 247. [? not god of Silence, but "the Word"! Eh?!]

(*Hor-Amen* = same, or = child-amen. 266.)

Hathor } = "Mother of the Sun," 249. "Of the rising Sun," 249;
Isis } of Horus (280). [*Hat-Hor* (abode of Horus) must be the pregnant *Isis*] 281.

Sun is a hawk-headed child sitting between horns of a cow (*Denkmäler*, iv, 61) 280.

"Solar horizon" .

Sun (nocturnal) is *Mehen* (331). *Not. Som.*, 63, 103.

Neith = "mother-generatrix of Sun," 363.

Sekhet (lion-headed tormentor in hell-flames) = "devouring and fatal ardour of Sun," 503. Solar radiation. *Not. Som.*, 131.

Shu = "light of solar disk," 511 (really Atlas) (son of *Rā*, because the rising sun is the successor of the day-before's sun. Thus he is both rising-sun and sun-light!—511) *Shû* = light. *Not. Som.*, 129.

Set (unfallen) = Solar god, 506.

Mentu = Solar god of Thebaïd, 337.

Sun is ram-headed man in boat. *Not. Som.*, 63.

Sun—Ramses II consecrates 2 horses to [probably O. K. this?] *Not. Som.*, 75.

Sun, rising, infant (Horus) on opening lotus. *Not. Som.*, 106, 153 ; head of Atûm in a lotus. *Not. Som.*, 128.

Sun (of night) fills the divine mother (celestial space). *Not. Som.*, 120.

Osiris = infernal Sun doing its nocturnal revolution. *Not. Som.*, 121.

Ptah = Sun in the hells = Osiris. *Not. Som.*, 126.

Sebek—solar god (13th dynasty) crocodile-head, 501. hawk's-head, completes sun-identification. *Not. Som.*, 148.

Sun under form of Griffon. *Not. Som.*, 153.


—ichneumon upright, solar symbol, as the “disk” which adorns his head shows. *Not. Som.*, 153.

Khuûm = solar ardour (ram-headed) 374 = Sun. *Not. Som.*, 123.

Auhur, “special attributions not well known” is a solar god. (= Shû) *Not. Som.*, 129.

According to Brugsch¹ the ritual of the Hapi bull had become official under the fourth king of the first and the first king of the second dynasties. This is admitted by Mr. Le Page Renouf,² but he thinks the great development of this bull-worship was later. The name Râ begins to be added to the royal names of kings (Nebka-râ, Noferka-râ) in the third dynasty.

[Prof. A. C. Haddon stated at the Folklore Society on 17th December, 1889, that there is no Sun-worship in the Torres Straits islands. The Sun, if anything, is rather evil than good ; while rain and the winds which bring rain are their best natural friends. The constellations are important as their times of rising give them the proper dates for sowings and plantings. Their “spirits” seem to go to the West, and in one legend some dead men who change into fruit-bats or flying foxes, go Northwards.]



There is one portion of the assumed Sun-symbolism in Egypt which seems very difficult of acceptance. The serpent Apep (?) or Mehen  which belongs to the lower hemisphere is said to “symbolise the sinuosities of the course of the nocturnal sun.” “Nocturnal sun” is in itself an absurdity even if it means the moon ; and the course of the sun, day or night, is not a sinuosity in any sense. Osiris is said to represent the “nocturnal sun.” The

¹ *Hist. of Egypt*, i, 56, 59, 60.

² *Hibbert Lec.*, 237.

sun in the lower hemisphere, that is when concealed by the earth, is no doubt meant; but what a loose method of thought was the cause or the result of foisting everything in mythology on the Sun. Funereal scenes on the monuments are said, again, to "refer to the nocturnal course of the sun in the subterranean regions." Where the sun is there cannot be night, and the idea of the underworld is darkness; so that these two ideas seem to me to be diametrically opposed. I cannot realise the conception of the stagers of this theory. Do they, perhaps, mean a *dark* sun, a sun that becomes dark on going under? (Pierret: *Dict.*, 331, 395, 492.)

De Rougé says¹ that Hathor as Nûb in the form of a spotted cow [the Hapi bull was spotted] received the dead in the West, that is to say at the tomb [or rather at the entrance of the lower hemisphere]. "She then seems to identify herself with the nocturnal heavens." "The nocturnal heavens were considered to be the abode of souls." It is not easy to define precisely what De Rougé intended here by the phrase "le ciel nocturne."

There is one very striking piece of Egyptian symbolism regarding which (though it is not my present business here) I should like to record a suggestion. The Greeks, seeing Har-pa-khrat, "which means Horus the infant, carrying his finger to his mouth, as little babies do, mistook the meaning of the gesture,"² and made of Har-pa-khrat Harpocrates the god of silence. If the contemporary Greeks were all abroad, we may be also somewhat out in our reckoning in saying that pointing the finger to the mouth is here a sign of infancy. What a baby does is not to point its finger to its mouth, but to plunge it into it, for purposes of suction. Does "the infant Horus" do this? The determinative of words relating to speech is a figure pointing the hand to the mouth . It is also said to determine names of foods, and words relating to tasting and feeling. In the case of Horus the gesture may perhaps refer to the birth of The Word, the λόγος, the word of truth, the ma kheru .

The importance of the Word was great in Egypt. The soul gained its victories in the underworld with the help of holy words taught it by the Rituals. Isis and Nephthys spoke sacred words which restored the soul to life. Thoth was "lord of the divine Word."

¹ *Notice Sommaire* (1876), 133, 53.

² Pierret: *Dict.*, p. 247.

Qui discum audire quam philosophum malunt—who like better listening to the quoits than the philosopher (Cicero: *De Orat.*, ii, 5, 21).

Amenophis IV who proscribed the worship of Amen to substitute that of “the solar disk” [this in itself is a piece of nonsense—the substitution of an object, a symbol, for a god] caused the name of Amen to be everywhere defaced, even in the cartouches of kings which employed that name to write the king’s name.

“For Khunaten and his heresy of the disk in Thebes, see Brugsch, *Hist. of Egypt*, i, 442. It had little or no effect on myth.” Lang’s *M. R. and R.*, ii, 95.

Amenophis IV, under the guidance of his mother Taii, favoured sun-worship apparently; or at all events a cult which had for its emblem a “disk” whose “rays” ended in hands. He hammered and defaced on the monuments then existing the names of all the deities except Rā. Even in the ranu (cartouches) of his ancestors he knocked out the name of Amen. But he and she were fair-skinned foreigners, not Egyptians; his memory was accursed, and his name was effaced from the list of kings; so that if he were a sun-worshipper he was denied and renounced by the nation.

There seems to be no proof positive as to Amenhotep IV having been a sun-worshipper. Such statements are continually made as that he “made a kind of religious revolution by introducing the exclusive worship of the solar disk.”¹ This phrase “worship of the solar disk” is wholly inadmissible: worship of the sun is understandable, but making a god of the “solar disk” is mere gibberish. The one undoubted fact is that he defaced the name of Amen, especially at Thebes. He does not seem to have done any damage at Memphis. And it seems quite within the possibilities that he may have been an adherent of the old heavens-worship, of which the ☉, the Universe-heavens and its omphalos was the symbol. It may be due to a great defect in the power of conception, but I confess I cannot comprehend how it is managed to connect this symbol ☉ and its central dot or spot with the sun. What is the solar significance of the spot? Is the spot the sun (and in that case what becomes of the “disk”?) ; or is it *on* the sun, and if so why?

Elsewhere De Rougé² said that Amenhotep IV “would suffer

¹ De Rougé, *Notice* 6.

² *Notice Sommaire* (1879), p. 18.

no other worship than that of the Sun represented under the form of a radiating disk. Hands issuing from each ray bore to devout mortals the sign of life." Now hands issue from the Universe-wheel, as I have shown elsewhere. I shall just add a very true remark of De Rouge's (*ibid.*, p. 34) "the history of these gods, or Egyptian mythology, is one of the least advanced portions of the science."

The Latin D which means 500 is not the letter D, for then it ought to have meant 10, as it did actually indicate the proper name Decimus. It is said to be one half of the Etruscan symbol \odot .¹

\circ or \bullet as insignia of Gods.



with 2 ostrich feathers—hat of *Hathor*. (Also of *Mersker*; also *Fish* of *Hathor*.)

-*Isis*—"disk" between cow-horns (P. P. 280).

-*Ma*—on her head.


-*Mentre*—"disk" and 2 long feathers over hawk-head (337).

-*Mnevis* bull of *Rā*—2 feathers of *Ammon* over solar "disk."

-*Fish of Hathor* "disk" and horns of *Hathor* (or feathers, as above) 447.

-*Rā-taui* (? consort of *Mentu*)—"disk" and horns of *Hathor*, 479.

-*Sebek*—"disk" and ram's-horns over his crocodile-head (501).

 -*Sekhet*—"disk" over her lion-head. (? = *Bast*, *Menhit*, *Ouadji*.)

Thoth—his ibis-head has "disk" and 2 horns over it.



= son of *Rā* (?) [see "child of heaven, born of *Nut*," 121].



= *Anna*. (197.)


on heads of two *ârâu*. (*Notice*, p. 129.)


Rā, hawk-headed, on \circ head. (*Notice*, p. 129.)

\odot as Light.




determinative of *light*.

 said to be "the solar horizon" (*Pierret*, 38). "Sun emerging from horizon" (146). See *Notice*, 132.


 barque supporting solar disk (146).


¹ Freund and Thiel.


Amenophis IV proscribed cult of Ammon to substitute worship of "solar disk"—smashed everywhere name of Ammon and cartouches containing his name (P. P. 323).


 = New Moon. Moon = aah.

as *Heavens*.


, four points of heaven.

 said to be "the solar horizon" (Pierret 38).


 the ☉ flanked by the uræi of N. and S. (wearing caps of N. and S.) seems to me to mean the Universe with "the North" (and the South) "hung out over the void" (P. P. 187).

⊗  "region beyond the tomb" (? below the earth) 207 "lower hemisphere" 251 (in Book's name).

☉ as Time (division of).


 ☉ at a certain epoch mean *year*.


☉ is the determinative of the seasons.

 ☉ is *day*.

hours of day = a "disk"-topped goddess (P. P. 259.)

" of night = a star-topped " " "


 Winged Sphere ("disk").

-called hout or houd  (187).

- { often engraved on the back of the ichneumon. } 275
 - { " " " " Hapi bull. } 54

[In this position it is replaced by the beetle + hawk + vulture or winged-beetle and winged vulture 54.]

-The 2 wings of the houd are often *replaced?* by the 2 Eyes, or by the 2 jackals (400).

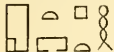

-always occupies the top cornice of a pylone  (from 18th dynasty? 61) (462).


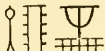


-on stelæ it occupies the summit (526).



Suidas said that Priapus was among the Egyptians called Horus, the Spring sun-god, "his wings announce the swiftness of his motion; the disk he holds represents the rotundity of the Universe. He is thought to be the same as the sun" (Suidas s.v. Priapos).

Jao, the Gnostic sun-god, seems to have the same attributes in fig. 26 of Chifflet's *Recueil*.

The White Wall.



THE whole history of Memphis is associated with that vast sanctuary the temple of Ptah, which included within its precincts the temples of the other gods, and was surrounded by the famous White Wall which must have commanded the city like a huge castle. Thence was Memphis, as well as the nome around it, called the city of the White Wall and Ha-Ptah-ka, or House of the *ka* (or double¹) of Ptah, of the Opener. Hā-Ptah  and Hā-Ptah-ka  are given as the sacred name of Memphis by Brugsch.²



De Rougé³ says White Wall  referred to the citadel, which was the most ancient portion of Memphis. This then ought to have been the oldest name of the place; and if so would fall well in with what has been said about the Grecian Thebes (p. 497). The province in which Memphis was situated was called the White Wall nome:  and not the Memphis nome. The name of the town itself, around the White Wall, was in Coptic Memfi and Menf, its present name. The Egyptian was Mennefer  with the addition of the group  pyramid-town which M. de Rougé thought might have been the ancient name. If so it might have meant *Mountain-town* in the sacred mythological sense. Dr. Ebers⁴ says Memphis itself was a corruption (Coptic Memfi or Memfi—Assyrian Mīmpī⁵) of the popular name Men-nefer, “good place, or haven of the good.”

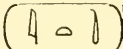
As to Mennefer meaning Good-port, it has occurred to me that the sacred meaning might be that of the French Port-de-Salut. But why should not *Men* here mean *stability*?  is merely phonetic: *me-n*. *Men*, stability, would be the same word that from the 22nd dynasty⁶ the obelisk  was employed to write ideally even in the name of Amen. If this could by any means be

¹ Dr. E. A. Wallis Budge.³ *Monnaies des nomes*.⁵ Dr. E. A. Wallis Budge.² *Geog.*, i, 23f, 240.⁴ Bædeker's *Lower Egypt*, 359, 360.⁶ Pierret: *Dict.*, 383.


accepted, we should have the idea of Ptah's tat and his stability in the very name of his own town.

The word men  with the determinant  means the heavens. Here we must look to the idea of stability also, the "firmament" in fact.

Teta  or Thetat , (Athothis) the fabulous (?) second king of the first dynasty, is said to have built the "King's tower," and also the "royal palace," in Memphis.¹ This extremely early mention of a "Tower" and a "Palace," combined with the fact that the Mount Barkal Memorial stone of Piankhi mentions Memphis as the "seat of the god Shu from the beginning of things,"²—Shu being an Atlas—encourages the suggestion that this Tower and Palace are celestial, like all those that occupy us throughout this *Inquiry*.

[There is also a king Atetha  of the same dynasty, who may be the same personage.]

Was the White Wall originally the actual wall at Memphis, covered with figures of the gods, or of the constellations? If not—and even if so—I ask whether "white" should not be here taken in the sense of *shining* (the Egyptian word *het* means both) and whether the gods of this shining *wall* do not essentially mean the starry host of the *firmament*, the gods of whom Ptah, the Polar deity, the Lord of the heavens and King of the Worlds, was the highest.

The headdress of the Northern Egyptian gods  was white and conical.

Agni, bright fire, is the great holy white god of the Vedas, and Heimdal, as a Norse fire-god, is the whitest of the Asas.³ Balder was so bright that shining rays issued from his whole body; he was the whitest of the Ases, and the whitest of all plants (which recalls the Avestan white haoma) was compared to his brow and known by that name.⁴ See also what is stated on this subject of "white" and "bright," at p. 586.

The Celtic word for silver (old Irish *arget*) is an Italic loan-word (Latin *argentum*; Oscan *aragetud*; Armenian *arcath*,

¹ Brugsch, *Hist.*, i, 57. Bæd., *Low. Egypt*, 360.

² Brugsch, ii, 420.

³ Rydberg's *Teutonic Mythology*, 1889, p. 403.

⁴ Rhys's *Hib. Lects.*, 529.

ἄργυρος). This word is from the Celtindic root *arg.* meaning white and bright.¹

It would seem that ἄργυρος comes from or with ἄργος; and the Egyptian name for silver (it was scarce) is white gold. Argent in heraldry is white. The Sanskrit rajata means white and silver, and must be a near relative of rája or rájan a king; adirája = primæval king. ráj = to shine. The root is said to be *arg.* to shine. Everything points in the direction of Argos and Argus being one and the same, the white, shining, myriad-eyed heavens. This is all the explanation we want of Atlas being whitebrowed λευκομέτωπος, excelling in astrology, and being the inventor of the sphere. Caput inter nubila condit. It seems also to make clear the ivory shoulder of Pelops. (See further as to Argos on p. †.)

The Egg which Chaos produces in the Orphic Cosmogony is shining and silver-white,² and those epithets must refer to the heavens-vault.

The primeval divine being of Korean myth, Dan Kun, the sandal-tree prince, descended from heaven, and took up his abode at the foot of a sandal-wood tree on the Ever-white mountains.³ Here apparently we have not only the universe-axis, but the white (*i.e.* brilliant) vault of heaven.

On the death of the Babylonian, says Dr. Wallis Budge, his soul went to "the land of the Silver Sky,"⁴ or of the "shining sky"; or else to the "land of no return." This last seems to be a replica of the Egyptian region of the second death, from which there was no redemption.

It is passing strange that the same idea of the white wall has independently struck Prof. Rhys as to the Irish god Nuada, the "Celtic Zeus or Mars-Jupiter." There was Nuada Argetlám (Silverhand), Nuada Derg (Red),⁵ Nuada Necht (a Neptune?) and Nuada Finn fáil, that is Nuada of the White Fál. One attested signification of fáil was wall or enclosure, and Nuada Finn fáil "might be interpreted to mean Nuada of the White Wall, which might be regarded as referring to the sky or heavens."⁶ "Should

¹ Dr. J. Taylor's *Orig. of the Aryans*, 1889, p. 142. Mr. E. R. Wharton's *Etyma Latina*.

³ Griffis's *Coræa*, p. 308.

² Lobeck: *Aglaophamus*, p. 473.

⁴ *Babyl. Life and Hist.*, 142, 154.

⁵ The two divine terms argetlám and derg here throw a supreme and most archaic meaning into the lám derg Erinn, the red hand of Ireland, which James I picked and stole for his Ulster baronets.

⁶ *Hibbert Lectures*, 1886, pp. 123, 577, 168, 206, 124, 153, 154.

† See Index to References before Index.

Nuada Finnfáil prove to mean Nuada of the White Fence, one would have to admit the probability of an allusion in the epithet to a pellucid prison like Merlin's."

Nuada equals the Welsh Nûdh or Llûdh. Erinn is called the island of Fál, Inis Fáil, which puts it into the category of all the divine islands, which are practically figurative of the Earth's insulation in heavens-space. An islet in Wexford now known as Beggery Island, is really Beg Éire that is Little Erin; it was also anciently known as Inis Fáil. Ireland was also called Mag Fáil, Plain or Field of Fál, which is a straight parallel to the *hara*, plain, in Japanese Shintô mythology where Japan is called the Reed-Plain Middle-Land (Ashi-Hara no Naka-tsu-Kuni), where the reed *ashi* is the Axis and *hara*, plain, the expanse of the heavens. Ath Finnfáil, the ford of the white wall, would thus, too, answer to the heavens-bridge of this *Inquiry*.

Vortigern (*i.e.* Supreme King), whom Prof. Rhys equates with Kronos, goes to Gwynwas or Gwas Gwyn, the white mansion, the abode of the happy dead.

Argos, Argo, and the Argei.

HOMER called Argos the many-fired, *πολύπυρον*, that is the many-starred. There was Hera Argeia, and Juno both Argeia and Argia. Argeia was the mother of Argos. The names Argos Hippium (Pegasus etc.?) and Argos Dipsion (*διψιος*, arid—applied only to Argos) must be reserved for the present.

The ship *Argo*, made by Argos, would clearly be the heavens-boat which occupies us so much in this *Inquiry*, and not merely the Argo navis constellation of our spheres; and the argo-nautæ, *ἀργο-ναῦται*, are those who sail in that boat, the gods and the souls of the dead (alias Charon's passengers) who sail in search of the golden fleece of the starry heavens, the fleece suspended, like the Veil which this *Inquiry* makes one of its chief divisions, on the (beech) tree of the Universe in the field of Mars, that is the Universe again.

The Argo is further identified with the heavens by its mast which is an oak of the Dodona forest of Zeus, that is the Universe-tree, and gives oracles. The Argonauts set sail in it, too, from the cape of *Magnesia* in *Thessaly*, which is nothing but the Magnetic North pole in the heavens of the *theoi*, the sky-gods.

The ares (old form of aries), the fabulous talking ram that furnished the *χρυσόμαλλον δέρας*, is curiously enough alone nameless among all the named personages and places of the legend. One conclusion therefore is that his proper name was the common name of his type, and identical with *Ἄρης*, *Mars*. This would indeed be a striking result of these investigations; and still more so would it be, if instead of the Greek *κριός*, which is not "in it," to use the sporting phrase, we take the *ἄρς* or *ἀρήν*, the Lamb. The animal was immolated to Zeus the father of Ares, and afterwards ascended to the heavens as a constellation. This would give us the primitive sacred animal of *Ἄρης* as that which bears his name.

The dragon that watches the Fleece, and the wild brazen-hoofed flame-breathing bulls that surround it, are variants of all the celestial guardians, whom to catalogue is long.

The name Argos of the dog of Ulysses compels us to see a heavens-dog in this animal. One of the dogs of Acteon (Lumin-

ous?) was also called Argos, and was probably stolen by Ulysses. Hermês is a flute (that is, an Axis) god, and plays Argos, the heavens, into a deep sleep; which is merely a Universe-harmony myth.

The Argei (earlier Argeo and Argea) were a portion of ancient Rome where certain most archaic sacrifices were made. The origin of the name was lost to Varro (*L.L.* v. 8, 14) who said: Argeos dictos putant a principibus qui cum Hercule Argivo venere Romam et in Saturnia subsederunt. Festus said the quarter was so-called because certain illustrious men of the Argives were there buried (was it to the N. of the city, one wonders?) Argei loca Romæ appellantur quod in his sepulti essent quidam Argivorum illustres viri. Livy (i, 21) says that Numa instituted many sacrifices [they are naturally attributed to him as the supreme deity, see p. 719] and the places destined to their celebrations were called Argei by the pontiffs—Argeos pontifices vocant.

This brings us to the strange human dummies made of rushes and called Argei, which are also mentioned at p. †, and which were thrown by the Vestals in the presence of the pontiffs and magistrates every year to the number of 23 (which may be an error; xxij for xxiiij) on the ides of May from the wooden-post or pile bridge, pons sublicius, into the Tiber. The number 24 (= 2 × 12) would refer to the signs of the Zodiac (see also the heading Rags in the Appendix). These were said by Dionysius of Halicarnassus (i, 19) to take the place of actual human sacrifices. And as sacrifices by drowning they must have been to the heavens-waters deities. Varro said: Argei ab Argis; Argei fiunt e scirpis simulacra hominum xxiiij; ea quotannis de Ponte Sublicio a sacerdotibus publice dejici solent in Tiberim (*L.L.*, vii, 3, 90). And Festus: Argeos vocabant scirpeas effigies, quæ per virgines Vestales annis singulis jaciebantur in Tiberim. Varro also cited from Ennius, "libaque fectores, Argeos. et tutulatos" [I must not be led aside by the sacrificial cake libum or libus, which must have been originally connected with the great god Liber, nor by tutulus which had to do with Tutunus.]

I think we can come to no other conclusion but that these Argei referred originally to the natives of Argos, of the shining heavens, to whom the sacrifices were made.

† See Index to References before Index.

Danaê.

DANAÊ, daughter of Akrisios, "King" of Argos, was granddaughter of Abas, 12th King of Argos. The buckler of Abas, dedicated by Danaos to Herê, or by Æneas (*Æn.* iii) in the town of Ambracia, was, like the Indian chakra, the terror of his enemies. Abas was son of Poseidôn or of Bêlos, which last would make him, as his name might, a Semitic Father-god, but *ἄ-βας* would also be motionless or inaccessible. The myth which makes him a centaur fighting against the Lapithai shows him to have been a central deity. Hesiod put him at the head of 24 (= 12 × 2). For the Lacedemonians he was a great diviner. Abaster and Abatos, the horses of Pluto, and the Abaton of Rhodes, are to be connected with Abas, perhaps; as well as the Abazii or silent festivals of Dionusios, son of Kapreos, King of Asia.

Danaê was shut up quite young by her father in a brazen tower. She is thus an Axis-goddess, and Zeus's golden-rain is the heaven's-river. Danaê's son was Perseus (see p. 411), who is exposed with his mother, according to a Moses-myth, in an old boat or a coffer. Danaê like Daphnê, is also a tree (the Alexandrine laurel).

Danaos, also son of Bêlos (*ὁ ἀρχαῖος*), was brother of Ramassês or of Aiguptos, who (note the Moses-myth) came from Egypt to found Argos. Danaos reigns 50 years and has 50 daughters; flees, that is, becomes a fallen god. In his flight he goes to Rhodes (*Ródos*), which I derive from the same root as *ródon*, a rose-wheel (Irish *roth*; Welsh *rhod*, a wheel). The house of Danaos is said to issue from Io, who was of Argos. The 50 Danaïdes marry the 50 sons of Aiguptos, and kill them the first night. (The Lynceus myth would just now take us too far.) Pelasgos, "King" of Argos, favours the 50 nymphs (as in the tragedy of Æschylus, who differs from other poets). The Tantalos-punishment of the Danaïdes, who in Tartaros perpetually fill a sieve-bottomed barrel, contains a reference to the perennial circulation of the Universe-waters.

But we must go behind Danaos and Danaê, to the god-name Dan, Zan (*Zanos*).¹ Dên, Zên (*Zênos*) = Zeus; and Zanô (=

¹ This gave the Italian Zanc, Zanni, and our Zany; because perhaps of the divine nature of half-wittedness.

Juno) his consort. Dan being the source of the Jordan (Ior-dan) ✓ makes it a heavens-river like the Chinese Hoang-ho. Note Dan-Iaan in ii Samuel xxiv, 6. To Dani-El (the prophet, or not) was attributed the invention of geomancy.

The Danaï of δαναὸν Ἄργος were thus clearly a supreme heavens-race, the celestial prototypes of the Danaï-Greeks, or Danaidai. Nor must we forget the δανάκη or coin given to Charon; and I shall decidedly hazard the suggestion that we have in this syllable dan- the true divine origin of the word dance, the existing etymologies of which are unbearable and unintelligible.


The transition is now irresistible to the Irish tri dee Dána, the Three Gods of Destiny. Prof. Rhys says the name of the goddess Danu "has nothing to do with them"; but I wonder whether this statement might not be reconsidered. It differs from Keating,¹ as Prof. Rhys points out. Danu or Donu gave Danann, or Donann, or Donand in the genitive case; but Danann and Donand were also nominative, and gave a genitive *Donainne*. Danu was the Irish supreme goddess par excellence (Irish goddess = dea; genitive dé, dée, déi, dea, dae). The Irish pantheon are thus called the Tuatha (tribes) dé (of the goddess) Danann; which I maintain to be a straight celestial parallel to the Δαναί or Δαναίδαι of the Argos-heavens; while the tuath (tribe) Déa or Déi (of the goddess), otherwise the fir (men) Déa, are an Irish race, another and terrestrial reproduction of the Δαναίδαι-Greeks. In Welsh Danu becomes Dôn and her "tribes" the Children of Dôn. Arionrhod, Silver-wheel, the Heavens, is a daughter of Dôn; but she is also in the Welsh triads a daughter of Beli, who must be the Bêlos (*i.e.* Bel) that we also have in the family-tree of the Δαναί.





(Manu has a genitive Manann or Manand which is also a nominative.)


¹ *Hib. Lects.*, 395.


² *Ibid.*, 89 to 91, 663.

Seb-Kronos.

THE Greeks assimilated Seb to Kronos, but Seb was the male Earth, the spouse of Nut the heavens-goddess. Thus, sex apart, and earth to earth, Seb was parallel to Rhea. But there are points about Seb which somewhat justify the Greeks. He was considered to have reigned before Osiris; he was the father and also the erpa  of the gods; his name was written

] Seb ( and also  the egg, *sa* = son). His images are very rare, though he is often painted in temples or on mummy-coffins. He appears erect, with the  on his head in the right

bottom of a coffin of Sotimês (Louvre); but he is generally seen, supine, ithyphallic and covered (earthlike) with foliage, below the heavens arched over him .

By one account the Egg of the universe was laid by Seb; the major myth is of course that which assigns it to Ptah and Khnum. Seb-Kronos is given high rank in Lord Lytton's mysterious tale *The Ring of Amasis*, and Aahmes II (26th dynasty) had the goose in his *ran* 

CHAPTER VI.

The Kabeiroi.

	PAGE.
The <i>Seven</i> Kabeiroi	812
The Kabeiroi <i>Generally</i>	822
The <i>Three</i> Kabeiroi	828
The <i>Two</i> Kabeiroi	836
The Dioscures	839
The Corybantes	841
The Curetes	843
The Dactyles	845
The Telchines... ..	847
The Arvalian Brothers	848


[The reader of "The Seven Kabeiroi" is supposed to have read "The Number Seven," p. 955.]

The *Seven* Kabeiroi.

THE numerous points connected with Ptah and with the Number Seven which have here been touched on would be left sadly incomplete if all mention of the Cabires or Καβειροι of Herodotus (ii, 51; iii, 37) were omitted. For Herodotus made them the seven sons of Ptah, whom he and the Greeks, however, called Hephaistos; perhaps because of an alternative name of Memphis: *Het-Ra-Ptah*, "house of the Ra of Ptah." The ἀπαξ λεγόμενον, Παταϊκοὶ, which he represents to be the Phœnician name of the Phœnician figure-heads that resembled the pygmy Memphian images of Ptah and the Cabires, insulted and burnt by the great, but insane, Cambyses, might almost have rather reached the Greek from the Egyptian, so much does the word resemble a derivative from Ptah. This etymology is obvious even superficially, and I see that Bunsen, or the late Dr. Birch (*Egypt's Place*,

&c., i, 45) had already made the suggestion. I here give rough drawings from Sir Gardner Wilkinson¹ of some of the figures from Memphis which no doubt are similar to those Cambyses and Herodotus saw; and I think there can be no doubt whatever of their



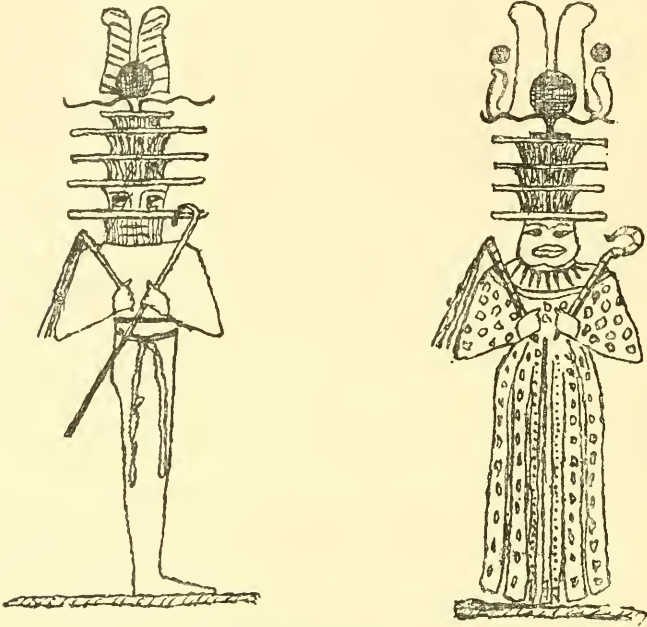
being of an extremely archaic, almost savage, character and origin far, far prior to the stiff orthodox representation of Ptah of the genuine Egyptian type, which I have given from the same source (plate 25); at pp. 214, 217 (under Tat of Ptah) (see p. 814); and to the fact that the eyes are the mystic hieroglyphic *ut'a*  eye (which is not so clear as it might be in the small scale drawing). This is what is now called "the eye of the Northern and Southern Horus"; but it is proposed to claim for it here a Ptahic significance. I give here one of these Eyes from a bas-relief of the great temple of Dendera. It is a single one, drawn along in a barque (*Description de l'Egypte*, planches iv, 22, 2) and I connect it (pp. 467, 496, 512) with the All-seeing Eye of heaven, the Polar Star. [It is the Eye of Horus, and nothing else. E. A. W. B.]



To return to the Cabires. Cruzer said that the pataikoi, who ordinarily had the form of dwarfs or pigmies, also frequently took

¹ *Ancient Egyptians* (2nd series), Plates 24A, 41.

big-bellied and even markedly spherical forms. And he suggested further that they may have thus gradually undergone a complete transformation into those vases or vase-gods, surmounted by a





head, and called Canopes perhaps from the mystic vase with that name in the city of Canopus near Alexandria, where remarkable traces of the worship of the Cabires have been found. An ancient mistaking of the still extant Coptic name of the city-Kahennub, or "golden soil"—seems answerable for the localisation of much of this mythicism. An ancient fable says that, just as Canopus was the pilot of Osiris his fleet, so Canobus, so revered in Lower Egypt, was the pilot who took Menclaus and Helen to that country; and dying there, his head was put upon a vase covered with characters, and pricked with minute points or holes, in which vase, fire, and water, struggled for the mastery. The head on the vase is sometimes female, and hands are added at the sides, as if to emphasize the personification of the Sphere-god.¹ Creuzer also brought together the spherical vases and the Egg of the Universe; but it is singular that though always approaching it, he nowhere hit off the exact point of these analogies of his, which seems to be

¹ *Relig. de l'Ant.*, ii, 311.

that the spherical vases represent the Sphere of the Universe, where, as in the Canobus myth, the two first principles of life, heat and moisture—fire and water—struggle into fructification. Nor will this view be discordant with the fact that Canopus is also the most brilliant star of the ship constellation Argo; and the minute prickings upon the vase would clearly represent the hosts of heaven.


Another development of the hoddly-doddy dwarf conception was in the direction of a more human-looking pygmy armed with the lance,¹ which we have here so often seen as the symbol of the heaven's axis. M. Babelon says "The Phœnician patæci, images of the god Pumai (a word from which pygmy and Pygmalion are derived) were only copies of the Egyptian gods Bes or the embryo Ptah" (p. 264), and "the type most frequently copied by the Phœnicians is the grotesque god Bes or the embryo god Ptah, whom they turned into the god Pygmæus, called Patæcus by Herodotus" (p. 279). Elsewhere we have mention of "the god Bes, of Egyptian origin, the god Pygmæus" (p. 259). Again: "the god Pygmæus, who is made up, as we have seen, of Bes and Izdubar together" (p. 276).

The name of Bes  or  is as old as the twelfth epoch. He is usually called Typhon, said E. de Rougé (*Notice Sommaire* (1879) p. 62). A warlike and squat dwarf wearing, like Hercules, a lionskin. Has eyes of a bull, and is constantly connected with Hapi. Monstrous god, represented dancing (p. 84). Little known, very small, very squat little man, with extremely developed muscles. Ears seem borrowed from the bull. Hair falls in curls on neck like a lion's mane. In baser epoch, in arms of a mother of the same race. Two types: one a warrior-god with shield, brandishing sword or pulling bow. The tongue, hanging forth, adds bestial ferocity. Hatted with a bunch of ostrich-feathers. He is also seen as a soldier of ordinary proportions wearing the conical white hat of the North. He is rare on ancient monuments, but is found for all that from "a very high antiquity." Second type: musical and a dancer. Plays on harp or cymbals. Egyptians gave him no discoverable function. Acts as guardian of a pylon in the *Peremhrâ*, ch. 145. Strangles captives. Images

¹ Tischbein on Greek Vases, ii, 7. *Relig. de l'Ant.*, ii, 311.


² Babelon's *Manual* (enlarged by Evetts), 1889.

placed on bed-heads and on women's toilet-tools. "Represented in adoration before the rising sun." [It is impossible to say what De Rougé here interpreted as "the rising Sun."] Strikingly like the attendants of the Assyrian winged man-bulls. "One of the legends of Bes make him come from Taneter, *i.e.*, Somali-land." [But ta-nuter = divine-land also.] Warlike character and taste for music recall centaurs of Greece. His bronze images are rare; they are common in wood, stone, and baked clay, which seems to indicate great archaism.

Bes received other names, and occurs in groups in which his marks are mingled with those of other gods. With the attributes of Amen "he composes a pantheistic divinity" [an idea difficult to the precisian]. Sometimes he is double-headed [that is dual—a most primitive notion] as in the end-pictures of some funereal rituals. He often wears on the head a naos in which is a Hapi bull. In the symbolic group known as "Horus on the crocodiles" and the "old man growing young," the monstrous head of Bes is always in the arch of the little Stela  [and is presumably the old-man god, while the child-Horus (?) is the new generation].¹ M. Pierret adds that the *Peremhru* identifies Bes with Set, and that he *is* Set on the stelæ just mentioned: a theory to which one does not see one's way. He has been compared, says M. Pierret (*Dict.*), with "the archaic type of the winged Gorgon and the female form of Siva." His head-dress may be palm-leaves.

I think we must first put aside, for separate use if necessary, the Typhon + Set view of Bes. Next let us discard almost altogether the dwarf theory, unless, indeed, in the magical sense in which Vishnu became the swelling dwarf Vamana; for the main idea imparted by the images is well described by our term "brute force," and he is rightly compared to Herakles. These images too are proofs positive of an extremely archaic pre-artistic type superstitiously adhered to. His dancing makes him a supreme heavens-god, and so he is correctly connected with the Centaurs. His relations to the Hapi bull bring him nearer to Ptah; and his Northern head-dress and dual heads would also be correct for a supreme central heavens-god. His warrior qualities make him like Ares, also a supreme central deity. His beneficent employments indicate a good and not an evil god.

¹ *Notice Sommaire* (1879), p. 143-145.

Brugsch gives Bes a sacred animal also called bes  which enters as a syllable into the proper names of the 26th dynasty.

I think too it may be conceded me that we have in the Jinnû Shaïbar, in Galland's Arabian Nights tale of Prince Ahmed and the Peri Banû, another instance of a Cabire. He was but a foot and a half high ; was humped before and behind ; had an immense pig-eyed head covered with a pointed bonnet ; a bushy beard thirty feet long ; and carried an iron bar of five hundredweight on his shoulder. He was also, like the Grecian Ares, of a temperament so violent that nothing could stay his avenging hand.¹ Pot-bellied dwarfs are also found on the moneys of the island of Cossura.²

After all that has been said in this Treatise about the central fire of the Universe, we need not be surprised to find that the Cabires, the sons of Hephaistos, were also considered as fire-powers or fire-gods.

[The protrusion of the tongue, as seen in the Egyptian images I have here figured, is still a gesture of honour among some savage tribes, and even, as Huc's *Travels* abundantly show, among the Mongols and the Lamas of Thibet. The following specimen of tongue-protrusion is taken from a figure of Vishnu in Moor's *Hindu Pantheon* (plate 26).] A further proof of the utterly far-back origin of the worship of the Cabires is the fact of their having been mysterious to everyone of the ancients who wrote upon them or came across them, including of course Cambyses and Herodotus themselves. It was said that their true names were declared only to the initiated, which would give us a close parallel to what is stated elsewhere as to Mithra. One may be permitted to wonder whether these "true names" were known even to the adepts. The other names by which they were known are but adjectival ; mere vague indications of high qualities. François Lenormant, whom they much exercised, gives the reading Kabîrîm for their Phœnician name, which would thus simply mean the Great, the Powerful,³ as Bochart long ago pointed out. That the Phœnician Kabîrîm were seven, and that they were the "sons" or



¹ I have elsewhere (pp. 126, 304, 758) pointed out other heaven-worship analogies in this tale, and in that which follows it in Galland, which has the Princess Parizadé for heroine.

² Neumann : *Numi inediti* ii (iv, 10-14).

³ *Orig. de l'Hist.* 542.

the "brothers" of an Eighth, who was either Süddüq (the Just) or Eshmûn (the Eighth)—the Phœnician Æsculapius—or the two rolled into one, is clear enough from Sanchoniathon and from Isidore's *Life by Damascius*. Abd-Eshmûn, servant of Eshmun, is a pious personal Semitic name.¹

Eshmûn is found in Coptic as shmûn, and at Carthage as Ashmûn (by Quatremère). He was worshipped at colonial Carthage as well as at Berytus (Beyrout) where he had a famous temple.²

I draw attention to the curious datum of the Seven Rishis as Eight in the *Vāyu-Purana*, p. †.

The Welsh for week, wythnos, means eight-night; the German says acht Tage; there were eight (7 + 1) Irish Maini; eight officers of Arthur's court act as watchmen, dividing the year between them (Seven of these being subordinate to one); and Woden's Ring Draupnir (= dropper) dropped eight others like itself every ninth night.³ We have thus 7 + 1 = 8, and 8 + 1 = 9, which it is well to bear in mind. The Greeks called the Cabires ἄνακτες, Rulers; Varro calls them dei magni et potes, and they were also named dii potentes, and sometimes dii socii, or the associated gods. Creuzer concluded that without any doubt they were the Eight great Egyptian gods with, and including Ptah at their head: and it was matter of ancient notoriety that the Egyptian god whose name the Greeks rendered as Hephaistos—that is, Ptah—and also their own Asklepíos (probably Ptah's son Imhotep) were indifferently named as the god of Memphis. Ammianus Marcellinus (*Hist. Liv.* xxii) so calls Æsculapius.

Pausanias (x, 32), speaking of the temple of Asklepíos near Tithorea, says he was there called Ἀρχαγέτας the primæval leader.

In explaining the Phœnician and Canaanite Süddüq by The Just, we must take "just" in its original sense of straight, right, upright, even, balanced; and then Süddüq clearly becomes an admirable epithet for the central, immovable, impartial, greatest deity of the heavens. In fact Creuzer equated Süddüq and Ptah (Hephaistos).⁴

[Haoshyanga the grandson of Gayomant, the first man-god of Zoroastrianism, was called Peshdâd, the Just, or the Law (Avestan,

¹ *Relig. of the Semites*, 1889, p. 68.

² Damascius ap. Phot. Cod. 242.

³ Rhys's *Hib. Lects.*, 360, 364, 367, 368, 372.


⁴ *Relig. de l'Ant.*, ii, 124, 242, 285, 1094.

† See Index to References before Index.

Paradhâta). He is given the introduction of fire-worship, which simply means he was a central fire-god.^{1]}

As to Eshmûn, the Eighth, too, we must discard the idea of primacy, in the first, and look at the octarchy as ranking the other way up, as an ascending, not a descending series; the last being in this case the first.

Creuzer suggested that both in Phœnicia and in Egypt the Seven Cabires were "the seven planets": in itself a loose and unscientific phrase when one reflects that it includes the Sun and the Moon. Schelling took a similar line.² But if this were ever true, it must have been at a comparatively late date, when the names of the great gods had been ascribed to certain of the planets, and can never have been (as I endeavour to show under the heading of "The Number Seven") in the youth of the human world.

My suggestion would be that in the Seven Cabires, we have the Seven Rishis, the stars of Ursa Major, the seven Khnumu,  unifers or architects, who assisted Ptah in his labours, otherwise the seven Thesasu.

Khnum as the fabricator of gods and of men is shown making a human figure or the Egg on a potter's wheel.

Khufu (Cheops) is called khnum, builder, of the great pyramid, in one of its chambers (Col. Campbell's) in the red-paint marks of the masons on the stones.

I think we can still detect other corroborations of this theory. The Cabirian mysteries were celebrated at night, and the initiated executed a circular ritualistic dance, to the sound of the sacred hymns, round the neophyte clothed in the purple, veiled, and seated on a throne. This ceremony was called *θρόνωσις* or *θρονισμός* (as one of the Orphic hymns was called *θρονισμοί*) and in it we might discern a connection with the course, the dance, of the Seven round the Pole in the Vedas, which I have already so abundantly illustrated. These initiations were also phallic orgies, according to Herodotus, and there is plenty of evidence, as I have from time to time incidentally indicated, of the connection between the Axis and the phallic symbolism.

Mariners prayed to the Cabires in bad weather: and of old sailed their ships by the Great Bear, and even by the Little Bear, if we may trust Aratos, who wrote his Greek astronomical poem

¹ West's *Pahlavi Texts*, iii, 57.

² Creuzer and Guigniaut: *Relig. de l'Ant.*, ii, 285, 1074.

Phenomena about three centuries before our era. He said both Bears were called by the name ἄμαξα, a chariot. Also that the Greek navigators whom Homer calls ἑλικώπας were guided by the Great Bear, Ἐλίκη, rather than by the pole-star, which, or the Little Bear, the Phœnicians used. This may have been a result of the greater skill of the Phœnician mariners; or the differing practice may have originally arisen out of worship. Aratos distinctly recorded that Ursa Minor served as a guide to the Phœnician pilots of Carthage. (*Phænonom.* v. 39; Cicero: *Nat. Deor.* ii, 41.)

Thales, wrote K. O. Müller,¹ recommended his countrymen to copy the Phœnicians and steer by Ursa Minor; which was called the Phœnician constellation, and also the Dog's-tail. Marcianus Capella² says the Egyptian paintings showed a ship with seven pilots, all alike and brothers. The Phœnicians put the Kabirim as figure-heads upon their ships, as we have seen, and also upon their coins; they were thus, therefore, perhaps the greatest gods of this greatly seafaring race, and Sanchoniathon even gave the construction of rafts and ships to their "descendants." Another fragmentary myth will have it that Dardanos, who invented rafts, bore the Cabires, the divine protectors of navigation, on a raft to Samothrace, which was from him also called Dardania. Captain Conder points out in his *Syrian Stone-Lore* that a Phœnician terra-cotta model of a galley from Amathus is steered by a pataikos with an enormous head; this galley has the symbolic central supernal eye on its prow. This ship's-eye is thus common to the Chinese and the Phœnicians; and it survives upon the Neapolitan and the Chinese prows, which, as to height, resemble those of the Phœnicians. M. Léon Henzey also says³ that Egyptologists suspect a connection between the words pataikos and Ptah, and he refuses certainty to the theory which makes the pataikoi images of the Phœnician god Bês. Pigmy figures attributed to Ptah-Sokaris are often found about Memphis.

On a medal of Trajan (Farnese Museum) a Cabirean god is shown wearing a bonnet terminating in a point, and holding a branch, as well as an astrologer's square⁴; and we have seen that the Chinese made Ursa Major the Regulators. In the *Medici lararium* is or was a bronze statue of a Cabirean god standing on one foot—which may, like the Egyptian Ptah's single leg, be an

¹ *Mythol.* ch. ix, appx.

² *Satyricon*, L, ii.

³ *Catal. des Figurines Antiques* (1882), p. 75.

⁴ Noël: *Dict. de la Fable*.

allusion to the universe-axis—and wearing a bonnet of conical form; his eyes are scarcely open, which may be an occult reference to the closed eyes of Kronos (Îl or Êl) which have been already adduced from Sanchoniathon. Capt. Conder, having described the gyrations of the derwishes at the white monastery of the Malawiyeh (Mevleî) at Tripoli in Syria, says: We could not doubt that the ancient dance we witnessed was that of the Cabiri, the seven “great ones” or planetary gods, revolving round the green centre of the terrestrial globe (*Heth and Moab*, pp. 72, 101). I could scarcely desire a better confirmation of my own theory: only I go farther back than planet-worship. He also (p. 142) speaks of the seven altars raised at various sites to the seven chief gods, the Cabiri, whom he says (p. 210) the seven black stones at Uruk typified.

The Kabeiroi *Generally.*

IT must not be thought that we are devoting too much time to the Cabires. Their worship was widespread in Phœnicia, Greece, and Egypt; and it must be our business presently to connect or identify them with a great number of archaic fraternities of godhoods and priesthoods, such as the

Abbadires,	Dioscures,
Anaces (Anaktes),	Diotes,
Arvalian Brothers,	Eleusinian mysteries,
Atrides,	Heraclides,
Cercopes,	Lares,
Cobales,	Penates,
Coës,	Salii,
Corybantes,	Satrapes,
Curetes,	Telchines, and
Dactyles,	Tripatores.

The images of the Cabires have been found on the coins of Phœnicia (Tripoli), Thessalonica, Smyrna, Hephaistia in Lemnos, and in the island of Imbros. There seems to be a general consensus that, as Böttiger and Movers agreed, the Cabirean cult was brought to the Asiatic islands of Samothrace, Lemnos and Imbros by the Phœnicians. But it also flourished in the towns of the Troad, notably and archaically at Pergamos itself.

Berytus (Beyrout) is signalled as a prominent Phœnician sanctuary of theirs. Vestiges of Cabires worship have also been discovered in the Asiatic island of Thasos, which neighbours on Samothrace; in Crete, as we should have expected from the ancient Cretan worship of Kronos, or Æl, which also came from Phœnicia; in Bœotia, in the province of Messenia, and especially at Athens. It spread westwards, and became characteristic and of first importance in ancient Italy. The Greeks appear to have detected it in Celtic countries,¹ and traces of it were recognised by the ancients—or so they thought—in the British Islands.² Its priests were also called Cabires, for the priest ever seeks to identify himself with his god, and is so identified wholly or in part by the worshippers. That there were Cabirean games, too, was pointed

¹ Diodorus, iv, 56.

² Strabo, iv, 198, Cas.

out by Eckhel,¹ who alleged a medal found in Lemnos with the legend *Καβειρείά Πύθια Φι*. In degenerate times the Roman emperors courted the honorary title of Cabires on their coins, and Antoninus, Marcus Aurelius, Commodus, Lucius Verus, and even Faustina have so been found on the coins of the once Phœnician Tripoli.²

But the most celebrated sanctuary of the Cabires was that founded in all probability by the Tyrians in Samothrace, an island whose history is in its every epoch steeped and dyed in myth. It may perhaps be suggested that the Tyrrhene Pelasgians are not unconnected with the god Tyr. Wherever they are to be found, said K. O. Müller, there too is found the Cabiric religion.³ Herodotus said (ii, 51) that the archaic Pelasgoi established the orgies of Samothrace; and the Pelasgoi—it is common property—worshipped from all time the potent starry hosts of heaven, whom they called *θεοί*, which Plato (*Crat.* 397C) connected with *θέω* and the movement of the heavenly bodies, Herodotus (ii, 52) with the ordinance and government of the universe (*θέντες*), while others have brought it from *θεύομαι*, to look upon, to keep watch, to control; and there is, too, the obvious verb *θέω*, to scud along. Any of these derivations, all of them, are suitable to the divine powers of the firmament; nor must we forget a term which is very possibly closely allied—*θύω*, to be divinely frenzied, to burn incense, to sacrifice. These *θεοί* were also called *μέγαλοι*, *χρηστοί*, *δυνατοί*, the mighty or lofty ones; the pure or the oracular or the beneficent; the powerful; the last of which epithets is a straight translation of *Kabîrim*.⁴ The inscription *Deo Cabiro* on a coin⁵ seems to give *Cabirus* its adjectival sense. K. O. Müller thought the worship of the Kabeiroi must be referred to Thebes (see p. 497) as its metropolis.

A short excursus on the *θεοί* will not, I hope, be here quite thrown away. *Θεοῦ* became *θεοῖο* in the Ionic dialect, and *θείουσα*, for *θέουσα*, was “a running” (from *θέω*). The dictionaries used to derive *θέος* from “*θέω*, to set, to make,” but if they had only brought it from the same verb in its more primitive sense of “to run, to race, to send along,” they would have exactly hit off the

¹ *Doctr. Numorum*, ii, 78.

³ *Mythol.* chap. vii.

⁵ K. O. Müller, *Mythol.* chap. vii.

² Creuzer and Guigniaut, ii, 325, 1084.

⁴ Creuzer and Guigniaut, ii, 289, 1089.

perpetual (apparent) motions of the heavenly host of the *θεοί*. K. O. Müller¹ makes the name *Θεία* equal to Brightness.

I fancy it would be no easy task wholly to disprove the originally more or less close relation of all the words here mentioned. Take *θέα*, a show, compare it with *θέα* a goddess, and the latter becomes the self-manifested; just as *θεύω*, to show oneself, in its highest application referred to the gorgeous self-display of the supreme heavens. And that is probably why *θεωρία*, the act of gazing [at the *θεοί*, at the heavens] came to mean the annual or octennial (?) solemn embassy to Delos in the state ship *θεωρίς*, in which the Athenians sent their *θεωροί*, their gazers and their priests, to consult the oracle. These *theôroi* or speirers were sent octennially by the Corcyraeans to Delphos (Paus. x, 9) and also by the Achaians (*ibid.* 18), to bring back a branch of the sacred laurel at which Apollo had made atonement. This explains, too, *θεωρία* coming even to mean the sacred public ritualistic functions and games; *θεάριον*, a holy place, a temple where the *θεωροί* met; and *θέατρον*, a theatre.

Then we have, always in the same connection, *θάω* (*θεέω*, an Ionic verb) to see with wonder; *θαυμάζω*, to wonder, to revere; and *θαῦμα* (*θαῦμα*) a miracle;

θύω, to sacrifice, to burn incense, to be divinely frenzied (*θυίω*); *θύσσω*, to shake, to move; *θύσία*, a sacrifice, a feast, a holy-day; *θύος*, a victim, a sacrifice; *θύα*, sacrificial cakes; *θυαί*, victim-augurs; and *θοίνη*, also a sacrifice, a feast.

The goddess *Θυόνα* (or *-η*) was mother (*Semelê*) or grandmother of Bacchus; *θυάζω* was to celebrate the orgies of Bacchus; *θυιάς*, a bacchante; *θίασος* a company of dancers, of bacchanalians; and *θύρσος* the spear twined with ivy and vine-leaves in Bacchic processions.

Θώκος or *θῶκος*, a throne, was doubtless originally the seat of the gods.

This brings us along to *θεοσεβής*, a god-worshipper, which is manifestly a pleonasm, for the second half of the word comes from *σέβω* (*σεβίζω*, *σέβομαι*) to worship [the heavens?]; *σέβας* means reverence, shame, a sacred thing (wherein it parallels taboo); *σεβασμός* is religion; *σέβασμα* a thing worshipped, and *σεβαστός* means adorable, Augustus.

¹ *Mythol. Appx.*

And this new line carries us back again by a loop to *Σάβος*, *Σαββος*, *Σαβάζιος*, names or surnames of Bacchus and of Zeus ; to *σαβοῖ* the initiated in the mysteries of *Σάβος*, whose cry was *εὐοῖ Σαβοῖ*, like the *Allah!* of the Moslem dervishes ; nor must we omit Ptolemy's *Σαβαῖοι βωμοί* or Sabæan altars on a Medean hill near the Caspian. It is useless to shut the eyes to the likeness of these words to the witches' sabbat, and to Sabaoth, the hosts (of the heavens), or to try and explain Sabæan from the Syriac *tsaba*, washing, as Littré does the French Sabéen, Sabéisme, Sabien, and Sabisme ; adding that it is by an abuse and an error that Sabéisme is applied to the adoration of the stars. I should much rather, then, err with Voltaire, who wrote to Catherine II on 10th August, 1773 : Je me borne à lever les mains vers l'Étoile du Nord, je suis de la religion des Sabécens : ils adoraient une étoile. I am glad to hail the aid of Sir G. Birdwood, who says¹ Sabaism is so termed from the Hebrew *tsbaoth*, armies, applied particularly to the hosts of heaven, astral and angelic ; and it means "the worship of the 7 planets and 12 signs of the zodiac and of the stellar bodies generally." (See what is elsewhere said (pp. 160, 510) about the modern *Sûbbas* who call themselves *Mandoyo*.) [The reader is requested here to be careful to refer to what is said about Thebes at p. 497.]

At Samothrace the images of the Cabires were jealously guarded with mysterious care, and Pausanias (iv, 1) cites three successive reformers of the mysteries of Demeter and the Cabires ; although their Latin *axamenta*, or axis-hymns remained in later times all but unintelligible to the priest who chanted them.²

The name *Abadir* for the swaddled stone with which Rhea deceived Saturn³ clearly proves a Semitic origin for that stone-myth ; for *ab-adir* means Glorious Father, and is thus at once an alias for Jupiter and the title of the holy stone or Greek *betylos*. It also shows that we should read into the myth, as the earliest names we can now find, those Phœnician ones of *Ammâ*, *Îl*, *Ba'al*, and *Bêth-ül*, instead of Rhea, Saturn, Jupiter, and *Betylos*. This is confirmed for us by St. Augustine (Ep. 17) who mentions the African *Abbadires* as divinities that were *baitulia* or holy stones ;

¹ Soc. of Arts *Journal*, 18 Mar., 1887.

² Quinctillian : *Inst. Orat.* i, 6, 40. See what is said as to the *axamenta* of the *Salii* under the head of "Dancing."

³ Priscianus : *L.L.*, p. 647, Putsch.

and explains their name as "powerful fathers." This has induced Münter¹ to suggest that the Abbadires of Carthage were the same as the Cabires of Phœnicia: which would be giving the Cabires, from another quarter, the very high antiquity which has been here claimed for them. The priests of the Abbadires were called Enc-addires.

The priest who presided, at all events at the initiation mysteries of the Cabires, was called the *Kóης* or *Koίης*, which Bochart derived from the Hebrew Cohen, a priest. Schelling also explained it from the Hebrew as being a purifier or a prophet; but Fréret and Welcker made Greek of it, the former saying it meant an auditor. The functions of the Koës were important. He received the confessions of novices, and could absolve from murder, provided it was not complicated with sacrilege by being committed in a temple. Perjury was also, as a crime against the gods, a reserved case.²

That the Cabires shared a pretty general fate and became fallen divinities, may be seen from the tales of the revolt of the Telchines (which *see*) against Bacchus,³ and of the two Corybantes putting their third brother Dionysos to death, which are echoes of each other and of other typical heavenly rebellions and slaughters. Cicero, too, mentions a Dionysos, son of Cabirus, who was one of the Cabires as well one of the Anaces or Tritopatores of Attica.⁴ We shall see farther on that the Telchines had a bad reputation; and in Malta at this day the Punic word *qbir* or *kibir* survives with the signification of devil.⁵

But, having considered the Cabires generally, and also as Seven in number, it is now requisite to treat of them as a Triad, as a Duad, and even as Unity; and we shall thus perhaps find adequate reasons for extending the term Kabeiroi to all the great primitive gods, and even for circumscribing the origin and position of these last, until we, by a number of concurrent and convergent considerations, gather them all up into one, two, or three central, supernal, polar-axis deities. And here, it may again be repeated, we are by no means wasting time and space, but are arguing and proceeding directly to the conclusions of this Inquiry into Polar-Star Worship.

¹ *Relig. der Carthag.*, p. 87.

² Plutarch: *Apopth. Lacon.* pp. 217, 229, Francop.; Hesychius, ii, 293; Livy, xlv, 5. Creuzer and Guigniaut, ii, 319.

³ *Himerii Orat.* ix, 4, p. 560, Wernsdorf.

⁴ *De Nat. Deor.* iii, 23.

⁵ Münter: *Relig. der Carthag.* (2nd ed.) p. 87.

Gruppe¹ had seen that Kabeiros, Kadmos and Baitulos were certainly Phœnician words.

K. O. Müller held *Καδμίλος* (who is so much mixed-up with the Kabeiroi) to be but another form of *Κάδμος*. In this he followed "the old grammarians" and a scholium of Phavorinus. *Hermês* he argues was called by both names by Lycophron. The double-named god was adored in Samothrace. To the three Kabeiroi of that island (say the scholia to Apollonius of Rhodes) a fourth is added in Kadmilos, who is identical with *Hermes*, according to Dionysodorus. Akousilaos "the logographer" said that from Kabeira and *Hephaistos* sprang Kadmilos, from him the three Kabeiroi, and from them the Kabeirian nymphs.² Müller also recorded a plausible suggestion that *Κάδμος* and *Κάζω* to create, to form, are connected; Kadmos being thus "the Creator, the Former."

Griech. Culte und Mythos, p. 169.

² K. O. Müller, *Mythol.* ch. vii, xiii.

The *Three Kabeiroi.*

THE most remarkable of all the accounts of this Triad is that given by Pherecydes, the teacher of Pythagoras, both on account of its early date in the sixth century B.C., and because it tallies with the Egyptian and Phœnician facts. Pherecydes¹ made the Three Cabires children of Hephaistos and *Kαβίρα*, daughter of Proteus, a Fortune-god who revealed the future when he could be got hold of ; for, like Kronos, he concealed himself, was furtive, wily, difficult of access. But these three Cabires were in reality six, that is three male and female pairs, who were worshipped in the isles of Lemnos and Imbros, and in the towns of the Troad. This pairing merely indicates the duality that is found all over the Eastern and the Classic areas, where an untold number of single deities split up into sexual pairs : and we shall further on track down the idea into the Two Cabires. It should also be noted in passing that Ptah-Süddüq and Eshmûn, when represented as the father of the Seven Cabires, are without consorts, and must thus be regarded as androgynous, the earliest form of the dual divine idea.

The old historian Akonsilaos¹ coincides with Pherecydes.

But the historian Mnaseas, as preserved for us by the Scholiast of Apollonius of Rhodes (i, 917) also gave a strange Triad of deities as belonging to the Cabirean island of Samothrace. These bore the very strange and striking names of Axieros, Axiokersos, and Axiokersa, whom he identified with Demeter, Hades, and Persephone. Pausanias (ix, 25) calls Demeter and Persephone Cabirian, and then conceals his ignorance of the Cabiri under an affectation of mystery and dread of the sacrilege of disclosure. This must now pass for a literary or rhetorical artifice. It is clear, however, that he uses the term as an adjectival epithet for the great gods, for he also makes Prometheus one of the Cabiri, the wrath of the Cabiri implacable, and their mysteries the gift of Demeter. The Scholiast of Apollonius of Rhodes said they were Demeter, Persephone, Hades, and Hermes. Here we clearly have names into which enters the very remarkable adjective *ἄξιός*, which I

¹ *apud* Strabo, x, 472.

should very much desire to connect with ἄξων, the Universe axe-tree, and also the Pole of the heavens. If this could be granted me, we should have a triad of axial deities in Axi-Eros, Axio-Kersos, and Axio-Kersa. Movers and A. Maury suggested¹ (as though it were any explanation) that Axios, like Süddüq (as above) is but an honorific epithet. But we can also trace back through the Latin into ancient Latium a Jupitur Axurus, which is generally given as Anxurus, from the town, mountain, and stream in Latium called Anxur. But the stream was also the fons Neptunis, and Neptune was a central god; and the mountain, the stream, and Jupiter together take us rather to the heaven-river and the mountain which is the Universe-axis. I therefore opine for Axur; and if we take the modern derivation of axis from a root *ag* or *ak* (Skt. *aj*) to drive, the deity and deities at the axis-end, the nave, the umbilicus, would be not alone axis-gods but primarily driving-gods, the impellers, the compellers, of the rolling heavens.

Quæ gelidis ab stellis axis aguntur.—(Lucretius, vi, 721.)

where axis means the North Pole.²

Axi-Eros would then be, like Ἴμερος (whence, it would appear, the island Imbros) and Ἔπος, simply Divine Supreme (or compelling) Love or Desire, the *cheville ouvrière*, to borrow an apt expression; and I must here digress to show that Desire was in more than one Cosmotheogony a central supernal numen.

The Sidonians posited before all things Time (Îl or Kronos), then the pair Desire and Darkness, as produced in and by Time. From the union of this pair sprang Aër (air) and Aura (breath, female); and this couple it was that produced the cosmic Egg.³

But, according to Sanchoniathon, Rûa'h (breath) becoming enamoured of its own principle, the mystic coalescence (where we have an epuration of the Herm-Aphroditean idea) was called Hipesh (Desire), and gave rise to Môt (Mut, mother) in the form of an Egg, which illumined itself; and so the sun, moon, stars, and planets shone.⁴ The Egg here, as to its shell, seems clearly to figure forth the vault of the heavens.

¹ Creuzer and Guigniaut, ii, 1093.

² See also Cicero, *Tusc.* i, 28; Virgil: *Georg.* ii, 270; iii, 351; Ovid, *Pont.* iv, 7, 1; Manilius, iv, 589.

³ Damascius: *De prim. princip.* 125, p. 384 ed. Kopp.

⁴ F. Lenormant: *Orig. de l'Hist.* i, 536.

Again, according to Statius, Lactantius, and Theodotus, the Greeks made Earth, or Γῆ, Tartaros, and Love (Eros, Desire) actually precede Ouranos, the heavens, who was the last son of Mother Earth¹ or Γημήτηρ, who is all one with Δημήτηρ. "Hesiod indeed," said Pausanias (ix, 27), "or at least the author of the *Theogony*, says that Chaos was first generated, afterwards Earth, and then Tartarus and Love." Here we get very close to Mnaseas, as above, with his Demeter, Hades, and Persephone. Varro² mentions the Egyptian Isis as among the Cabirean deities whom he calls dii potes; and Isis is a parallel to Demeter. Hades too was by Plato³ otherwise called Zeus Chthonios.

Hesiod (*Theog.* 116) made chaos absolutely first; followed by Gaia, Tartaros, and Eros. Chaos alone produced Erebus and Night (Νύξ). Gaia produced Ouranos (as above) and bore to him afterwards Okeanos and Titan, Cæcus and Crius, Hyperion Iapetus, Thea and Rhea, Themis, Mnemosyne, Phœbe, Tethys; and youngest after these Kronos of crooked counsel, who ever detested his powerful sire Ouranos.

Another genealogy of the primeval gods is clearly meant by Proclus when (on the *Cratylus*) he makes the Royal Series of gods to be Phanes, Nux, Ouranos, Kronos, Zeus and Dionysos. Syrianus (on Aristotle's *Metaphysics*, bk. xiv) makes ancient theologians assert that Nux and Ouranos reigned; and prior to these the illustrious Êrikepaios, their mighty father. In the *Phædrus* Plato seems to make the first intelligences (νοῦς) Phanes, Ouranos, Gê, and the sub-celestial arch (ἡ ὑπουρανίως ἀψίς).⁴ These Platonic refinings were endless, entangling and embarrassing; elsewhere Taylor (vir in Platoniorum philosophia versatissimus, as Boissonade called him) makes "Herakles, according to the Orphic theology, the same with the celebrated Phanes or Protogonon, the exemplar of the universe."⁵ Now the clear fact of the matter is this that Phanes is not a name but a definition indicating that the protogonon, the first-generated power, *appeared*, and was not made. This was what Lactantius (i, 5) pointed out that Orpheus meant, viz., that the true and great god was he before whom nothing was generated, but that from him all was generated; and he was thus called a *phanes* an appearance and

¹ L'Abbé Banier: *Mythol.* i, ii, cap. 5.

² *L.L.* iv, 10.

³ *Phædo*, p. 51; *Cratyl.* p. 45—Bekker.

⁴ T. Taylor's *Notes to Pausanias*, iii, 328 to 330.

⁵ *Ibid.* iii, 263.

existence from infinity. Ausonius in his *Epigrams* (28, 29) makes out that the Ogygian (Theban) Bacchus, the Egyptian Osiris, the Indian Dionysos, the Roman Liber, the Arabian Adoneus, and the Lucanian Pantheus, were all identical with the Phanès of the mystics (quod erat absurdum).

According to the Orphic cosmogony, Kronos (Time) generated Chaos and Æther. Chaos produced the Egg, shining and silver white, which gave birth to Phanès the bi-sexed, but this seems clearly a bungle, in view of what is said as to Phanès above. Phanès also seems to make a triad with Metis and Êrikapaios, but this again must be a later "restoration." Mr. Andrew Lang¹ quotes Clement of Alexandria (p. 672) as saying that "in the fourth generation the Egg gave birth to Phanès the great hero of the Orphic cosmogony." Here Clement seems to have been heretical. The Zulus, as reported by Bishop Callaway, say of Unkulunkulu, or Old-Old, their first man, that "he came to be." This is Phanès over again.

In Hindûism again we have first the solitary Brahm, exempt from all duality. The Universe has Brahm's name and shape; but still Brahm alone subsists nameless, shapeless; the rest being all but a vain phantom of existence, of which Mâyâ, who produces naught but illusions, is the essence. She is the Desire of Brahm, who is eternal divine Will.²

In the Vedas³: In the beginning there was neither non-entity, nor entity. Darkness was enveloped in darkness. There was undistinguishable water. The One was developed by the power of fervour (? heat). Desire first rose in It.

The Celts reckoned Dis (= Roman Ianus) the father of all, and regarded darkness and death as preceding light and life. Thus the day began with night, and the year began on November-eve, when the power of darkness gains the ascendant.⁴ Compare Ennius (*Ann.* i, 27) Quos omnes Erebo perhibent, et Nocte creatos.

(Obiter, it is difficult to separate the Desire of the Hindûs and Buddhists from Schopenhauer's Wille. It seems to give us his groundwork.)

¹ *M. R. & R.*, i, 317.

² Creuzer and Guigniaut, i, 643 to 648.

³ Muir's *Texts*, v, 357.

⁴ Rhys's *Hib. Lects.*, 360, 460.

This makes it sufficiently clear that Eros, Desire—and à fortiori Axi-Eros—was a central primæval divine personality in many of the ancient schemes of initial evolution. And, as regards the Three Cabires, Axieros may thus safely be taken to occupy the first rank as the Unity and fecund source whence sprang the male and female duality Axiokersos and Axiokersa; for as E. Vinet pointed out, *κερσος* and *κερσα*, like *κόρος* and *κόρη*, *ἔρσος*, and *ἔρση*, must be regarded as simply verbal exponents of the male and female principles which produce and reproduce all the forms of Nature, just like the Japanese Izanagi and Izanami of our starting-point. The Phœnician names of these principles seem to have been the Semitic words Tholad and Tholatha, procreator and generatrix,¹ where, it is by no means idle to remark, we seem to have endings very much resembling our own lad and lass.

Thalath was the Chaldean name of the goddess Omorca (Tiamat), and became Thalatta in Greek, according to the fragments of Berosus. This gives us the moisture principle of the two which form the duality. Bel (Merodach) cut the goddess in two and so made heavens and earth.²

The (Tartar?) Chuvash tribes near the Volga call their sacred enclosures keremet. Besides Thor they also adore, it would seem, a triad with this name: Keremet the father, Keremet the mother, and Keremet the son.³ Their neighbours, the Mordvin Finns, also have this Keremet enclosure. It is strangely like the Mahâvedi or sacrificial ground of the Satapatha-Brâhmana.⁴ Its southern entrance, its central sacred tree and its Yuba (Sanskrit, Yûpa) sacrificial post are worthy of close attention. The Hon. J. Abercromby has written most usefully on these Finns. The Votyak Finns make Keremet the evil younger brother of Inmar, the heavens-god. He gives his name to the sacred groves where he is worshipped because he may work mischief.⁵ Vambéry says he is the evil Kõrûmes of the Altai Tartars and Schiefner thinks this is a perversion of Khormusd the modern Persian for Ahura Mazda. Thus again we have one man's god another man's devil.

Creuzer⁶ was inclined to identify, or let us say to parallel, to

¹ Fréund und Thiel, *sub voce* Cyprus.

² Creuzer and Guigniaut, ii, 890.

³ *Voyages of Pallas*, i, 160.

⁴ Compare plans of both in Eggeling's S-B. ii, 475, and Abercromby's article in *Folk-Lore Journal*, 1889, p. 83.

⁵ Mr. Abercromby, *ut sup.*, pp. 128, 131.

⁶ *Relig. de l'Ant.*, ii, 203, 1085, 1092, 295.

bracket, Axieros with Hephaistos (that is Ptah); Axiokersos with Ares; and Axiokersa with Aphrodite. The Aphrodite mentioned by Pausanias (vol. i, p. 153) as bearing on her head the pole (πολος) may be this same central goddess; πολος of course also meant the heavens. (Vol. 3, p. 263, notes.) And Guigniaut and E. Vinet seem to have endorsed his views as regards Hephaistos, Alfred Maury pointing out¹ that it was received in Lemnos that Hephaistos as a fire-god was the father of the Cabires; Creuzer further calling him *the* Cabire par excellence. Vinet confirms the identification of Axiokersos with Ares.

And here must be entered a protest against considering Ares for our present purposes as a war-god; that was but a secondary quality of his, a part which he doubled with that of central deity. For Mars was called stator, just as Jupiter was, and stator (from sisto) must be taken as fixed, motionless, immovable, like the Pole of the heavens. The same idea is to be seized in stata mater, as applied to Vesta, and in Statanus, Statina, and Statulinus, which even came to be explained by the decadents as the tutelary divinities of babies beginning to walk or to "stand aloney."

According to the Cretan theogony, too, Ares was a central god, the son of Zeus and Hera²; and if it be true that Ares is related to ἄρρην and Mars to *mas, maris*—the ideas are as old as Plato and Varro³—Ares would, like Axiokersos, be notably a primitive exponent of masculinity. The Scythian Ares—whose native name was Tiv—was the supreme deity first and the god of battles afterwards. As Herodotus attests (iv, 62) his vast square altar-pile was accessible only on one side, the other three sides being perpendicular; each tribe had one, and the emblem of the god was an antique sword-blade planted upright in this altar-pile, which was formed of faggots. It would have been of interest had Herodotus said whether the only approach was on the South side. Ammionus Marcellinus (xxxii, 2) says the Alans in his day adored this same naked sword thrust in the ground, taking it as the god Mars himself.

The central-goddess Medea, Μηδεια, gave the magic sword to her divine son Μηδειος, Medeus, and with it he slew Perseus.⁴ To

¹ *Relig. de l'Ant.*, ii, 293, 1085, 1092, 295.

² *Iliad*, v, 896; Hesiod: *Theog.* 921.

³ *Cratyl.* p. 53, Bekker; Varro, *L.L.*, iv, 10.

⁴ Hyginus, *fab.* 17.

this sword-blade, which I would identify with the spear or lance or universe-axis—the Persian Jemshid pierces the Earth with a golden blade—sacrifices of oxen, of horses, and of one in a hundred of the human war-captives were made. In neighbouring Thrace this god was as dominant as in Scythia, and the Greek traditions brought Ares from Thrace. In Sparta human victims were long immolated in the temple of Ares, and the Spartan youths sacrificed a young dog to him. The dog I have endeavoured in many places to directly connect with the great central deity, and human sacrifices were made only to the supreme gods.

The barbarous Sabines of archaic Italy represented their Mamers—so Mars was called in the Osk tongue¹—by a lance planted in the earth, and they also slaughtered men in his honour.² Curis in the same tongue meant lance, and thus, it has long been maintained, came the Juno Curitis or Quiritis, who leant upon a spear, and even Quirinus.³ The vehement deity of Caria and Lydia, Zeus Labrandeos, who strangely resembles Ares, also held a lance; and so do the pygmies that we have been seeking to identify with the Cabires.

One clear point about Ares-Mars, which differentiates him from a pure war-god, is his position as patron-deity of the opening year; and his pairing with Aphrodite-Venus, by which he became the father of Harmonia, makes him clearly the masculine nature-principle begetting the order of the Universe. It seems too that this god was sometimes identified later with the Sun, both in its salutary and its hurtful effects,³ which is another acknowledgment of supremacy.

The Areopagüs, which Suidas said was a high rock on which the famous tribunal sat of old, simply means hillock or cliff of Ares, "Ἄρειος πάγος. Arethusa means no more than devoted to Ares, as worshipper or as victim—the Latin Marticola or Marticultor. At Plataea in Bœotia was a temple of Athenê Areia.⁴

Such considerations—and not primarily or chiefly his other calling of god of battles—explain the great position of Mars as the national god of Rome; and seem to throw the true light upon Lucan's "Et Cœlum Mars solus habet" (*Phars.* i, 663) and "habet ventos, incertaque fulmina Mavors" (x, 206). [See also what is said of Mars under "The Salii," p. 714.]

¹ Festus, p. 217, Dacier.

² Creuzer and Guigniaut, ii, 399, 495, 1194.

³ Creuzer and Guigniaut, ii, 650.

⁴ Paus., ix, 4.

And so far as to the supreme position of Ares. Return we now to our Triad of Cabires for the purpose of mentioning a few other particulars that still survive, before we pass on to the *Two* Cabires. Creuzer signalises, what Guigniaut calls a precious datum, the mention by the historian Polemon of three stars corresponding to the Three Cabires, as well as two stars for the Dioscures.¹ There were three Samothracian Corybantes, and they were also called Cabires. Rückert² says there were triads of Cabires or of Dioscures at Prasies in Laconia; in Argos, where they were the three primitive Atrides (also twins and called Dioscures); and at Athens, where they appeared as the Anakes or Anaktes, the sovereigns (from *ἀναξ*); and the Tritopatores of Attica, the three patriarchs or first forefathers, whose identity with the Cabires is confirmed by the presence of a Dionysos in each.

¹ Creuzer and Guigniaut, ii, 1098.

² *Troja's Ursprung, u.s.w.* S. 11.

The *Two* Kabeiroi.

IN considering the Three Cabires we have had a duality emanating from a unity; Axiokersos and Axiokersa, the male and female principles, issuing from Axieros or Desire, the primate; or, as O. Müller demonstrated the myth, Love plus the two sexes.

Movers, following Böttiger, recognised but two original Cabires, and he brought them from Phœnicia to Samothrace.¹ Welcker, too, made the Cabires of Lemnos two great twin divinities who had come from the religion of the Dardanians, that is from the towns of the Troad where the Cabirean worship prevailed. The Phœnicians are also believed to have taken the worship of but Two Cabires to Cyprus—Tholad and Tholatha, the procreator and the generatrix, also called Axiokersos and Axiokersa, Zeus and Aphrodite (where Zeus takes the place of Ares), Ba'al and Ashtoreth.²

Here, it will be remarked, we have two apparently distinct kinds of duad; a twin pair, and a sexual pair; though the combination of the two kinds is quite possible. Epimenides of Crete represented the Two Cabires as male and female, as the two great Cosmic powers,³ and I have already dwelt on this sexual conception. As to the twin theory, at Berytus we seem to get the clue of it, for there, as Movers showed, the Cabires were the twin issue of one father (which almost gives us a triad), and were connected with day and night. This will suggest to any one the brace Castor and Pollux, Κάστωρ and Πολυδεύκης (two out of four) who came from the two Eggs of which Zeus was the procreator.⁴ The Cabires of Samothrace were, it would seem, considered to be Kastôr and Polydeukes; the title θεοί μεγάλοι being accorded to each.⁵

As to the rising-and-setting astronomical myth of Castor and Pollux, we find it in China, where two brothers named Opeh and Shichin who were at constant war—which has a Cain and Abel sound—are made to preside over the Scorpion and Orion, and are

¹ Creuzer and Guigniaut, ii, 1098, 1075.

² Freund und Thiel, *s.v.* Cyprus.

³ Creuzer and Guigniaut, ii, 304.

⁴ It is important to note that the twins in each Egg were a male and female pair.

⁵ Varro, *L.L.* x. Ovid, *Trist.* i, 10, 45. Pausanias, viii, 21. Diod. Sic. iv, 49.

thus effectually separated, for Scorpio's rise is Orion's setting; which accords, as Dupuis pointed out, with Orion's death by the sting of a Scorpion.¹ But the other as it were Siamese-twin idea of inseparable stars is found in the Hindû zodiac—with a reminiscence of the sexual ingredient—where the sign Mithuna consists of male and female twins.² In Sir W. Jones's ancient Indian zodiac, and in three others brought from Ceylon by Sir A. Johnston, are a male and a female figure, either standing or seated, joining arms.³ On the Assyrian and Babylonian cylinders they have been found as two little virile figures, superposed, generally head and tail.⁴ This, when combined with the diagram of the Bears on p. 247, very much disposes one to think that the twin idea was originally carried back to their unborn positions; and that *these* Gemini were therefore at first actually the twin Bears. In the Greek Sphere Castor and Pollux are α and β Gemini, and one myth made these stars also Amphion and Zethus of Thebes. A so-called Egyptian zodiac gives two men holding hands, and a man leading a woman by the hand. In "the Persian sphere of Aben-Ezra" is likewise found a man holding a virgin by the hand.⁵ According to Captains Freycinet and Moerenhout the stars Castor and Pollux are known as the Two Friends in Otaheiti and the Carolines.⁶ In a Javanese zodiac published by Sir S. Raffles are found a pair of butterflies; the Persians have a pair of goats; and Scaliger discovered two peacocks. This interesting subject is taken up again under the heading of "The Dioscures" (p. 839).

The Scholiast of Apollonius (i, 917) said Zeus was the first of the Cabires and Dionysos the second; and Cicero knew of a Dionysos, son of Cabirus, among the Cabires as well as among the Anakes or Tritopatores.⁷ Dionysos, again, seems to have been a third brother of the Corybantes (who were also called Cabires) put to death by the other two.⁸ Here we have again the highest places in the thearchy given to the Two (or the Three) Cabires from all antiquity. One is even tempted to preserve Guigniaut's suggestion that the Aswins, that very puzzling pair of the *Rig Veda*, may be the two Cabires also. The same

¹ G. Schlegel: *Uranog. Chi.*, p. 395.

² Creuzer and Guigniaut, i, 635.

³ G. Schlegel, p. 674.

⁴ F. Lenormant: *Orig. de l'Hist.*, i, 237.

⁵ Dupuis: *Orig. des Cultes*, vi 295, 299; vii, 81, 55.

⁶ G. Schlegel, p. 674.

⁷ *De Nat. Deor.*, iii, 23.

⁸ Clem. Alex. *Protept.*, p. 15 (Potter).

idea has occurred to Mr. Andrew Lang, who says¹ "the Asvins correspond in Vedic mythology to the Dioscuri, the Castor and Polydeuces of Greece. They, like the Dioscuri, are twins." Nor can we leave out of this reckoning the twin Prodrómoi or precursors mentioned by Pausanias.

It is impossible here to avoid touching on Janus, Eanus, or Yanus, whose double-face suggests at once the germination of the idea of duality. The Etruscans made him the heavens, the revolving gear personified, whence his command of January. He was Initiator, and had the first offerings at the sacrifices to the great gods. He was the Eternal Father, Patricius; and the Salii in their canticles invoked him as deorum Deus (or divom Dios), the god of gods. As Clusius, or turnkey, he was the guardian-monarch of the Universe. If Janus really comes from the root *γα*, to go, as Professor Skeat teaches, the etymology agrees with Cicero's explanation "ab eundo,"² that is, from *his* going, which I interpret to have had initial reference to the perpetual *going* of the heavens and of Time; for Janus was also Time itself, especially the beginnings and the ends. Not alone was he Time but also Chaos³; and thus in everything archaic that relates to Janus we have the conception of a central primeval Unity opening out into duality.

There may be a connection between Janus and Ζάν, Juno and Διώνη. (Dr. J. Taylor's *Orig. of the Aryans*, p. 316.) There were Διαίνη + Διώνη; Divania + Diana; Djanus + Janus; Djovis + Jovis (Rhys: *Hibbert Lects.* p. 116).

¹ *M. R. & R.*, ii, 154.

² *De Nat. Deor.*, ii, 27.

³ Creuzer and Guigniaut, ii, 430 to 452 (relying much on Lydus: *De Mensibus*).

The Dioscures.

BUT we must now show how the Dioscures (Διός-κουροι, sons of Zeus or of Deús) and the Two Cabires were either confounded or are one and the same.

That they were the same was in Varro's time¹ the popular belief, to which Varro, however, did not subscribe. Welcker thought they got to be mixed up. The conclusions of Movers (*c.* 654) make it very likely that they were identical; and so Creuzer distinctly asserted.² Those brothers of one clutch, Castor and Pollux, were the two dioscurean brothers, and we have seen the connection of Castor and Pollux with the two Cabires. Rückert said³ that the Lemnian triad were "Cabires or Dioscures"; and he further opined that the two dioscures were the chiefs of the Curetes, and ruled the two hemispheres of the heavens-vault, and that that was why they wore conical casques surmounted by a star. This is bringing us comfortably close to the divine hats of the North and South in Egypt.

Like the Cabires and the Tritopātores, the Dioscures, there is no doubt, were revered as dominators of the winds and protectors of ships in tempests.⁴ I. D. Guigniaut, whose opinion was worth having, thought they had annexed this attribute after their confusion with the Cabires.⁵ Eckhel said⁶ the navigation class of ideas attached both to the Dioscures and the Cabires; and Pellerin⁷ engraved a silver coin of Tripoli showing on one side the head of Apollo (?), and on the other the Two Cabires as Dioscures, as was clear from the inscription: Θεων καβειρων Συριων.

The Dioscures were also fire-gods, like the Cabires, and, when they were conjuring the storm, appeared at night on the masts-heads in those lucky little flames which foreign sailors call the fire of St. Elmo or of St. Helena or the "comozants."

These flickers show an electric brush-discharge, which, being moderate and continuous, prevents the sudden and violent discharge or shock which would be a lightning-stroke to the ship.

¹ *De L. L.*, iv, 10.

² *Relig. de l'Ant.*, ii, 304.

³ *Troja's Ursprung*, s. 11.

⁴ *Diod. Sic.*, iv, 43. *Pausanias*, x, 33, 38. *Voss, Mythol. Brief.*, ii, 8.

⁵ *Creuzer and Guigniaut*, ii, 313.

⁶ *Doctr. Num.*, ii, 375.

⁷ *Mélanges*, i, 77.

Hence were they the visible signs of the helpful presence of Castor and Pollux in the long past, and nowadays the reassuring signals of St. Elmo.

The chimney of Ben Nevis observatory is often fringed with an electric halo. The proceedings of the Meteorological Society record a similar flame on the top of the iron cross of a chapel at Walton-on-the-Naze on 3rd Sept. 1889. Prof. Gryll Adams's party, while crossing the great Aletsch glacier during a thunder-storm felt a pricking and tingling on the crown of the head, and their alpen-stocks gave a singing sound. It was a brush-discharge which at night would have been visible in the tongues of fire which, as Omar Saleh wrote to Emin Pasha, have been marked as a great portent on the spear-points of the Mahdi's dervishes. Thus, by their connection with the primal elements fire and water, do the Dioscures exhibit their divine duality. Polemon, who recorded the fact that the three Cabires were represented by three stars, also gave two stars to the dioscures. Like the Cabires, the Dioscures were robed in the purple; Cicero¹ gives Anaces, the sovereigns, from *ἀναξ*, as a surname of the Dioscures.

The Amphissenses too, wrote Pausanias (x, 38), celebrate the mysteries of the youths who are called Anactes. Of these gods there are various opinions. For according to some they are the Dioscurei, according to others the Curetes, and a still greater number think they are the Cabiri. And they were all correct.

It is at times not possible to distinguish them from the Corybantes; they have even been bracketed with the Diotes of the Spartan coins and with the royal pair of Spartan Heraklides.²

¹ *De Nat. Deor.* iii, 21.

² Guigniaut's *Creuzer*, ii, 311, 321, 1085, 1101.

The Corybantes.

THE Phrygian Corybantes have also been identified as Cabires, and in fact it would seem as if it was only the diversity of tribes and dialects and localities that brought about this diversity of names for similar conceptions.¹ Movers (*c.* 654) showed that the identity was recognised by many ancient writers, and Rückert² said the Corybantes were fundamentally the same as the Curetes and the Dactyles. Strabo (x, 473) recorded that, according to the report of some of his ancients, the Corybantes and the Curetes were an outcome of the Idæan Dactyles. Creuzer said³ that the Salii (who are dealt with in this Treatise under the head of "Dancing," p. 714) were none other than the Corybantes, for the priests of all of these, of the Corybantes, the Cabires, the Carcines, the Sintians and the rest, were called by the names of their gods; which affords another indication that all these titles, which are plural and general, were common and adjectival names, and not proper names. The music and dancing, too, of the Corybantes, the Curetes, and the Dactyles, which Creuzer (ii, 278, 284) pronounced to have adfigured the harmonious march of the hosts of the heavens, form a point of contact with the Salii. Their raving frantic gestures and screaming music connect them, too, with the Moslem howling dervishes. There is another obvious connection between the Corybantes and the Cabires when Pherecydes puts the former at Samothrace, the most notable seat of the Cabires themselves.

Proclus said the Corybantes were the guardians of the triad Artemis, Persephone, and Athené; but, as may be seen by what he says of the Curetes (p. 844), he was not a safe guide.

The Emperor Julian in his Oration to the Mother of the gods said that Corybas is the Sun.

I must not omit to mention here that Satrapes was a name of Corybas,⁴ who was the son of Cybele, whose priests were called Corybantes. I fancy Korubas is to be connected with *κόρος* and *κέρσος*, the male principle and also with *κορυφή* a summit, an apex, and *κόρυς* the crown of the head, a helmet (which must not

¹ Creuzer and Guigniaut, ii, 276, 283.

³ ii, 507, 316, 1074.

² *Troja's Ursprung*, s. 11.

⁴ Pausanias, vi, xxv.

be forgotten when we are considering the *apex* or conical cap) ; but *σατράπης* has clearly a very lofty and archaic origin. Professor Skeat follows Burnouf in bringing the word from the "Zend" *shôithrapaiti*, region-chief, which I think must certainly be initially understood as Ruler of the Regions, that is of the Avestan seven Karshvares of the Universe, which ruler was the central pre-solar deity Mithra, "not yet the Sun, as he became in later times," "who moves along all the Karshvares, and brings glory, and brings sovereignty." Another such ruler is given us in another passage of the Avesta, where sacrifice is made "unto the awful kingly glory, made by Ahura Mazda, that clave unto the bright Yima, the good shepherd, for a long time, which he ruled over the Seven Karshvares."¹ The Yima of the Avesta is, ofcourse, a form of the Yama of the Vedas ; a primate among the men-gods of the dawn of the Universe. Satrap (or Chatrapa) in Persia—like the titles of the Burmese Kings and the Mahratta chiefs—simply means "lord of the Umbrella."² If this be the case, the "Umbrella" in question is clearly, as already urged at p. 221, the canopy of the heavens.

The passage from Pausanias referred to above mentions the brazen statue of a god in the city of Elis. "One of its feet is enfolded with the other, and it leans with both its hands on a spear. . . . They say that this is a statue of Neptune . . . they call it, however, Satrapes and not Neptune ; and Satrapes is a name of Corybas." There would seem to be here a possible connection between this statue of a forgotten god and the one-legged Ptah given on p. 214, and also with the central spear-god mentioned earlier in this *Inquiry* (pp. 143, 371).

¹ Darmesteter's *Zend Avesta*, ii, 122, 123, 293.

² *Pagodas, Aurioles, and Umbrellas* (Eng. Ill. Mag.), by C. F. Gordon-Cumming.

The Curetes.

THE Curetes of Crete were said to have been its oldest inhabitants, which was only another way of saying that the memory and records of man ran not to the contrary of their extreme antiquity ; and the gods and their priests were all Curetes.¹ Rückert, who identifies in essentials the Curetes with the Corybantes, says that the human Curetes, who were priests and mediators between men and the gods, were terrestrial copies of the divine Curetes, whose chiefs were the Dioscures (*q.v.*). Strabo (x, 473) said that the Curetes as well as the Corybantes came of the Idæan Dactyles. Their armed dances, says Creuzer, like those of the Corybantes and the Sali, were meant to show forth the course of the stars, the harmonious march of the hosts of the heavens.² According to him, the bucklers of the Grecian celebrants of the mysteries of the Curetes were like the sacred bucklers of the Roman Sali. Dionysius of Halicarnassus³ calls the Sali by the Greek name of Κουρήτες, which he draws from κόρος or κούρος, a young male, just as I have above derived *Corybas* from the male principle, and just as Διός-κούροι has the same origin. But another strange origin has been suggested: the Sabine word *curis*, which Festus said meant a pike or lance,⁴ whence the tutelary Mamers (Mars) was called in the Sabine towns Cures or Father Curis or Quiris whence Quirinus (the real divine name of Romulus), quirites etc. ; the Sabine natives of Cures being called, although very rarely, quirites.

Numa founded and dwelt-in this Cures of the Sabines, whence came, said Plutarch again, Quirites.⁵ For the half-savage Sabine, Mamers was his own very idol, the bare lance planted in the ground. And this is exactly paralleled in the Japanese god Futsu-nushi, who is dealt with at p. 683. The consort of Mamers was Neriene, and a Juno Curis (Festus) or Curitis, leaning on a lance, was adored at Tibur, where Mars-Quirinus was also honoured. It may not be impossible that the Sabine *curis* and the

¹ Creuzer and Guignaut, ii, 1090.

² *Ibid.*, ii, 278, 507.

³ *Antiq. Rom.*, ii, 129 (Sylb.).

⁴ Sive quod hasta curis (or quiris) est dicta Sabinis. (Ovid : *Fast.* ii, 477).

⁵ Clough's Plutarch's *Numa*, 130.

Ionic *κοῦρος* were related—nor must we forget *κύριος*, Lord, which has descended in modern Greek to the equivalent of the French Monsieur. But in any case, it is valuable for my purposes in this *Inquiry* to see the Universe-axis lance made the origin of the Curetes.

The Curetes are celebrated as the twins in the Orphic hymns (Paus., ix, 25, note). Proclus said the Chaldæans made Kronos their head; and he also said they were the guardian triad of another triad, which last was Kronos, Rhea, and Zeus. Elsewhere (on the Cratylus) he makes this triad Rhea, Zeus, and Persephone. He added that one of the Curetes was Athené. This seems to show that he was in doubt upon the subject, or else that all primeval gods were called Curetes: the term had become archaic and obscure even in the days of Proclus.

Rückert¹ cites the 38th (or 37th) Orphic hymn, in which the two great gods of Samothrace figure with the subordinate band of the Curetes with arms of resounding brass, skimming along the ground with airiest feet, but as they pass shaking the solid earth.

¹ *Troja's Ursprung*, s. 11.

The Dactyles.

THE Dactyles of the Cretan Mt. Ida connect themselves at once with the Curetes who cared for Zeus on that holy hill. The Dactyles were also priests of Cybele, as well as divinities, a peculiarity which they shared with the Corybantes, Curetes, Cabires, Carcines, Sintians, Telchines, and many others. We have already seen that Rückert¹ detected the same radical characteristics in the Dactyles, the Curetes, and the Corybantes. Herakles was one of the Dactyles as well as one of the Cabires. Herakles is one of those that are called the Dactyles of Ida, said Pausanias (ix, 19, 27), and Hesychius said that in Egypt he was surnamed Gigon. One of the explanations is that Gigon means "the dancer"²; in which case, as leader of the dance (of the stars), he would be in his place among the dancing Cabires and Dactyles, as well as among the Salii who were his priests. Münter has commentated at length the Greek (Gaulish) metrical inscription of the 2nd or 3rd century A.D. which appears to be that of a young sailor devoted to the Cabires. The four last lines of it run: "But the souls of the dead are divided into two bands, one of which wanders vagabond on the face of the earth; the other forms choirs [that is dancing troupes] with the stars that shine in the heavens. It is to this celestial Army that I belong; for I have the happiness to have a god for leader."³ Creuzer (ii, 508) is positive about the dactyles being nothing else than the Curetes, Salii, Corybantes, and Telchines.

Before quitting the Dactyles, it is worth while to mention the ingenious theory that the prosodic dactyl, – ˘ ˘, a long and two shorts, comes from the joints of the finger; but that scarcely helps us to an explanation of this name of these divinities. They were said to be the inventors of numbers—of the digits—and that may be thought to contain a somewhat more satisfactory suggestion. If they could be connected with the fingers, a vast range of speculation would be opened up as to the widespread worship of the Hindûs and others by finger gestures and twistings (*mudrâs*), which are undoubtedly to be also seen practised by many divine figures of the Hindû pantheon; and as to the *indigitamenta* of the Romans, the "imposition of hands,"

¹ *Troja's Ursprung*, s. 11.² Creuzer and Guigniaut, ii, 283.³ *Ibid.*, ii, 324.

the white hand of Moses, and the primitive red-hand emblem of the Phœnicians and the Irish. But this suggestion, which I have not before met with, must be reserved for another occasion.

And there is yet a further suggestion which I shall hazard here. We have seen that the sacred dances of the Saliî and the Arvalian brothers were three-stepped (pp. 638, 717). Those of the Dactyles may have been so also; and we all know that the three steps of "round" dances are a long and two shorts. Besides, all these fraternities danced to the singing of their own hymns. What more consonant, then, than an accord between the *feet* of the verse and those of the dancer? And this immediately lights up and explains the use of *πούς* and *pes* both in musical and poetical metre, as well as our own thence-descended "foot." It may be said that this does not account for the measure being called a dactyl, a finger; but there was no word for the light fantastic toe in Greek or in Latin, or for the matter of that, in Hebrew—no more than there is now in French—except "the finger of the foot," *δάκτυλος ποδός*, *digitus*, *doigt du pied*. *Digitus* is a mere doublet of *dactylus*, and the Dactyles no doubt danced bare-footed, or at all events bare-toed in sandals.

Other "feet," the *βακχεῖος*, which was a short and two longs, $\cup - -$, and the *ὑποβάκχειος*, $- - \cup$, two longs and a short (or vice versa) were so called from their frequency in orgic hymns to Bacchus.

Aríôn invented both *dithyrambic* poetry and its name. The proper subject of the *δῖθύραμβος* was the birth of Bacchus; and it was always given in the Phrygian mode, that is accompanied by flutes.¹ The origin of the term is held to be unknown, but surely it must be allied to the *thyrses* of Bacchus, and its first syllable must refer to what children learning music still call a "one-two time." Aríôn and his Kithara were placed among the stars; ascended into heaven, in fact.

A certain kind of fossil was called the *dactylus Ideus*, and it would seem that the name of Corybantès was also given to these stones. Van Boot in *Le Parfait Joaillier*² gave engravings of the stones, and says they were so called from a resemblance to the finger, and from Mt. Ida in Crete; but this is far from satisfactory. I am unable to pursue the subject.

¹ See what is said later as to the Phrygian cap of Liberty, and its connection with the conical cap generally.

² Lyons, 1644, pp. 615, 618.

The Telchines.

THE Telchines of Rhodes and the neighbouring country also seem at times to be the Cabires, and their name is brought from *θέλγειν*, in its sense of enchantment.¹ The statue they were the first to put up to Athene was called Telchinia, the sorceress. There is a temple of Athene Telchinia in Teumessus, said Pausanias (ix, 19). It may be conjectured, he went on, that she was thus called from the Telchines who formerly dwelt in Cyprus, and a part of whom came among the Bœotians. The Curetes of Crete were also called Telchines, that is magicians, and the Curetes, as we have seen, were "the most ancient inhabitants of Crete." So were the Telchines, of Rhodes, where they had a shocking reputation for maleficent practices. An ancient name of Rhodes was Telchis, and Crete was also called Telchinia. All this points to the term Telchines being a general one; we have already seen that Creuzer applies it to the Corybantes, Curetes, Dactyles, and Salii; and the magic is an extra link with the Dactyles, if there be anything in the above suggestion as to the indigitamenta. The evil sense is accounted for by the traditions of their revolt against Bacchus, their killing of Apis, and their forging for Kronos the harpê with which he mutilated Ouranos. Now Kronos, as we have often seen in this *Inquiry*, became a fallen god; and the evil Telchines must have had a fall too, like the Cabires, who are nowadays mere devils (qbir, kibir) in Malta.

¹ Eustathius *ad Odys.*, i, 57.

The Arvalian Brothers.

THE Salii have, for convenience, been already dealt with under the head of "Dancing" (p. 714), but something must here be said as to the college of twelve priests called the fratres Ærvales, between whom and the Salii (and therefore the priests of the Cabires) there were doubtless points in common. They were said to have been instituted by Romulus (*Gell.*, vi, 7), which simply means that none knew when they arose; and their annual sacrificial ceremonies, the Amb-arvalia, were until the fourth century of our era, held for three days about the 29th of May in a sacred grove some five miles outside Rome in honour of the Etruscan Lases (Lâres) of the farm-fields (arvi or arvæ) or of Dea Dia, that is the Goddess *par excellence*, said to have been Ceres or Dêmêtêr, that is the Universal Mother. At these festivals the priests were veiled (capite velato) like the Salii, and they danced; and that their dances were, like those of the Salii, three-stepped seems clear from the "stage directions" of one of their chanted hymns: carmen descendentes, tripodaverunt in verba hæc. These words also make it clear that they danced to the singing of the hymn. After the dancing, a similar rubric says they went in: post tripodationem deinde, signo dato publice, introierunt.

Marini's labours (ii, 597) showed a likelihood that by ancient usage the Arvalian hymns were included in the general term Carmina Saliarii, and the sumptuous sacrificial feasts of both the Salii and the Arvalian brothers are celebrated in Roman classic literature. A most ancient remnant of the Latin tongue comes from the two tables of stone of 218 A.D. found at Rome in 1777, which bear a rubric and a hymn of this fraternity. As given by Marini¹ the hymn probably ran as follows, each line being repeated thrice:

1. Enos Lases juvate!
2. Neve luerve [luaerve] Marmar sins [sers] incurrere in pleoris [pleores].
3. Satur furere [fufere]. Mars limen. Sali sta. Berber.
4. Semunis alternei advocapit conctos.

¹ *Monumenti de' Fratelli Arvali*, 1795, pp. 600 sqq.

5. Enos Marmar [Mamor] juvato!
6. Triumpe!

The following version, by which Creuzer "literally translated this canticle," is almost wholly an obvious delusion:

1. Lares, help us!
2. Marmar (Mamers), permit not a destructive blight to attack our flowering harvests.
3. Let them give a clean grain, O Mars! Arrest the fatal sea-blast, great god (Berber)!
4. Invoke alternately all the Semones (deified heroes).
5. Mamor (Mamurius), come to our aid!
6. Triumph!

(1 and 5.) Here Enos is quite left out in the "translation." One suggestion is that it may be = Aenos, the mountain where was a temple to Zeus Aenesios. Then the Aenesi would not be the mere companions of Aeneus (*dicti sunt Aenæ comites*: Festus, p. 17) but the fellow-gods of "Enos." Aenigma, as a sacred mystery or dogma, is then clearer. But we have "Enos Lases" and "Enos Marmar," which may thus give us an identification of Mars with Enos and with the Lâres. A better solution would perhaps be to take the Greek *ἔνος* = *Annus* = year; in which case lines 1 and 5 would be "Lares, help on the season. Mars, help on the season"; reminding of Ovid's "*imbres arva juvantes*," showers that do good to the fields.¹

(2, 3, and 5.) The identity of Mamers, Mamor, Mamurius, Marmar, and Mars does not seem to be recognised in the translation.

(3.) Satur. must be Saturn; and *furere* must have reference to the divine frenzy, theomania, or inspiration. *Limen* may be the Gate, the *δόκανα* of the Dioscures, the gate of the next world or of heaven (see p. 250). *Sali* is followed by *sta*, and *Sali!* may perhaps, in this primitive excited chanting (which conveys a strong reminder of the still extant hoarse shouting of Allah! by the Moslem dervishes) be taken as a command or an incentive to jump, to dance; while *sta!* would be a direction to leave off, to be still. Why Berber is translated "Great god" is not explained.

(4.) Semo seems to have been a very ancient agricultural god (Freund and Theil), and *Semunis conctos* may refer to a plurality

¹ *Ars Amor.*, i, 647.


of such gods; but the plurality may be only a duality, which is, strictly, implied by *alternei*; *alter* being one of two.

If the above notes on the several lines carry any weight, then the Lâres worshipped by the Arvalian confraternity would (leaving the puzzling Berber out of account) have been a pair—Saturn and Mars, or Kronos and Ares—and this would, again, make these lâres another apparition of the dual Kabeiroi (*q.v.*).

The victims which were annually led round the farms before being sacrificed for a good crop on the same 29th of May were also called *amb-arvales*; and these *hostiæ* are nowadays represented by the sacred images, and even by the host still with bell and incense taken round the cultivated fields and vineyards in many Christian countries. The college of the Arvalian brothers certainly existed as late as A.D. 325 as the inscriptions prove; and Smith (*Dict. Ant.*) suggests the survival of their perambulations in the rogations or gang-week of the Latin church to which the beating of boundaries succeeded (he says) at the English reformation.

CHAPTER VII.

The Heavens-River.

	PAGE.
The Milky-Way	851
The Bees	855
The Milky-Way (continued)	859
The Glyph 	863
Holy Water	866
Nebulae and Meteors	871
Weaving the Veil	872

The Milky-Way.

AND now must be opened up yet another of the many ramifications of this subject, resembling as it does the branching out of the World-Tree myth, which reaches from heavens to earth, from earth again to hell. Let us again start from the Japanese heaven—it will prove convenient to do so. In Ame, then, there is an all-important River, the Ama no Yasunogawa; but this, too, as will soon be apparent, is borrowed from the Chinese. It is not hazardous to say that its “broad, peaceful, stony bed”¹ is merely local colour copied from the Japanese rivers themselves. The character of this bed fits it for the ordinary place of assembly of the gods.² It is also called the River of eight, of many channels, which may have reference to its separations near the Pole; for it is well-established that the River is no other than the Milky Way, the Sinico-Japanese word for which is Tenga, Chinese T’ien-ho 天河 heaven-river.³

¹ Chamberlain’s *Kojiki*, lv, lxix, 47, 335.

² *Kojiki*, 96; *Trans. As. Soc. Jap.*, ix, 207; *Westr. Review*, July, 1878, p. 41; *Pure Shintô*, 73.

³ *Uranog. Chi.*, 418, 494.

The Chinese Chang K'ien, who lived in the second century B.C., said to have discovered the sources of the Hoang Ho or Yellow River, which before his time was believed to flow direct from the verge of heaven, or Mount Kw'ên-Lun, and to be a continuation of T'ien Ho, the heaven-river, or Milky Way.¹ I think also that the Chinese tradition of the loss of the three last sections of the Yi King which are attributed to Confucius, and their subsequent discovery "by a girl at the Yellow River"² must be given a mythical signification, bearing in mind the mystic and divinational uses of the Yi King.

It is not only possible but highly probable that the eyots—to risk the term—formed in the Japanese heaven-river by its many channels were the assembly-places of the gods on important occasions,³ somewhat as the Thames afforded, in the forested and insecure past, its Magna-Charta island. It is not out of place to cite the walled temples which the Scandinavians and Slavs established on river eyots, or on spots artificially surrounded with water; a practice which descended to the christian Wasserkirchen, ecclesiæ in undis, which resemble forts encompassed by a moat, and could only be entered by a bridge. There is a curious legend of a Japanese kami or god (the strong or Holy Wohabari) blocking-up and turning-back the waters of the River and also blocking-up the road to the rock dwelling of heaven.⁴ However, the duty of the Avestan star or constellation Vanant is to keep the passes and gates of the heaven-Mount, and prevent the Paris and Daêvas from cutting off the road of the Sun: there is a resemblance here which must be recognised. Mena, the first pharaoh-god of Egypt, deflecting the course of the (heavens?) Nile seems to be the identical myth.

And there was a similar stoppage of the River in the Indian myth: "Thou, Indra, hast set open the path of the rivers by slaying Ahi," says the *Rig Veda*.⁵ In another and difficult passage, "Viswâmitra arrested the watery stream." Another text (iii, 147) runs: "Indra, thy protecting thunderbolt has slain Vritra obstructing" (the waters, adds the commentator). Again (157) "thou, Indra, hast slain the slumbering Ahi for" (the release of, adds the commentator) "the water." Once more (425) "thou,

¹ Mayers: *Manual*, 5, 108.

² Wylie: *Notes on Chi. Lit.*, p. 2.

³ *Kojiki*, 55, 93.

⁴ *Kojiki*, p. 100; *Trans. As. Soc. Jap.*, ix, 208.

⁵ Wilson's *Rig Veda*, ii, 240, 255.

Indra, hast caused the waters detained by Dhuni to flow like rushing rivers." Once again the Agni Vaishwânara slew the stealer (of the waters) and sent them down (upon earth), and clove the (obstructing) cloud. (*Rig Veda* i, 158.)

Vanant seems to mean the Smiter, and the Japanese Kami's name, Wohabari, is interpreted broad-pointed blade, a sort of "flaming sword" (on which subject see p. 687). And if this line of interpretation could permissibly be followed up, we should have the drops from Izanagi's weapon, which in falling on to the stony river-bed formed eight Kami,¹ explained as notable stars seen in the Milky Way near a former Pole of remote astronomical time; and this would lead at once to the plausible and workable hypothesis that the gods, the kami, who assembled as we have seen, were the stars, and that Shintô, the Kami no michi, the Way of the Kami or of the gods, is no other than a lost star-worship. This, for one thing, would explain the distinction of heavenly from earthly Kami, the whys and wherefores of which have long posed Shintô scholars. Not that it is for one moment suggested that the worship was elaborated in Japan; its name, Shintô, or in full Shintau, is pure Chinese; and may be of comparatively late adoption. The final syllable of the compound is nothing but the famous Chinese Tâo, directly translated into pure Japanese as *Michi*, Way or path; and it is well-known that the majority of the Tâoist divinities are stellar gods. Hereupon, my friend Mr. E. M. Satow writes me (13th Dec. 1887): "The fact of Shintô being a Chinese word does not, I think, prove anything as to the origin of Shintô. I doubt whether it is to be found in any very early composition; and the view that it was invented to distinguish the native religion from Buddhism and Confucianism appears to me the right one." Mr. Satow's opinion on this subject is of more weight than any one's; so deeply has he studied the rituals and the revivalism of Shintô.

It is, further, a truly astonishing coincidence that from the drops of blood which fell when Kronos mutilated Ouranos with his *καρχαρόδους ἄρπη*, his pronged spear, were born the Furies, the Giants, and the *Μέλιαι* (= *μέλισσαι*, said Hesychius), the Bees, that is to say, the Stars.²

Lenormant gives Shâma as the Phœnician equivalent of the Greek Ouranos, and Prof. Robertson Smith recalls the fountains

¹ *Trans. As. Soc. Jap.*, vii, 395. *Kojiki*, p. 32.

² Tiele's *Kronos*, p. 28.

and rivers sacred to the heaven-god, Baal-shāmāim, as having received his blood when he was mutilated by his son Îl (Kronos).¹

Chrusaôr, Golden-Sword, was, according to Hesiod, born in a similar way from the blood that dropped from Medusa's severed head. When born he held the golden sword. By Kalliroë (Flowing-beauty, which suggests the heavens-river, she being one of the Okeanides) he had the monsters Geryon, Echidna, and the Chimæra.

The gods whom Brahmanaspati "blew forth like a blacksmith" with his bellows must have been here likened to the spark-like stars.

I transcribe here, with alacrity, a remark of K. O. Müller's²: "The constellations known to us from mythology, which, beginning from the sign of Taurus and passing towards the Pole, proceed along the Milky Way—that is to say, Perseus, Cassiopeia, Andromeda, and Cepheus—have certainly this peculiarity that they do not first appear (like the Horse, Engonasis, Ophiuchus, and others) under names which merely denote the figure; but, so soon as we find them mentioned, already bear their mythological names; which, moreover, are *all* taken from persons of *one and the same royal* [read, divine, J. O.'N.] *family*."

¹ Philo-Sancon. and *Relig. of Semites*, 1889, p. 159.

² *Mythol. Appx.*

The Bees.

THE Meliai or Meliades or Melian nymphs (whom Tiele agrees are not ash-nymphs but bees, that is stars) were by Hesiod's account produced (as above) from the blood-spatters that followed the mutilation of Ouranos by Kronos. By "another account" they were the daughters of Melia, a daughter of Okeanos (see p. 89). It is easy to ask the question: which first gave the origin of the names in Meli-, the bees or the stars; and it seems very difficult to answer it.

Meli is honey, and Melissa or Melitta is a bee, and so far it would seem plain-sailing that honey is the original idea. But then the goddess Melissa was the daughter of Melisseús or Melissos, and the sister of Amaltheia. She fed Zeus with meli, honey [Lactantius i, 22] and was the first bee-mistress [Columella ix, 2] but her father was clearly a prior bee-master. She was not the goddess of bees and honey, a place taken by Mellona or Mellonia. Melissa was also one of the Oceanides, and the Cretan high-priestess of the Great Mother took the title of Melissa. Dêmêtêr also brought a swarm of bees (or stars?) out of the torn body of Melissa. Melobosis was another of the Okeanides, and Meliboia was also a daughter of Okeanos, and was wife to Pelasgos, a "first man" and son of Earth (Dêmêtêr and Hêrê were Pelasgians). Melinaia was a title of Aphroditê. Add to this that Meliteos was a son of Zeus, who, when exposed in a forest, was fed by bees; that melikos (with which compare melôdia) meant harmonious, and melizo, to sing—both ideas being more easily connected with the chorus of the stars than with the sweetness of honey, and it will be seen that the question is far from a solvable one. Superadd that *μελία* is an ash-tree,¹ and then investigate the two following words, *melitospondê* and *melithyta*.

Melitospondê was a sacrifice in which libations of honey were alone offered; and *Melithyta* (*θνεύω*), were sacred honey-cakes offered to (Zeus) Trophônios, who is also, according to Pausanias, one of the gods plunged alive like Daphnê in the Earth; that is an earth-traversing Axis-god. With his brother Agamedes (Lead-

¹ To be sure some simplification is obtained by throwing in the fact that Yggdrasil is Ygg-ash.

ing-Ruler?) he forms dual columns: they might be compared to Shu and Anhur in Egypt (p. 506). They both built the temple of Apollo, that is propped up the vault of the heavens. This looks like a doublet of the Atlas myth. The building by these brothers of the treasury of Hyrieus (*ὑριεύς*, the beehive-man or god; from *ῥρον*, bee-hive, and *ῥριον*, honeycomb) is merely "another account"; for the "treasury," the arcanus, is also clearly the beehive of heaven. The single movable stone which admitted the thief to the treasury in this widely-spread folk-tale may have some reference to the hole for the axle-tree. The cave of Trophônios, and his engulfment, may also refer to the fall of the god. Before consulting the oracle of Trophônios, said Pausanias (who narrated his own experience) sacrifices were made to him and all his divine family—Zeus the king, Kronos, Dêmêter, Eurôpê (nurse of Trophônios). The oracle-cave was on a hill, in a circle of white stones, above which rose brazen obelisks. The melithya, or honey-cakes, probably a sticky mass, were held in the hands, no doubt to embarrass the more the already addled consulter of the oracle when he went down into, and was pulled by ropes up out of the cave. Trophônios was also a name for the under-world Hermês (Cicero).

The still famous German mountain Melibœus should not be forgotten. Ptolemy called it *Μελίβοκον ὄρος* but this, I fancy, should be *μελίβοκον*, for the *o* is even still pronounced very long indeed in its neighbourhood. We should then have the compound of Meli- and *βῶκος* (for *βοῦκος*), a herdsman. (Ptol. *Cell.* ii, 5, 28; *Cluv.*, iii, 5.) Meliboios (Melibœus) was a famous shepherd of old (*Eclogues*, i, 6).

Melitê (Malta), the same-named capital of which was a colony of Carthaginian Phœnicians (Steph. Byz. 455), and where was a famous temple of "Juno" (read Mylitta, a name of the Babylonian "Venus Urania," that is of Anat?) The worship of the Assyrian Anat-Mylitta was blended in Persia with that of the Irânian Anâhita, the waters-goddess circ. temp. Artaxerxes Longimanus (Darmesteter, *Z.A.* i, p. lv.). [See what is said about the Arabian al-Lât, p. 203.]

There was a town Melissa in Libya, and another in Libyan Crete; and a Phrygian mountain of the name, with a Phrygian

town named Melissê. There is also the Melitta of Mauritania (Tingitana).

"The people of Delphi say," wrote Pausanias, x, 5, "that the other temple of Apollo was raised by Bees" (from wax and wings, which is obviously a gloss) "and was sent by Apollo to the Hyperboreans." I think we have here the distant hum of the bees of the heavens-hive, and a fading echo from its Northern summit.

Pausanias (x, 38) also says that Myonia, a city of the Locrians, "is situated in a lofty place and contains a grove and altar of the gods called Meilichioi." Can this, which simply means honied, refer to the Bees, the Stars, of the heavens? "To these divinities they perform nocturnal sacrifices, and they consume the flesh of the victims in the place where they sacrifice before the sun rises." This seems a parallel case to the Arab sacrifice to the morning star of a camel eaten hastily before sunrise, mentioned by Prof. W. Robertson Smith in *Religion of the Semites*. Both Zeus and Bacchus were Meilichios. Mr. Lang identifies Chrusaôr (Golden-sword) with Zeus Meilichios.¹

The head of Orpheüs (the harmony-god who makes the heavens dance-round, and who in dismemberment resembles Osiris) is found near the mouth (source?) of the heavens-river Mélês. } see Sh
601.

[*Ὀμηρος Μελησιγένης*, by the way, was born by this same river, and composed his songs, his meleteae chartae, in a grotto near by; which (but it is forbidden ground!) has a powerfully strong mythological twang about it. "*Ὀμηρος* means united; and the other harmony-god *Amphiôn* may, as is elsewhere suggested, mean Dual-Being. Compare, too, the mystic charts of all-knowledge which in Chinese myth issue from the heavens-river.]



This comparison of the stars to bees may be traced, I think, in the beliefs of the Ersa Finns who were pagans until the middle of the 18th century. The eldest son of their supreme goddess is the heavenly Beehive God, who lives in the sky and rules over the sun, fire, and light. As bees cluster round their queen, so souls [perhaps spirits or minor deities?] surround the Beehive God. The second son of the supreme goddess is the earthly, forest, local, Beehive God who rules the village and the world. The third son is god of the night, and receives the souls of the dead into his Kingdom of the Dark Beehive. The eldest daughter of the Supreme goddess, again, is the Beehive daughter, who protects

¹ *M. R. & R.*, i, 324.

bees and is goddess of Fortune:¹ the wide-spread superstitions, which connect bees and luck, good or bad, here, perhaps, find their starting point. It is scarcely necessary to point out that the beehive is the universal heaven.

The high priestess at Ephesos in early days, when the great Asia-Minor goddess Derketo was there worshipped, was called "the queen bee," reminding us that Bee (Deborah) was the name of one of the greatest of the "prophetesses" of ancient Israel.² Deborah gave her oracles under a sacred tree near the ÉI-house (beth-El), which according to sacred tradition marked the grave of the nurse of Rach-El. This tree is called an allôn in Genesis xxxv, 8, which Stade³ connects also with Êl. Here peep through not alone the stars but the heavens-god and goddess, the heavens, and their Axis.

The great blue Bee is one of the sacred creatures of Vishnu, or of Krishna, which in the end comes to the same thing.⁴

M. Grébaut⁵ considers the bee  to be the hieroglyph denoting domination over the North in general; and I fancy the word Kheb , with the triformal determinative, should be translated North, and not bee.⁶

The Napoleonic bees can be detected as early as Louis XII, who, in his war against the Genoese, wore a white coat of arms on which was embroidered in gold a hive and its bees.⁷

Does not the happy description of "a land flowing with milk and honey" seem to take a new significance from all this?

¹ Hon. J. Abercromby at Folklore Soc., 29 Jan., 1889.

² Prof. Sayce: *The Hittites*, p. 79.

³ *Gesch. Is.*, i, 455.

⁴ Creuzer and Guignaut, i, 195.

⁵ *Hymne à Ammon-Ra*, p. 175.

⁶ Pierret: *Vocab. Hier.*, 414.

⁷ *Traité des Marques Nationales*, par Beneton de Morange de Peyrins, Paris, 1739, p. 212.

The Milky-Way (continued).

§ 29. **A**ND now a few of the endless records of the heavens-River myth which remain in the Chinese sphere must be mentioned. Ko-Hung, a philosopher of our fourth century, wrote that the heavens-River divides near the North Pole into two arms which flow thence even to the South Pole, one by the constellation Nan-tow 南斗 Southern Bushel (in our Sagittarius), the other by the Eastern Well Tung-Pi 東壁 (in Gemini). The River is the water of the heavens flowing through the skies, and dashing under the earth.¹ It is clear from the constellations named that the heavens-River is here conceived as flowing both ways from the North Pole downwards. In Ko-Hung's time the Pole was but a trifle farther from the Milky Way than it now is. Other names for it, besides T'ien-ho and T'ien-han heavens-River and heavens-stream, are Ho-han river of rivers; Ts'ing-han Pure-river; Sing-han Stars-stream; Yin-ho Silver-river; and Kiang-ho, Red-river. Here, I venture to suggest, we identify the rivers Vanguhi and Rangha which come down from heaven, like two Indian Gangâs, to surround the earth—the one in the East, the other in the West—and have puzzled Avestan commentators, who will perhaps some day have to revolutionize their system of cosmical interpretation, which is now being continually revised. The Avestan and Vedic Apâm napât, the navel of the waters, the high, bright, shining, lord in the highest spot, the divider of the waters among the countries of the material world, then easily becomes the source of those two Rivers, and adds yet another testimony to the umbilicus orbis terrarum.

It will perhaps one day be recognised—for present interpretations are not alone lame but inconsistent—that the Avestan water-stars Tishtrya and Satavaêsa were originally polar constellations, or the same or successive polestars, each in turn the navel of the waters; and perhaps we might join with them the Lord of the “dog-star” in Chapter 53 of Sale's *Koran*; for it does not appear that there is any special reason for connecting the Cais tribe of Arabs, who worshipped the star in question, with a totemic dog. Even if there were, the dogs at the heaven-bridge connect

¹ G. Schlegel: *Uranog. Chi.*, 208.

that animal closely with the Polestar. Dr. Warren's remarks on the subject of the two Irânian stars deserve close attention,¹ and it may be added that the other leading Avestan stars, the seven Haptôiringas, which are the Indian seven Rishis of Ursa-Major, and Vanant (as above, § 28) are clearly circumpolar constellations also. I would here cite a passage in the *Shikaud-Gûmânk Vigar* (iv, 29)² where the five constellations especially pertaining to Ahura are (1) the great one that is supreme and measurable (or very visible); also called the great one of the middle of the sky, *i.e.*, of the centre of the heavens, in *Bundahish* (ii, 8; v, 1). It is clearly, I think, polar. (2) Haptôiring (Ursa Major) created by Mazda. Then come the stars (3) Vanant, (4) Satavaesa, and (5) Tishtrya. Thus the Irânian heaven-fountain of the golden-mantled Ardisûra Anâhita—the four horses of whose chariot are the wind, the rain, the cloud, the sleet—is the wide-expanding mother of all the waters that spread all over the universe of the seven Karshvares. Ardisûra's seat is in the star-region, her springs are on the top of the mythical Avestan mountain Hukairyâ—in Pahlavi "Hûgar the lofty," from which the waters leap down the height of a thousand men. She is in the Avesta the large river of a thousand cells (wells?) and a thousand channels, known afar, as large as all the waters that run along the earth, that runs powerfully from the height Hukairyâ down to the (atmospheric) sea Vurukasha.³ And the Gangâ of the Hindû mount Meru flows towards the four quarters, that is, all over the world.

The centre of the Hindû zodiacs is often occupied by a circle which represents the Earth surrounded by the *Seven Seas*, and at the central point Mount Meru, with the palaces of the great divine triad. And this zodiac is not intended to be conceived-of as on "the flat," for the Brahmans compare it to a dhûstûra or datûra flower which has the form of a pyramid, cone, or extinguisher.⁴

The following passages from the *Rig Veda* (Wilson's version) referring to the heavens-rivers or waters, and their ruler, may here be grouped :

¹ *Paradise Found*, p. 252.

² West's *Pahlavi Texts*, iii, 131.

³ *Zend Av.* (Hang), 198; (Darmesteter) ii, 52, 54, 84; West's *Bundahish*, xii, 5; xiv, 17; *Pahlavi Texts*, i, 35.

⁴ Creuzer and Guigniaut, i, 635.

“Apâmnapât¹ has ascended above the bent” [*i.e.*, above the arched, above the heavens, to their central summit] . . . the broad and golden rivers spread around, bearing to all quarters his exceeding glory” (ii, pp. xxiii, 301). “I invoke the heavenly, the well-winged, the swift-moving, the majestic; who is the germ of the waters” (ii, 144). “Indra, the seven-rayed, the Showerer, the powerful, who let loose the seven rivers to flow” (ii, 238). “The aggregated streams come bearing everywhere the water, and conveying it as sustenance for the asylum of all rivers; the same path is to all the descending currents” (ii, 239). “Agni, the grandson of the waters (Apâmnapât)” (ii, 75). “The two-fold born Agni is present at the highest region of waters (apâm sadasthè)” (ii, 85). “The seven great rivers augmented in might the auspicious pure and radiant Agni, as soon as he was born” (ii, 320).

Then we have again “Agni abiding in the waters” (*Rîg V.*, i, 58). “Agni hiding in the hollow of the waters” (i, 177). “Sovereign of men, Agni, thou art born for the days, pure and all-irradiating, from the waters, from the stones [by striking], from trees and from plants” [by friction and burning] (ii, 209, 208).

I can discover no key to this mysterious connection, nay, identification, of fire and water, save in the theory of their simultaneous presence, their common origin, at the Navel of heaven; combined, of course, with their primæval rank as the dual cosmic powers, heat and moisture.

It should now excite no surprise if the fiery stream of the writer of *Daniel*, which issued and came forth from before the Ancient of Days (viii, 10) be also identified with the heaven-river, or Milky Way.

Artemis Potamia was, according to Pausanias, regarded at Olympia chiefly as the goddess of rivers, lakes, and floods; this makes a central heavens-rivers goddess of her.

K. O. Müller² calls Hera the Ocean-goddess; and points out that in Hesiod Okeanos is the father of *fresh* water (Pontos = *salt* sea), from whom are all streams and springs.


¹ The navel (or son, or grandson), of the waters. Occurs frequently both in the *Rîg Veda* and the *Zend Avesta*, where he is called the lofty, *bereca*. Darmsterer's *Avesta*, ii, 6, 94; Wilson's *Rîg Veda*, ii, 75, 298.







² *Mythol.* ch. ix, appx.





Originally the Scythian god Tivus (the heavens) meaning Brilliant, was also adored as the god of Waters.

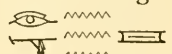
The Mexican water-god Tlaloc's one eye must be connected with this apex of the heavens. The "eye" of the revolving Universe-Millstone of Norse Mythology is also directly above the Hvergelmer Well, the source of all heavenly, earthly and underground waters.¹


¹ Rydberg's *Teut. Myth.* (1889), p. 395.

The Glyph .

THE determinative of Egyptian glyphs connected with water is  which I conceive to refer to the heavens-river. That is the only explanation, as it seems to me, that can account for its presence at the summit, the sky-line of stelæ. M. Pierret's suggestion (*Dict.*, 194, 134) that in that position the zigzags represents the "flowing-out," the *écoulement*, of time, does not carry conviction with it, although there were water-clocks, and we use the expression "a good deal of water has run under the bridge since then." He is much nearer to the true symbolism in saying that Nu ; which carries the determinative , is "the deification of primordial water," "the immensity of the heavens-waters" (p. 375). It is in fact the cosmic ocean or okeanos; or else water as the first principle of things. It can hardly be also "the abyss." Though the sacred name of the Nile was Hâpi  the vulgar name was simply River, *aur* . I fancy, too, its inundation, Mer , must have had a cosmic origin.

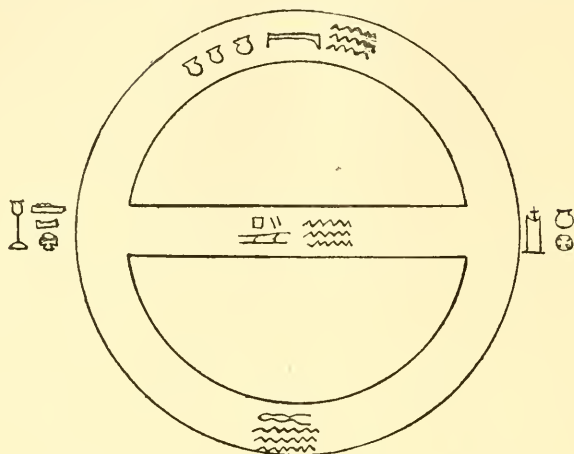
It is strange that this glyph of water is almost identical with the ancient Chinese character shui, water,  or  as given by Prof. Gustav Schlegel¹ and it also resembles the astrological sign for Aquarius, who must have had his origin in the god of the heavens-river or ocean. The present Chinese character for a stream is  for , which is simply the three ripples in another direction.

The puzzling Egyptian river Ptar, referred to by Chabas (*Mélanges Asiatiques*, iii, 2, 80; *Voyage*, 78) as a lake or water-course on which Paramses Meiamun sailed, must perhaps be interpreted (not to be the Phrat or Euphrates) but the heavens-river. The junction of the (heavens?) eye with the water-sign induces me to give the hieroglyphics of Ptar here. 

and .

¹ *Uranog. Chi.*, 1875, p. 667.

Osburn in his *Ancient Egypt*¹ gave this diagram of "the Three Niles"—the heavens-river nu above, the geographical Nile



(Hāpi-quaere for 𐎃 𐎃 𐎃 in the middle, and the infernal flood or inundation Meh, below. Remember, the inundation comes from the south. He does not say where he got the diagram from, but he quotes from the "first hour" of the *Peremhru*, immediately thereupon. De Rougé mentioned² a figure of the "god Nile," crowned with the lotus and holding a libation-vase. "It is," he said, "the celestial Nile that reigned in the regions cultivated by the Manes."

Cocytus (Κωκοτός) used to be represented as an Old God with an urn, the floods from which first formed a perfect circle, and then ran off and united with Ἀχέρων.


Mu 𐎃 𐎃 𐎃 means germ as well as water, perhaps preserving to us a record of the water-origin cosmogony of things. *Nti* 𐎃 𐎃 means "that which is," "being," and with the water determinant 𐎃 𐎃 𐎃 it means water and liquid. *Uau* 𐎃 (which is very like the French eau and its equivalents) is running water.

A funeral MS., whose contents "belong to no known composition" (Louvre V, 46, 3279) makes the defunct say, "O water, father of the gods, thy face towards me!" This unusual text

¹ London, 1846, p. 19.

² *Notice Sommaire*, 148.

seems to belong to an archaic and cosmic heavens-worship. Besides, as was the common case, saying he had become an (that is one with) Osiris, the dead man here claims also to be equal with Ptah: "I am that which bears the heavens with Ptah."¹

Dr. E. A. Wallis Budge considers that no one knows what the Egyptian vase-glyph ∇ radically meant. As a determinant for breadth² it is certainly indicated, to some degree, as a cosmic symbol of Space. If ∇ really does mean "extension," and Ω Time, the finding of the sign  with these other two symbols almost always in the top of stelæ,³ would seem to imply that the three together mean Space, Time, and Moisture, the first principle of cosmic life; and they would be the esoteric primeval triad at the date of Byron's sounding line:

When the Poles crashed, and Water was the world!

¹ Devéria: *Cat.* 1881, p. 162, 163.

² Birch's *Egyptian Texts*, p. 100.

³ Pierret: *Dict.* 134.

Holy Water.

AND all this lays bare for us the origin of the Irânian and Hindû holiness of water; "river-water is everywhere throughout India held to be instinct with divinity," says Sir Monier Williams.¹

Among primæval peoples, who observed the connection between the rains and the springs and watercourses which were manifestly swelled by them, all waters became of supernal origin, the gift of the heavens-god; as rain is, to this moment, on the lips of everyone in riverless Eastern countries—"the River of God, which is full of water." And thus the heavens-river, clearly discerned by the eye of faith in the heavens as the Milky Way became the generation and sanctifier of all earthly rivers.

According to Josephus, the Ganges, Tigris, Euphrates and Nile were but members of the one great ocean-River of the Greeks, which ran about the whole earth; which Aristotle described as having its origin in the upper heavens, descending in rain upon the earth, feeding, as Hesiod, Homer, and Euripides said, all fountains and rivers, and every sea; then branching out into the Rivers of the underworld, to be returned fire-purged and sublimated to the upper heavens, there to recommence its round.² Says Burnet, in his *Sacred Theory of the Earth* (p. 226): "Aristotle, I remember, in his *Meteors* saith there is a River in the air constantly flowing betwixt the heavens and the earth, made by the ascending and descending vapours." The same idea is found in the *Rig Veda*: "The uniform water passes upwards and downwards in the course of days."³

This is "the *river* of the Ocean" of which Pausanias speaks. Herodotus (ii, 23) said he knew no *river* named Ôkeanos, and that he believed it was either invented by Homer or some poet of former times. Wherein Herodotus was an arch-heretic, having been the first that said so; Pindar and Æschylus, who mentioned the sources of Ocean from which the sea and every river flows, were orthodox. (See also what is said as to Ôgên later on.)

Bhavani, Parvati or Ganga, the consort (sister, spouse, and daughter) of the supreme Hindû deity (as Siva) is, among her endless other characters, the queen of the Himala, and she sends

¹ *Rel. Life and Thought in India*, 346 to 349, 375.

² *Paradise Found*, 31, 256.

³ Wilson's version, ii, 144.

fecund waters in all directions, having been born from the head of her father, the king of mountains, in the form of the boiling spring of the divine river which falls from the heavens upon the earth.¹ The Scamander was said to have been born of Zeus, and live bulls and hard-hoofed horses were sacrificed to it.²

The ancient Italic river Numicius, which it is impossible not to connect with *numen*, may also be the heaven-river. Janus weds one of its nymphs, Juturna, by whom he has a son, Fontus, the good genius of springs and sources. Juturna is the daughter of Vulturnus, also a river-god, whose name is derived from one of the heavenly birds, the vulture. The goddess Anna, surnamed Perenna, the personification of the fruitful lunar year, is also a nymph of the river Numicius.³

[No direct connection of Anno Perenna with the Hindû Anna Purna, the divinity of plenty, has, so far as I can trace, been proved. It remains for the present one of those strange coincidences which recall what is known as "mimicry" in the world of insects and vegetables; or the actual identity, as to sound, of many Japanese and Maori words which have no other resemblance whatever.]

The very same heaven-river conception is also traced in Mexico, where Tlaloc, the god of Waters, dwells in the north on the highest mountains, whence come the rains, and all streams.⁴

The Mexican cross symbol was chiefly joined to Tlaloc's worship, as indicating the four quarters to which we have seen the Hindû world-river spreading out. The place of the Peruvian god Viracocha is closely analogous. A slightly different form of the Chinese legend is the broad river-torrent which we have already met with on Shôdô Shônin's legendary mountain and also the living fountain of immortality on the top of Mount Kwen-lun, whence flow in opposite directions the four great rivers of the world,⁴ which are also typified by the four canals on the under shell of the world-tortoise;⁵ and the expression in the classics, Sse-hai, the four seas, is doubtless connected with the same myth, the Indian version of which comes in very aptly here. The heaven-

¹ Creuzer and Guignaut, i, 162, 148. The extraction of Bacchus from the thigh (*μηρός*) of Zeus has been, as is well-known, explained as a Mount Meru myth, but there does not seem to be much kernel in the suggestion; for the Rishi Aurva is born in the *MahâBhârata* from the thigh (*uru*) of his mother.

² *Iliad*, xiv, 434; xxi, 2, 131, 132; xxiv, 693.

³ Creuzer and Guignaut: *Relig. de l'Ant.*, ii, 446.

⁴ *Paradise Found*, 128, 144, 247.

⁵ *Uranog. Chi.*, 61, 738, 751, and Lenormant as cited in *Paradise Found*, 153, 148.

spring Gangâ falls upon Mount Meru, and having watered the land of joy at the summit, forms four lakes on the four counterforts of the holy Mountain, whence it afterwards flows out by four large rivers through the mouths of four symbolical animals—a correspondence with the four great constellations of the Chinese sphere—towards the cardinal points, into four seas.¹ In the same way we have in the Japanese Ame what the native commentators unsatisfactorily call “true, or august, pool-wells,” which may have been in the partially dry stony bed of the heaven-river. Not only does the Irânian cosmic current embrace all the waters, its tide is also ever ebbing, ever flowing in the blood and milk of animals, and in the sap of the vegetable creation. Here, if anywhere, is the place to quote Estienne de la Boëtie :

Ainsi veoid on en un Ruisseau coulant,
 Sans fin l'une Eau aprez l'autre roulant ;
 Et tout de reng, d'un éternel conduit,
 L'une suyt l'autre, et l'une l'autre fuyt,
 Par cette cy celle là est poulsee,
 Et cette cy par l'autre est devancee.
 Tousiours l'Eau va dans l'Eau, et tousiours est ce
 Mesme Ruisseau, et tousiours Eau diverse.

This is the River, this the heavens-dome, and this the Sea, which one may clear-see in Coleridge's delighting rhapsody :

In Xanadu did Kubla Khan
 a stately pleasure-Dome decree ;
 where Alëph the sacred River ran,
 through caverns measureless to man,
 down to a sunless Sea.

The Irish Boyne is called after the goddess Boann, and the Shannon after the goddess Sinann, and both rivers suddenly burst forth from the sacred or the secret well. They are manifestly heavens-rivers, as may also be seen from the Brugh or heavens-palace being on the Broad-Boyne (p. 228).

The gold-coloured Yellow Water, sought for by the Princess Parizadé in Galland's Arabian Nights, is a reminiscence of the same idea of abundance ; for one single drop of it let fall into a fountain basin, in no matter what quarter of a garden, multiplies until first it fills the basin, and then rises in the centre in a jet which never ceases to spout upwards and fall back again into the basin, without ever overflowing. The colour affords a close connection with the Chinese Yellow River, which is a continuation of

¹ *Uranog. Chi.*, 61, 738, 751, and Lenormant as cited in *Paradise Found*, 153, 148.

the Milky Way. To the Healing Water of the Fountain of the Four Lions in the cognate tale of Prince Ahmed and the Peri Banû might be assigned an analogous origin; the four lions, to whom a sheep is sacrificed, representing the Four celestial Beasts (see p. 187).

The Christian's regeneration in baptism takes place *ex aquâ et spiritu sancto*.¹ Bells about to be blessed are washed inside and out with holy-water in which salt is, according to the ritual, mixed. In making the baptismal water holy, the bishop or priest makes the sign of the cross over it, extends his hand over it and touches the surface of the water with the palm of the hand. He divides the water and sprinkles some of it towards the four quarters, saying: "I bless thee, creature of water, by the God that made thee issue from the earthly Paradise in four rivers." He breathes thrice on the water, and then plunges the blessed and lighted paschal beeswax candle thrice into it, plunging it lower and lower each time. "He who knows the Golden Reed standing in the Waters is the mysterious Prajâpati" (Lord and Father of All).² He then pours into the water, in the form of a cross, some of the sanctified oil of the Catechumens. In some churches beeswax from the lighted Paschal candle is made to drop into the water in the form of a cross. In the holy-water for the consecration of a church are mingled salt, ashes, and wine, which have been previously blest separately. The holy water at the entrance of churches replaces the ancient laving water,³ which still remains at the entrance of every mosque.

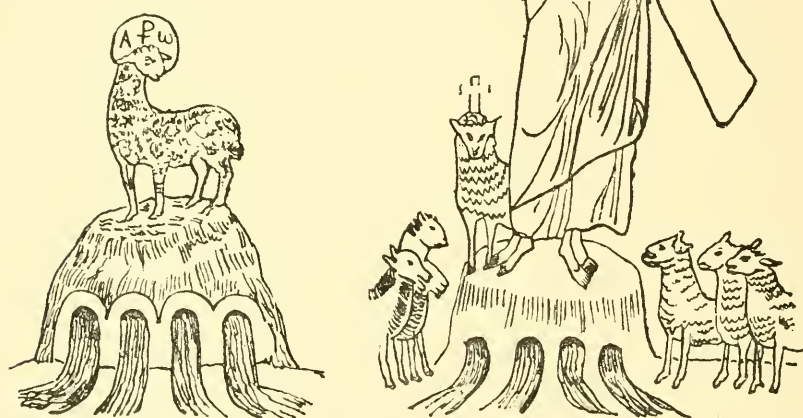
The Mountain with its rivers is found persisting in "the earliest ages of Christianity," though why either should be claimed as of Christian significance should give us pause. They are simply survivals, inheritances. The instance here given is from a carved sarcophagus in the Vatican, which will be found figured in Bosio's *Roma soterranea* (1632, p. 591). The Lamb stands, says Didron (*Icon. Chrét.*), "on the mystical mountain, whence descend the four streams of paradise." This is the Hebrew version of the heavens-river. The second drawing is also from Bosio (p. 63), and Didron calls it "Jesus standing upon the mountain of paradise, giving His last instructions to His apostles. Below are six lambs representing the Apostles: *there was not space sufficient for the sculptor to give*

¹ Canon of the Mass.

² Muir's *Sanskrit Texts*, iv, 21.

³ Montpellier Catechism, iii, 201, 258, 265, 278, 279, 282.

all the twelve." This strained interpretation has really nothing to support it except the cross on the head of the central lamb. Beyond this, there is nothing whatever Christian about it, and we should get much farther back, and find firmer ground, if we discerned here a reminiscence of the central supreme heavenly



deity on the supernal mountain, with the seven (and not six) lambs representing the Seven Rishis.

The cylinder of "Sargon the first" (B.C. 3200?) figured by Heusey¹ (*Palais Chaldéen*) and by Babelon,² shows Izdubar or Gistubar holding to a yâk-horned bull a gourd-vase out of which gushes a double stream. This must be the Universe-river, and Gistubar has all the appearance of a classical river-god. This is Chaldæan, but the Assyrian pillar-statues of the harem at Khorsabad hold in their hands a similar vase which sends forth a quadruple stream (Babelon, p. 87), which takes upon their bodies the course of the priest's vestment known as a stole.

[The Rivers question is abundantly treated of, chiefly however from the Edenic point of view, in Dr. Warren's *Paradise Found*: in some senses a reply to Prof. Friedrich Delitzsch's question *Wo lag das Paradies?* (Leipsic, 1881).]

¹ New Gilgamish.

² *Manual*, p. 47.

Nebulae and Meteors.

HERE must be mentioned, that it may not be lost sight of, the very curious and eclectic Chinese view that "the stars are the upper stratum of the primeval ether, and the essence of the water of the river, that is, of the Milky Way. The ether emanates and rises, and its splendidous essence floats above, and rolls in a sinuous current which has been named the heaven-River or torrent, and the vaporous stream or pure River. All the stars were produced by it; it is therefore also called Sing-han the stars-River" and Ts'ing-han, Pure-river. This is given by Prof. Gustav Schlegel¹ from a work of Yang Hiung, a philosopher who flourished B.C. 53 to A.D. 18; and surely it is a startling testimony to the range of the speculations of the old Chinese astrognostics. Making allowances for some confusion of thought, and for the difficulties of rendering, is it radically so very wide of the Western modern nebular and star-universe theories of Wright, Kant and Laplace? It may be observed, in passing, that Schopenhauer, who is careful to make Laplace render unto Kant the things that are Kant's in these speculations, himself renders to Kant what is Wright's (of Durham).²

I might even add to this ancient fragment another in which we almost seem to hear a far-off echo of Mr. Norman Lockyer's meteor theory of solar systems. It is a passage from the Phœnician historian Sanchoniathon as it comes to us in the Greek abridgment of Philo through Eusebius: "The air having illumined itself by the ignition of both Earth and Ocean, there were produced winds, mists, and vast down-pourings of the waters of Heaven dashing upon the earth. For when, because of ardent heat, the All had split up and dispersed from where it was at first, it afterwards came anew to encounter and hurtle in the air; and thunders and lightnings were produced by its shocks."³

¹ *Uranographic Chinoise*, p. 208.

² *Die Welte u.s.w.*, II, iv.

³ Eusebius: *Præpar. Evangel.*, i, 10. Orelli's *Sanchon.* pp. 8, 18.

Weaving the Veil.

UNDER the headings of "Buddha's Footprint" and the "Suastika" a close connection is indicated between archaic Spinning and the Universe-wheel; that connection may be pushed farther and perhaps driven home in another direction also.

The Chih Nü of the Chinese Myths, the celestial Weaving-damsel, strictly consists of three stars to the north-west of the Milky Way— α , ϵ , and ζ Lyræ. Popularly, however, the principal star takes the lead, and α , or Vega, the pupilla of the Latins, is the heroine. She lives on one side of the River of Heaven, and her young man, the Oxherd, Altair, keeps on the other side of the stream. Strictly, this constellation too consists of three stars, α , Altair, β and γ Aquilæ. As usually happens in such cases, the course does not run smooth, and it is only on one night in the year that they can meet, and then only by the kindness of a flock of birds which join wings and make them a bridge such as it is fabled that our own swallows make for their young. This festive time is still kept on earth too, at least in China and Japan, with all sorts of high jinks, on the seventh night of the seventh moon (see later under "Number Seven").

The Chinese maids of honour then hold, or ought to hold, a contest in needle-threading. Seven needles have to be filled by the slender half-moonlight with silk of the five elemental colours, and the nimblest thimbles thus attest their practised skill in embroidery. Tables are laid in the open air with a dish called the hash "of united hearts," fruit, and wine "of the bright stars"—a term not unlike our comet-vintage. Incense is burnt to the herd and his sweetheart, and wishes are made for riches, or for long life, or for children; only no one must ask for more than one of the three. They "plant life," too, by sowing peas and wheat in flower-pots.

The girl's Japanese name is Tanabata, and the youth is called Hikoboshi—an alternative term, Kengiu, being the Chinese Kienniu—and one version of the legend runs that this beautiful solitary weaving maiden was observed by the Lord of Heaven—who is here represented both as her father and her grandfather, and is here figured to be the Pole Star—for years and years busily occupied, without any great success, upon a web of the very finest silk gauze. In pity for her forlorn case he sent her a mortal husband; but in

his earthly company she forgot her task ; her needle or her shuttle became false to the pole, and the Centre of the Universe, being wroth with her, pronounced the doom that she should only meet her helpmate once a year, and as above.

There are no constellations round which more far-eastern legends gather, and the reasons seem to be that Vega's night culmination at one time marked the Chinese tenth moon, in our November, when the yearly feminine home-tasks began ; for women were up till then engaged in the outdoor field-work like the men. Spinning and weaving then were in full swing, and they so continue still to be, among the rural populations ; the whirring of the wheels, the clatter of the shuttles, and the chirping of the crickets answering each other, as an old Chinese ode says. In consequence of the precession of the equinoxes, Vega's culmination very gradually changed to the following moon, in which the winter solstice falls, and she, as Chih Nü, consequently took over the symbols and significance of Nü, the Virgin (four stars in Aquaris), who is surmised to have occupied that eleventh moon when she, Nü, was so named on account of the marriages which then took, and still take place among the Chinese peasantry ; for, the heavy farm labours of the year being then over, people have a little more time to look about them. At that period of the solar year, too, occurs the mythical junction of heaven with earth, the union of the yin and the yang, the male and female principles of Chinese cosmical philosophy. Thus Chih Nü succeeded to Nü as the patroness of marriage ; and, as she and Altair (who went through corresponding changes here omitted) culminate nearly together, they became representatives of the yin and yang ; and the lines joining the stars on the Chinese celestial charts adfigure the yoni and linga ; the lines similarly drawn for Nü form a weaving-frame, or primitive loom. When Vega and Altair were thus opposed on the midnight meridian of the 23rd of December, their bridge of meeting, called Tung-kiao, or the eastern bridge, must have been invented, and thus the current feast of the seventh moon embraces the traditionary myths of the tenth and of the eleventh moons also.¹

Of course we find the same myth in Korea, told of "Ching Yuh" and "Kyain Oo."²

¹ Chamberlain's *Kōjiki*, lxi, 53, 99 ; Suyematz Kenchio's *Genji Monogatari*, 28 ; Bird's *Japan*, i, 372 ; Satow and Hawes's *Handbook of Japan*, 172 ; Schlegel's *Uranog. Chi*.

² Allen's *Korean Tales*, 1889, p. 56.

A loom and a garment bore the same name, *hata*, in archaic Japanese; and that word gives the second half of the girl's name Tanabata.

The legend can be carried far back in the higher Japanese mythology where we find Amaterasu, the daughter of Izanagi, who was appointed sun-goddess, sitting aloft in her inviolable garment-house or workroom, overlooking the weaving of the awful garments of the gods; and her work-maidens bear the same title as the Chih Nü of the Chinese legend. Vega also bears in Chinese star-lore the alternative name of the Queen-mother, while the stars ϵ and ζ are called the Daughters. One of the legends of the *Kojiki* also puts Amaterasu and Susanowo, the Impetuous-male, on opposite sides of the Milky Way¹; like Tanabata and Hikaboshi. The Weaving damsel is still worshipped in the very ancient but obscure little Japanese seashore Karasu temple, under the names Wakahirume and Orihime; the latter a straight translation of Chih Nü.

One of the Chinese legends on the subject may here find a place. Chang K'ien of the 2nd century B.C. was the first Chinese who ever penetrated to the extreme regions of the West; whence he was said, in metaphorical style, to have "pierced the void." He was sent by the Emperor to discover the sources of the Yellow River, the Hwang-Ho, and sailed up the stream for many days until he saw a girl spinning, and a youth leading an ox to the water. Asking where he was, the girl gave Chang K'ien her shuttle, telling him to show it on his return to the astrologer, Kun-P'ing of his own country, who would know from it where he had been. Kun-P'ing accordingly found that, at the moment Chang-K'ien received the shuttle, he had observed a wandering star intrude between Chih Nü and K'ien Niu, whence he inferred that the traveller had actually sailed up the bosom of the Milky Way, of which the Yellow River was firmly believed to be the continuation.²

Si-ling shi, the principal consort of Hwang Ti, whom I have elsewhere shown to have been a central primeval heavens-god, first taught the art of rearing silkworms.³

The occupation of the Peruvian virgins of the Sun was to make tapestries for the Sun's temples, and garments for his children the Priest-king Incas. The supreme goddess of the Ersa Finns,

¹ *Kojiki*, 47; *Trans. As. Soc. Japan*, vii, 116.

² Mayers: *Manual*, p. 98.

³ Mayers, pp. 72, 176.

who were pagans until the middle of the 18th century, sits on a silver mountain in the sky, spinning a golden thread.¹ And we must not forget the skill of Athene so calamitously challenged by the Lydian Arachne,² nor the famous Web of Penelope, which can now be scarcely considered as a dawn-myth *ab origine*.

And if we approach the world-wide subject from another quarter, we find in a myth taken by Pherecydes of Syros from Phœnician books a winged oak over which Zeus throws a magnificent veil representing the stars, earth, and ocean. This is manifestly but the Universe likened to an immense tree—axle-tree—which the myth-elaborator endowed with wings to operate its rotatory movement. The roots of this immense tree plunge into the abyss, while its spreading branches uphold and display the veil of the firmament.³ I pass by these important wings only directing special attention to them, for we have met with them in the chapter on the winged sphere, p. 737. Nonnos, of Panopolis,⁴ represents Harmony, the mother of all things, *παμμύθηρ*, weaving in her palace the cosmic peplos or veil, an idea which he may have taken from Pherecydes. Nonnos says :

Bent over the artful loom of Athené, Harmony wove a peplos with the shuttle. In the stuff which she wove she displayed first earth, with its omphalos in the centre ; around the earth she unrolled the sphere of the Heavens, adorned with the figures of the stars [which may mean the symbolic figures of the constellations]. To the earth she harmoniously added the sea which is associated with it : and she therein depicted the rivers, under their image of bulls, with a man's face furnished with horns. Finally, all along the exterior border of the well-woven garment, she represented in circular form the Ocean, enclosing the universe in its course.

Apuleius, who in mythology was of the school of the assimilators, makes Natura, the parent of things, say (*Met.* xv or xi) that she is likewise the Phrygian primitive Pessinuntica, the mother of the gods ; the Cecropian Minerva (*i.e.* Athenê) of the Athenians ; the Paphian Venus (*i.e.* Aphroditê or rather Ashtoreth) of the island Cypriots ; the Dictynian Diana (*i.e.* Artemis (?), which itself means All, Perfection) of the Cretans ; the Stygian Proserpine of the

¹ Hon. J. Abercromby at Folklore Society, 29 Jan., 1889.

² Ovid, *Met.* vi, 5-145.

³ F. Lenormant : *Orig. de l'Hist.*, i, 96, 568, 569.

⁴ *Dionysiac.*, xli, 294 to 302.

Sicilians ; the most aged goddess Ceres (*i.e.* Demeter) of Eleusis ; as well as Juno, Bellona, Hecate and Rhamnusia, together with queen Isis of the Ethiops, Arii, and Egyptians.

This is interesting for more reasons than one. It exhibits the original sin of the Latin races (still committed by the French, and boggled over by ourselves) who insist upon bestowing their own Latin names upon the foreign gods they with such eagerness assimilated and misunderstood.

Pausanias (viii, 5) relates the tradition that Laodice, daughter of Agapenor, sent from Paphos, in Cyprus the divine, a veil to Athené Alea in the Arcadian temple of Tegea, which was a famous sanctuary for criminals. Sixteen women, chosen out of as many cities of Elis, every fifth year wove a veil for the Olympian Heré (v, 16 ; vi, 24).

This veil, too, was the superb and ample peplos with which the statue of Athene at Athens was clothed every five years on the feast called Pan-Athenaia ; and it is doubtless the veil which, as Winckelmann pointed out, is a distinctive characteristic of Kronos among the statues of male deities. Eckhel conjectured that it denoted the occult character of the god of sly, wily, crooked counsels—*ἀγκυλομήτης*, as he is called by the poets ; but it seems to me that the Greek term in its origin was simply an epithet for the arched, curved, bent heavens, and we also find it so used for the Mexican heaven-mountain which is recurved from its summit to its base. In the Capitoline Museum a veiled Kronos or Saturn who lifts the left hand towards the veil, is seated on an archaic throne, and Ge or Rhea offers him a stone swaddled up like an infant. When Porphyry called the heavens a peplos, as being the veil of the gods, he was but using a very ancient figure.

Harmonia, as the daughter of Arês and Aphroditê, of the male and female principles which produce the accord of nature, represents, and has given us the word for, the harmony of the Universe, the rhythmic revolution of the spheres ; and in her famous nuptials her consort Cadmus represents the first man or God-man, the Adâm of the Hebrews, the Qadmûn of the Phœnicians.

It should be borne in mind, too, that the Greek Universe was definitively organised by Zeus, with the aid of Harmony. Pausanias (ii, 1, 7) says that at Gabala in Syria, as to which I have earlier said much (p. 498), there was preserved in the temple of Dôtô a

sacred peplos, symbolical image of the cosmic veil. This Dôtô, says F. Lenormant, is an Aramean synonym—dôthô, the Law—of the Phœnician goddess Thoûrô—thûrô = Hebrew thôrâh, the Law—who, according to Sanchoniathon, was also called Shusarthis ('husarth, harmony), and who enlightened the mysterious and allegory-enveloped theology of Taût¹ her progenitor. This peplos plays a considerable part in Greco-Phœnician fable. Zeus gave it to Europa as a wedding-garment, and Europa gave it to Harmony when she espoused Cadmos, and so forth. At Gortyné in Crete were celebrated annually the nuptials of Zeus and Europa, that is of the imported Phœnician Ba'al and Ashtoreth, near to a sacred plane-tree. On the silver coins of the town Europa is seated among the branches of the tree, and her divine companion is figured by a bull on the reverse side. On several coins Europa is engaged in spreading the peplos over her head among the branches.²

The Egyptian goddess of the heavens (Hathor, Nut, Isis) is represented in a tree (the sycomore) which is obviously the Universe-tree of life, and she dispenses the liquor of immortality and the fruits of the tree to her worshippers.³

It is on the leaves of the Persea-tree that Sesheta, consort of Thoth and goddess of sacred writings, inscribes the names of those who become immortal. Here the Persea is clearly the Universe-tree of Life.⁴

The Tâoist goddess Si Wang Mu (that is, West-Queen-Mother) bestows on her clients the fruit of the peach-tree (t'ao) of immortality, which ripens once in three thousand years. This is also said of the k'iung tree, of which she distributes the immortalizing leaves and blossoms.⁵

¹ "Taût, whom the Egyptians call Thoyth (says Philo's Sanchoniathon *apud* Eusebius), glorified for his wisdom among the Phœnicians, was the first to ordain in a scientific manner, and in place of the ignorance of the vulgar, the knowledge of divine things and the worship of the gods. After several generations he was followed by the god Surmubêlos (Shumru-Ba'al = Ordinance of Ba'al) and the goddess Thoûro." I shall just note here, and then leave for future elaboration, the point that the Chinese Tâo, which is represented by the Sinico-Japanese Tô and the Japanese Michi, the Way, also seems to me undoubtedly to bear the interpretation the Law as well. This is bringing into a strange proximity indeed the Cosmic Veil, the universal Harmony, and the Wheel of the Law.


² *Orig. de l'Hist.*, i. 568, 573.


³ Sir G. Wilkinson's *Auct. Egyptus* (2nd series), Pl. 36A. Pierret: *Dict.*, 59, 376.

⁴ Bœdeker's *Lower Egypt*, p. 132. Wilkinson's *Auct. Egyptus*, II, iii, Pl. 54A.

⁵ Mayers: *Manuel*, 98, 178, 214.

A Christian book of illuminations in the British Museum (King's 5) gives a figure of God, with a triform nimbus, in the midst of a tree, holding the sphere in his hand.

Hathor seems also to have been given a black veil in her infernal or nocturnal character.¹ Hathor being but another form of Isis (Isis-Mut-Hathor, where Mut, of course, like the Chinese Mu, means mother), we also find Isis-Neith, another modified equivalent, usually with the weaver's shuttle either on her head or in her glyphic. Her name was written with a peculiar form of shuttle . The Greeks viewed her as Athenê. Her head-

wear is either this shuttle or the hat of the North ; and Plutarch has attributed to her the famous inscription in the temple at Saïs: "I am everything that has been, that is, and that will be; and no mortal has yet lifted up my veil."²

Proclus says (on the *Timæus* of Plato) that the veil of the goddess, which was carried in procession in the greater Panathenaia, showed the giants vanquished by the Olympian gods; and he expounds the veil to be an emblem of the universe which the goddess weaves. The Egyptian inscription, too, according to Proclus was "Ἐγὼ εἰμί πᾶν τὸ γέγονος, καὶ ὄν, καὶ ἐσόμενον· καὶ τὸν ἔμον πέπλον οὐδεὶς πω θνητὸς ἀπεκάλυψεν· ὃν ἔγω καρπὸν ἔτεκον, ἥλιος ἐγένετο. (I am all that has been, that is, and that shall be; and no mortal has ever yet been able to withdraw my veil. The fruit I have brought forth is Helios.) The singular parallelism with the passage I am about to cite from the *Rig Veda* is remarkable.

This wondrous veil appears in the *Rig Veda* (iii, 395) in a mystic passage which seems to be quite out of its place: "I understand not the warp-threads (tantu) nor the woof-threads (otu), nor that which is woven by the common labour of the assiduous.

"What son of man abiding below can declare the words to be spoken hereafter by the father.

"He verily knoweth the threads of the warp and of the woof, He speaks in due season what is to be said, who encompasseth all . . . dwelling both above and below, and contemplating diversely."

"The *âtma*vidah or Vedântis," remarks Wilson (in discarding their exposition, however) "understand this as alluding to the

¹ Creuzer and Guigniaut, i, 513.

² Wilkinson, *ut sup.*, v, 285; Plut., *De Isid.*, p. 453 (Wyttenberg).

mysteries of creation; the combination of the threads being the Universe." This is clearly the meaning; and all the rest of Wilson's long extract from his scholiast is distracted.

I must not omit the following further texts of the *Rig Veda*; "Day and Night, perpetually revered, are, in regard of our good deeds, like two famous female weavers interweaving in concert the extended thread, the web of the sacrifice" (ii, 218) and "Night enwraps the extended (universe) like a woven garment" (ii, 307). And I shall transcribe from Sir Monier Williams's version of the *Íśa Upanishad* the following passage: "whate'er exists within this Universe is all to be regarded as enveloped by the great Lord, as if wrapped in a vesture."¹ To these must be added the mysterious veil woven by Mâyâ, the sister and spouse, the Śakti, of the Being-of-beings, of the creator Brahmâ. This veil received and enveloped the dual pair when they were united, and the innumerable forms of the creation represented symbolically on the magic web were thus endowed with life.²

It is this Veil which is the mantle of "Elijah," a word simply compounded of the two God-names El and Yahveh; and his disappearance into the heavens in a chariot of fire and a whirlwind, leaving his mantle behind him, are but variants of the invisibility of Brahm and the obviousness of Mâyâ (see p. 831).

The veil hung between the Holy and the Holy-of-Holies in the Jerusalem temple, represented the image of the Universe. At p. 807 an endeavour is made to identify the famous Golden Fleece with the Veil of the starry heavens.

† The star-spangled robe of Lachesis (see p. 616) is another version of the Veil.

It seems clear and subsistent, that, as Mannhardt admits, the Indian Varuna is the Greek Ouranos (Lang's *Myth.*, &c., i, 23). Asura and medhâ are titles given in the Veda to Varuna, and they are, of course, the terms combined in the Avesta for the supremest god Ahura Mazdâo, with all-seeing Eye, the father of Fire, whose robe is the vast starry veil, which is also the garment of the Indian Varuna. (Dr. J. Taylor's *Orig. of the Aryans*, p. 320.) This would also, forcedly, bring in the Varana (later the four-cornered Varena-cathru gaosho Varenô) of the *Vendîdâd*.

It seems as if the Veil or Garment of the Universe had variants

¹ *Hinduism* (1880), p. 45.

² Creuzer and Guigniaut, *Orig. des Relig.*, i, 269.

in Jack the Giant-Killer's coat of invisibility which he got from a three-headed Giant ; in the cloak of invisibility of the Three Giants in the German tale of " Heads off ! " ; in the similar cloak of the Three Brothers on the Moor (compare the Japanese Moor) in the Norse story of the Three Princesses of Whiteland (the heavens) ; in the cloak of the Three Robbers of the Wood, in a Greco-Italian tale of Lion Bruno ; whoever put-on which saw but was not seen ; and also in the Old Fakir's cloak of the Bahâr-i-Dânish (Spring of Knowledge) which produced, when required, any quantity of rich clothes.

The Phrygian goddess *Athê*—to be carefully distinguished from the Greek *Até*—was the great deity of Troy, and the Greeks identified her with their own *Athêné*. As Professor Sayce points out, 'Athi was the name of the great goddess of Carchemish ; and from the similarity of the emblems of both, there can be little doubt that here we have also the Egyptian Hathor-Neith. The cow was *Athê's* sacred animal and symbol, as it was Hathor's ; and the Palladium idol of *Athê*, which fell from heaven at Troy, held in its left hand a distaff and spindle, which furnish a parallel to the shuttle of Neith.¹ Dr. Schliemann quotes the late Mr. James Yates's statement, in Smith's *Dictionary* of Greek and Roman antiquities, that the distaff and spindle were often hung up by women at the shrines of Pallas, the patroness of spinning and the arts connected with it, as supporting his (Dr. Schliemann's) view, that the whorls found in such thousands at Hissarlik were similarly offered to *Athê* or *Athéné Ergané*, as her Greek title would seem to be. There is great likelihood in this view, and I do not desire to be understood as saying anything positive against it. There is however nothing on the whorls, I believe, which can be taken for a representation of *Athê's* rude Palladium idol, of which so many have been found at Hissarlik ; and in the major theory I have already suggested on p. 649, my aim has been not, as the careful student will recognise, to set up any contradictory or controversial matter, but rather to develop for these whorls a wider significance, and a symbolism reaching farther back into the dim dumb past. In fact my endeavour, under this head of " Weaving," has been to connect it back through spinning, as closely and universally as my information will admit, with the religious symbolism of the revolving Heavens.

¹ *Ilios*, 154 ; *Troja*, xviii ; and see p. 878 *supra*.

The making of Rhodes with the golden spindle of Lachesis is, it is suggested at p. 616, a figure for the spinning-genesis of the Earth round its Axis; and Dr. Warren has ingeniously suggested¹ that Plato's Spindle of Necessity is the same Axis.

To trace this Weaving conception from mythology into and down through philosophy would be a task as interminable as Penelope's Web itself, but here and there the thread may be picked up. In Hindû philosophical speculations the world consists of mere phenomena, the garment or vesture of the deity, the tissue or web of Mâyâ. In Plutarch's well-worn account of the beliefs of the ancient Egyptians, material things are the forms of which the invisible Ammon is the substance; they are the garment with which he clothes himself and by which he is made manifest to man. Aristotle gave the World a soul, which was not the divinity, but was made by the deity, and was the movable mover outside of an immovable maker. A similar conception was adopted by Philo of Alexandria, the head and front of Judæo-Grecian thought. Among the neo-Platonists, Plotinus turned Plato's Demiurgus, the world-maker or world-soul, into the third entity of his trinity, and made it movable and the producer of things movable; he was followed by Porphyry and Iamblicus. Among the Italian revivalists Giordano Bruno reproduced the world-soul as at once interior and exterior, penetrating and vivifying the universe. There is a heroic kind of metaphor used by Saint-Martin, who was at one time much talked of as the Unknown Philosopher among the Illuminated mystics of the close of the eighteenth century, where he uses the web or weaving idea, and says that the history of nations is a sort of living and moving fabric, through which irrefragable and eternal justice is filtered without intermission.

From this it is an easy transition to the Earth-Spirit's chant in *Faust* :—

In Lebensfluthen, im Thatensturm
 Wall' ich auf und ab,
 Webe hin und her!
 Geburt und Grab,
 Ein ewiges Meer,
 Ein wechselnd Weben,
 Ein glühend Leben,
 So schaff' ich am sausenden Webstuhl der Zeit,
 Und wirke der Gottheit lebendiges Kleid.

¹ *Paradise Found*, 358.

“’Tis thus at the roaring Loom of Time I ply,” interprets Teufelsdröckh, “and weave for God the Garment thou seest Him by.”

Whatever may have been the original leading symbolism of the whorls, it had been lost for long ages before Gifford wrote, in the early part of this century,—

Verse sweetens toil, however rude the sound.
 All at her work the village maiden sings ;
 Nor, while she turns the giddy wheel around,
 Revolves the sad vicissitudes of things.

That wheel is said, we know not with what inaccuracy, not to have been invented before the sixteenth century, but the Jenny that does our spinning now is far, far, more insensible than that village maiden.

*All motion is she now, all force ;
 She neither hears nor sees ;
 Rolled round in Earth’s diurnal course,
 With rocks, and stones, and trees.*

CHAPTER VIII.

The Mountain.

	PAGE.
The Mountain... ..	883
Atlas	884
Meru	887
The Dual Mountain	891
Holy Mountains Generally	895
Mountain-Climbing	902
Parsî Dakhmas	905
The Marvellous Mountain	907
The Mountain as the Heavens-Vault	911
The Enchanted Island	915
Le Pays de Cocagne	918
The Cone	922

The Mountain.

ONE of the least satisfactory sections of this *Inquiry*, so far as the writer is concerned, is the present, which deals with the Mountain in Cosmic Myth. At times the Mountain seems to be the Atlas Mountain supporting the heavens ; at others it is clearly the hollow heavens-vault itself, and we are inside, not outside, of it. Then these two conceptions get mixed, or else clouded and befogged, owing to a total or partial loss of the original myth. Then again there is the natural superiority and effect of the mountains of reality upon the human intellect and sentiments ; and all these ingredients enter into the worship on, and reverence for, and legends about, particular mountains ; so that the task of disentanglement is hopeless. I have done the best I could, after several rewritings ; and can only ask the willing reader to keep his attention roused, and in the detective frame, throughout.

Atlas.




WE must now try back a little, and take up the Pillar-Axis idea again, but under the form of a mythical Mountain. Pausanias (v. 11, 18) made the being Atlas support both earth and heaven. Flammarion¹ has reproduced from the *Margarita Philosophica* an illustration in which the feet of Atlas rest on the lower, while his head touches the upper pole of the heavens. Herodotus (iv, 184) calls the round and slender mount Atlas the Pillar of heaven, whose summit is out of sight. Pierre Saliat's version is here transcribed for its fine old quaintness :—

Encore plus outre, à dix journées de là, est une roche avec son ruisseau, habité aux environs, et joignant est une montagne nommée Atlas, ronde et menue mais haute à perte de vue, en sorte qu'il n'est possible d'en voir le cime, à cause qu'hiver et été elle est couverte d'un brouillard. Ceux du pays disent que c'est le pilier du Ciel; lesquels, ayant pris nom d'elle, sont nommés Atlantes. Et dit-on qu'ils ne mangent jamais chose qui reçoive mort, et ne songent jamais.

✓ Indra is Atlas also. "Indra, who has upheld earth and heaven and the firmament." *Rig Veda*, iii, 49.

✓ An important element in the Atlas myth, which helps to identify him with the Axis, is that Îl (Kronos) by the counsel of Taût (Hermes) buried his brother Atlas (whose Phœnician name has not been discovered) in the bowels of the Earth (*εις βάθος γης έμβαλών κατέχωσε*. Sanchon.). Hesiod makes Atlas, Prometheus, Epimetheus and Menœtius all sons of Iapetos. Calypso (*Καλυψώ*) was a daughter of Atlas.

The Samoan god Ti-iti-i pushed up the heavens and his feet made holes six feet deep in the rocks as he pushed.² Here we have the shoes of IphiKratos (p. 341) and those of Magnês (p. 142). Ru is another Polynesian Atlas.³


The Egyptian Shu  sustaining the vault of the heavens, while his head is surmounted by the glyph peh  strength, or that of his name  is an Atlas. His statuettes kneel, with the arms in the air, which is the position of the Arabic celestial Hercules (constel-

¹ *Astron. Myth.*, 157.



² Turner's *Samoa*, p. 198.

³ Gill's *Myths and Songs*, 51.

lation) Al jathi al rukbataihi, the kneeler on his knees.¹ Making this Shu into the rising Sun is difficult enough, but that has not daunted the sun-worshippers (see Pierret's *Dict.*, p. 511).

Anhur,  was thought to be another form of Shu, but he appears to be an adjunct god. While Shu upholds, Anhur (= heavens-upholder) holds a cord, and seems, said De Rougé, to take the measure of some space.² M. Pierret thinks he "symbolises one of the cosmogonic forces," and De Rougé adds that it is "very probable that it is in fact celestial force that is characterised in Anhur-Shu." (At the same time they make both of these little-known gods "solar.") It seems to me that if Shu be indubitably an Atlas, that is an Axis-good, and if the fire-producing apparatus (p. 654) be borne in mind, Anhur would seem to be the power which twirls the axis-stick in the navel, or the wheel on the axis with the rope, which he holds, in order to produce fire. He is thus the bringer-round of the heavens, and the rope is that which is seen in other myths at pp. 296, 603. This seems very simple, and to hold well together.

Shu and Tefnut made a duad; and Anhur, Shu and Tefnut a triad. Now the lion-headed goddess Tefnut seems to be a parallel to Sekhet and an infernal fire-goddess, so that this also bears out my suggested explanations.

This interpretation seems to be also upheld by the words Shu, Shuti  or , the dual-feather which, like the two Mât (p. 492) must refer to the two poles.

A parallel to Shu and Anhur may be detected in Trophônios and Agamedés (p. 855).

[Curtius brings the Greek word Atlas from the root *tal* to bear, to sustain; and thinks the initial *a* to be merely phonetic. It is odd that the Goths mistook the name of Etel or Ethele the great King of the Huns for Attilas, which in their own tongue meant "little-father," and also the animal bear. In Norse the he-bear was Atli (little-old man) and the she-bear Atla (little-old-woman). Thor was called Atli. Etel is said really to mean liberal, generous.

¹ Hues's *Tractatus de Globis* (Hakluyt Soc.), p. 215.

² *Not. Som.*, 129. Pierret, *Dict.*, 42.

Of a piece with this blunder (was it all blunder?) of the Goths, was their confusing the Tartar name of the Huns with their own word *hûn*, a young bear. One suggested derivation for our own word honey is *hûn-angan*, bear's-delight.¹ We have seen (p. 855 *et seq.*) the supreme heavenly significance of bees, and the offering of honey to the supreme heaven-deities, and also elsewhere the supreme importance of Great Bear worship. It would be strange indeed if all these points were all connected, and all dim glimmerings from the same long-vanished Northern Light of the past.]

[It is a very strange fact that *axel* generally means shoulder in our early writers. Thus in Morris's *Old English Homilies* (circa 1175) p. 245, we find, "he hit berth on his eaxlum," he bears it on his shoulders; and in Madden's *Layamon's Brut* (circa 1200), "on his exle" (i, 96). In Icelandic *öxl* is the shoulder-joint, and *öxull* an axis. A similar identity exists in Swedish, Danish, German and Old High German; and I believe in Gaelic. Professor Skeat, from whom these references are taken, is satisfied with the old explanation that the shoulder-joint is the axis on which the arm turns, and I do not wish to press any other (Dr. Murray offers none)—merely repeating that is a curiosity of the subject that Atlas, who is here sought to be identified with the *axel* (our earlier word for axis), should in the myth bear the world on his axels.]

There is, too, the Atlas of the Mishna, the angel Sandalfon, who, according to Rabbi Eliezer, standeth on earth, and reacheth with his head to the door of heaven. His place is behind the chariot, that is to say north of Ursa Major (see § 13). Indra is often called the sustainer, the supporter of the world in the *Rig Veda* (ii, 29, 261). The Finnish Ukko upbears the firmament. The Sûbban Ūr, whose mother is the Living-Spirit, bears the seven worlds on his back or on his head. His pedestal is of hard iron, or he is the pedestal itself of the earth.²

The Egyptians conceived the earth, says Brugsch, as rising towards the North, so that in its Northernmost point it reached the sky.³ The ascent to the Norse Himinbiörg was by Mountains that touched heaven.

¹ Bergmann's *Gylfa Ginning*, 159.

² Siouffi: *La re. ig. des Soubhhas ou Sabéens*. Paris, 1880.

³ *Geogr. Inschr.*, ii, 37.

Meru.

THE Hindû mountain, Meru, the residence of the gods at the pole, is a column which unites the earth and sky, the axis of the world, the highest terrestrial spot, and the central point of the visible heaven. It is of fabulous height, goes through the earth, and protrudes on either side. There are two polestars, one at each end, North and South; at the upper end are Indra, the gods, and the great rishis; at the lower the demons have their abode.¹ J. D. Paterson, in the *Asiatic Researches* had, so far back as 1808, already placed Meru at the North Pole, and François Lenormant agreed with Renan that it reappears in the Greek myth of Meropis.² In Japanese Buddhism Meru occurs as Shumi or Somëiro—both equivalents of Su Meru—and is the centre of the Universe; but this, of course, has travelled from India. The identity of Meru with the Parsi Mount Alborj has been pointed out by Meiners and Creuzer; and, as Lenormant showed, the Zoroastrian Hara Berezaiti, Haraiti Barez or Barezza, is, like Meru, the pole and centre of the World, round which, in the Avesta, the stars, Moon, and Sun revolve, and upon which rests the abode of the gods. Up that bright mountain leads the path of the blessed to heaven.

It will lead to greater clearness to give here an abstract of some of the statements as to Mount Meru, which are to be found in the Purâṇas. The earth is flat and bounded by a circular chain of mountains; in the centre is an immense convexity, Mount Meru, the pillar or axis of the world which sustains and unites the heavens, the earth, and the hells; that is to say the three worlds. Meru is sometimes loosely called the North Pole. The four flanks of this holy mountain face the four cardinal points and are of four different colours; red on the N., yellow on the S., white on the E., and brown or black on the W. Four rivers spring from a single source under the foot of Vishnu at the Polar star (see p. 867), and traversing that heaven-sphere in which the moon moves, divide on the summit of Meru and thence issuing from the jaws of a cow, an elephant, a lion, and a horse, seek the four chief

¹ *Sûrya Siddhânta*, xii, 45, 74.

² *Orig. de l'Hist.*, ii, 56.

regions of the world, in which grow four trees of life of four different species, all called by the generic name of kalpavriksha. The Buddhists admit but one tree of life, the jambu, from whose roots the four rivers issue; and the four animals also appear as the ox or cow, the camel, the stag, and the horse.

Besides the four divisions (which afterwards double into eight) there is a more general (and perhaps the primitive) division into Seven *dwipas* or worlds, which are grouped round Meru, forming seven concentric zones with seven corresponding "climates." Between these are seven seas or currents which isolate them; that of *jambudwipa*, or the earth, being a salt sea. Another variant is that a sea (of milk) turns seven times round Meru before giving origin to the four rivers; which seems to betray a later endeavour to graft the four theory on to the seven. That the seven theory is the more ancient seems to be clear from the seven *swargâs* of heaven and the seven *pâtalas* of hell. The summit of Meru is a celestial Earth, *swargâbhumi*, a circular plateau surrounded by hills where, from sphere to sphere, and step to step, a celestial counterpart of the terrestrial worlds is reproduced.¹ The seven gods or chiefs of the seven celestial spheres are priests, solitaries, prophets, sacred chanters, in fact pure Brahmins; and the seven *pâtalas* of hell have also, of course, their seven governors who are placed under Yama, the lord of night of the dead, of the hells, of the South. The seven celestial governors seem to multiply, or to be reduplicated, either as *rishis*, *septarshis* (seven *rishis*), *maharshis* (great *rishis*), *menûs* or *mûnis*. The last seem clearly to be the (later) governors of the "seven planets"; there is no doubt that the *saptarshis* are the seven of Ursa Major, and we are also told that the seven *Menûs* inhabit the seven stars of the Chariot (*sacata*), which seems clearly to identify them with the *saptarshis*.² On the summit of Meru, at the North Pole, lives Indra with his female dual principle *Indrâni*; ³ and on the same golden mountain, as Kailasa, is the god *Śiva*; for *Su-Meru*, *Mahâ-Meru*, *Kailasa*, *Kalâya*, and *Surâlaya* are all to be taken as one and the same heavenly peak; and all these names can be applied equally well to the *Himâlaya*, which to the geographer becomes a mere terrestrial mountain chain.

In order to complete the survey of the Meru myths, we must now pass as slightly as may be over their phallic developments in

¹ Creuzer and Guigniaut, i, 582, 136.

² *Ibid.*, 253.

³ *Ibid.*, 246.

Sivaism. On the golden summit of Kailasa, then, where Siva dwells, is a platform whereon is a square table set with nine precious stones and in its centre the lotus or padma, bearing in its calix the triangle, the origin and source of all things. From this triangle issues the linga, symbol of the eternal god who has made the triangle his eternal dwelling. Again, when the ($2 \times 7 =$) fourteen worlds were formed, with the Axis which traverses them, and Mount Kalâya underneath, then there appeared on the summit of this mountain, the triangle yoni and in the yoni the linga or Śiva-Linga. This linga or tree of life had three barks, the exterior bark being Brahmâ, the next Vishnu, and the inner Siva. When these three gods had become self-detached there remained nothing in the triangle but the naked stem, thenceforth under the guard of Siva. There, on the Himâvat, another alias of the sacrosanct mountain, appeared then for the first time the ancient phallus of Siva which the god, according to another legend, divided into twelve lingas radiating light which fixed the gaze of gods and men. Then he transplanted them into the various parts of India where the gods and genii who guard the eight regions of the world paid them the pious homage with which they continue to this day to be adored.¹ Of course we know, as Sir Monier Williams writes, that the most numerous of all temples to be now seen in India are those which enshrine the symbol of the linga and yoni combined. That conjunction emblematises the world-wide deification of the male and female principles in creation, the Chinese yin and yang: and under that form is Siva adored as the eternal reproductive power in nature; perpetually restoring and reproducing itself after dissolution, as the one great god, Mahâ-deva, and supreme lord, ísvara.² This serves to show—as I have more than once had to hint at elsewhere—that the Universe-axis and tree of life conceptions will be found conjoined with a phallic interpretation almost universally.

It is in such legends that we may find the exposition of the flaying of *Μαρσύας*, the satyr, the flute-player, who defied Apollo. Bargains were clenched at his statue in Rome, which shows him to have been a terminal, an Axis, god (see p. 388). Marsyas ought thus to be another alias of the Protean Mars (see p. 714).

Reclus states the number of mountains called Olympus roughly

¹ Creuzer and Guignaut, i, 147 (citing Paulin, Baldæus, Görres, and N. Müller).

² *Hinduism*, p. 92.

at fifteen or twenty,¹ including the Pierian; Hesychius professed knowledge of fourteen of them, and Dr. Warren, president of the Boston (Mass.) University² seems to have established from Homeric and other evidence—and Professor Tiele of Leyden agrees with him—that Olympus was the upper Ouranos, the upper hemisphere of the wide heavens, the heights of heaven; that the celestial dome was, in fact, conceived as a heavenly mountain. Then we had the Assyrian Olympus, Aralu, in the extreme North,³ whose summit was the abode of the gods, while its base touched the place of the dead. The souls of the Sûbba dead have to climb a great mountain to get to Olmi-Danhûro, World of Light, their heaven.⁴ The steep mountain up which the souls of the dead Blackfoot Indians had to scramble, might also be mentioned.

¹ *Geog.*, ix, 494.

² I have in this *Inquiry* made a free use of many of the references given in his strange, full, and in every way remarkable book *Paradise Found; the Cradle of the Human Race at the North Pole*, 1885.

³ *Rev. des Études Juives*, iii, 192.

⁴ Siouffi, *ut sup.*, 128, 212.

The Dual Mountain.

THERE is a mount Kagu in the Japanese Ame—sky, or heavens—from the forests on which the gods obtain stags' shoulder-blades and rods for divination.¹ The mountain and the heavens are either or both gourd-shaped, hisakata. There is another mount Kagu on earth. In archaic Japanese Kaga or Kage means light² (it also means reflection and shadow), and thus Kagu should mean shining, which is just the applicable term for the heavens-vault mountain Kagu (see also p. 682). The fire-god's name Hi no Kaga-hiko is properly explained shining-prince of Fire.³ The earthly Mount Kagu is in the province of Yamato, the ancient name of Japan, still used by the Lû-Chû islanders, the centre Mountain-land of the stories of the *Kojiki*, and "the land's, or world's, acmé," kuni no ho, in the *Kojiki* poems,⁴ has doubtless a similar import. It is possible that this approachment completes the clue to the etymology of the word Yamato,⁵ which has been food for puzzlement, whether as mountain-gate, mountain-place, within-the-mountains, or without-the-mountains: it seems really to be Yamatokoro, region of the mountains. The wondrous peak of Kuzhifuru (Wonder-Old?) on which Ninigi descended from heaven,⁶ is thus too no longer difficult.

The first Japanese god of mountains was Great-Mountain, Oho-Yama, born of Izanagi and Izanami.⁷ There were then produced the Metal-mountain Prince and Princess Kanayama no Hiko and Hime. Then after an interval there were born from the cut-off head of the Fire-god the Tree-Mountain god, Ma-saka Yama (the Ma⁸ saka being the True Saka (Cleyera) tree of heaven). Next

¹ *Trans. As. Soc. Jap.*, vii, 431. *Kojiki*, p. 215.

² Mr. Chamberlain in *Trans. As. Soc. Jap.*, xvi, 245.

³ *Kojiki*, p. 29.

⁴ Mr. B. H. Chamberlain's valuable version, 245, 56, lv.

⁵ v, pp. 126, 127, 129.

⁶ *Kojiki*, p. 111.



⁷ *Kojiki*, i, 6.

⁸ It is worth noting that Ma in archaic Japanese had a most honorific meaning as true, genuine, good; and is maintained by native literati to be identical with the divine honorific mi (Mr. Chamberlain: *Trans. As. Soc. Jap.*, xvi, 252). Mā in Egyptian and Māt, the goddess, form curiously enough an important close parallel. This rendering of Ma saka is here suggested per se. The Chinese characters are 正廉; whereas the Ma saka ki (or tree) where it is incontestable (*Kojiki*, i, 16) is written 眞貫. The other

was an Odo Yama (the sense of Odo being unknown), an Oku (secret) Yama, a Kura (Dark) Yama (perhaps the mountain which is the lower hemisphere?), a shigi (Luxuriant) Mountain. Then Ha (Extreme? or Feather?) Yama, Hara (Plain) Yama (a reference doubtless to the plain, the expanse of the heavens) and To (gate? or Utter?) Yama.¹ All these seem to be alternative mythical names for the heavens-vault mountain.

In West's *Pahlavi Texts* (i, 22, 36) we also find a pair of Mountains, Taêra, the centre of the universe, and Kakâd-i-Dâtik, the centre of the earth. The Avestan mountains Hukairyâ and Hera Barezaiti seem to have a similar correspondence. But there is a closer parallel to the two Japanese mounts Kagu² in the Chinese Kwenluns. The central, heavenly, Kwenlun holds Shang-Ti's supernal palace, and the other his earthly paradise and his wife.³

There is little doubt that in this division of the Mountain into two we have the same duality of thought and development which we saw on p. 235 as to the Pillar. Shang-Ti's wife gives an actual point of contact between the two.

A passage in the *Chow Ritual* states that the Tai-pô 太卜, or chief-diviner controlled the divining rules contained in three books, the *Liên-shan*, the *Kwei-Tsang* and the *Kwei-chang*. The first of these books was called Liên-shan 連山, United-Mountains; and this title was said to have come from its first mystical and divining sixfold sign Kăn , which is made by putting the three-fold sign , which stands for "mountain," over itself;⁴ that is, mountain on mountain, a sort of Pelion upon Ossa.

This, which has always been a great puzzle, seems to be very possibly a cryptic reference to the heavenly sacred central mountain being above the earthly one, as there has so often been occasion to point out in this *Inquiry*.

This Kăn is now the 52nd hexagram in the extremely ancient *Yi King*, which, by the general consensus of all schools of Chinese and of all sinologues, is the most ancient monument of Chinese shot of the *Secrets of the Nihongi*, which is approved by later native commentators, is that saka means "pass" of a mountain. (Mr. Chamberlain's *Kojiki*, p. 33.) But that saka's character is 叢 in Hepburn's Dictionary, which also gives 神 for the saka tree. We seem to be driven to the Japanese itself, unaided or unpuzzled by the Chinese characters; and so I suggest the version of the tree which brings the heavens-mountain and universe-tree together.

¹ *Kojiki*, i, 7, 8.

³ *Chinese Recorder*, iv, 95.

² v. pp. 126, 127, 129.

⁴ *Wylie's Notes*, 2.

literature ; and the book called the *Lièn Shan* must have been more remotely ancient still.

The view I here suggest about the pair of mountains seems to be supported by the title *Chow Yi* of another of these three divining-books ; where chow is usually held to mean the Chow dynasty alone. But M. P. L. F. Philastre points out in his version of the *Yi King*¹ that chow here meant "circular movement, revolution embracing the whole universe ; and it was also the name of the fief of which the feudatory ruler founded the Chow dynasty. This "revolution" I would suggest is that of the heavens round its axis, inclusive of that of the zodiac ; and *Chow Yi* would thus mean the *Revolving Changes*. One might even be induced to theorise that this was the true origin and real significance of the name of the Chow dynasty of the Sons-of-heaven.

This interpretation, as regards the *Chow Yi* (and therefore as regards the *Chow Li* also) seems extremely well to fit the fact that the diagrams of the "changes" in this *Changes-Book* the *Yi-King* are attributed to the rhumbs of the compass and also, radically, designate the yin and yang, the male and female principles into which the primeval central power divided, together with all their combinations in different proportions.

Furthermore, the titles of two out of these three divining-books, *Lièn-Shan* and *Kwei-Tsang*, are also names of Yen Ti and Hwang Ti, the immediate imperial successors of Tai Hao or Fuh-hi Shi, the very first mythic ruler² ; that is, of course, the primeval power. The name of Tai Hao, the "Great Celestial" was also said to have been Fêng, "wind"² ; that is, as I should suggest, the Ether. With him the mystic diagrams, the Yi, the Changes, commence ; and they were revealed to him by a supernatural dragon-horse which issued from the Yellow River, which is the Milky Way. From these diagrams, and from the movements of the heavenly bodies, he deciphered the system of written characters, invented the horary and cyclical notation, and regulated the seasons. He is therefore clearly a primeval heavenly central deity. The diagrams of Tai Hao were but eight, answering to the four cardinal and four half-cardinal points of the Universe. It was Yen Ti his successor who increased them to 64. Yen Ti, Fire Ruler, is obviously the Firegod, and he lived on the mountain Lieh or Lien ; whence one of his

¹ Paris, Leroux, 1885, p. 3.

² Mayers, *Manual*, 366, 44, 56.

names, which is also the name, as above, of one of the three divining-books (*Liën-Shan*.)

Another of these three divining-books was the *Kwei-Chang*, "Return-Concealment,"¹ which is a name of Hwang Ti, the next in succession to Yen Ti; and I have already shown (p. 526) that Hwang Ti must be taken to be a primeval central heavens-god. If now the *Chow Yi*, or Revolving Changes, could be connected with Tai Hao, we should have the triad of three books assigned to the triad of the three first mythic rulers of the Universe; two of whom clearly "invented" the mystic diagrams of which those books treat.

¹ Philastre, p. 4.

Holy Mountains Generally.

NO wonder then that Mountains generally are holy. The Chinese have long considered mountains as formed of more subtle substances than the plain earth,¹ and modern investigations of the comparative density of the earth will scarcely gainsay them.

Schopenhauer, whose insight is often as just as it is profound, says, in his detached remarks on the Beautiful in Nature, that the sight of a mountain-chain when suddenly come upon, throws us insensibly into a serious and even into a sublime frame of mind. This may be because mountains alone seem to brave the decay which soon sweeps away all else including our own ephemeral selves. Not that all this offers itself distinctly in our consciousness at the view of mountains, but that a vague feeling of it is at the bottom of our mental mood.² There is a story told of Wordsworth. Mr. Rawnsley asked an old servant of the poet's: "Did he ever tell you which mountain he was fondest of?" "He wasn't a man as would give a judgment again' ony mountain," was the reply; 'I've heard great folks as came to The Mount say: 'Now, Mr. Wudsworth, we want to see t' finest mountain in t' country'; and he would say: 'Every mountain is finest.'"³

"Mountain scenery has always a saddening effect upon me," wrote the Scottish *James Macdonell, Journalist* (1890, p. 264) at Grasmere in 1872, aged 30.

The following extract gives Eckermann's feelings⁴: "I remarked to Goethe that in me, born in the plains, the gloomy sublimity of Swiss mountain-masses produced an uncomfortable feeling; and I by no means desired to explore such wild recesses."

Mountains are nearer the heavens. For the Cappadocians, said Maximus of Tyre⁵, a mountain is at the same time a god, a form of oath, and an idol. The *Rig Veda* speaks of "Him who is vast and self-sustained like a mountain, the radiant and formidable Indra." (*Rig V.* iii, 160.) The *Mâtrikâ-bheda Tantra* makes Śiva address in the words: "O mountain-born!"⁶ Ahura

¹ *Uranog. Chi.*, 742.

³ *Wordsworthiana*, 1889.

⁵ *Dissertal.*, viii, 8.

² *Die Welt u.s.w.*, III, xxiii (complements).

⁴ *Conversations*, 22nd Feb. 1824.

⁶ Rājendralāla Mitra's *Indo-Aryans*, i, 4c8.

Mazda revealed the Law on the Mount of holy questions, where his conversations with Zoroaster took place.¹

The first Avestan man and King was called Gar-shâh, mountain-king; his son was Syâmak, and one of the Avestan holy mountains is Syâmaka.¹

In Assyrian mythography "the foundations of the earth" are the mountains,² and the Assyrian texts which have been deciphered afford many invocations addressed to a great variety of mountains.

The first ruler of Korea (Chinese, Chosen; Korean, Achim Kohun) was Tan Kun, Oaktree-lord, who descended from Tê Pek San, the great white mountain, which we must presume to be the same as Pek Tu San, the ever-white mountain, whence the population came. The supernatural land consists of three lofty peaks Tê Pek, Ha La, and Kun Gan, precious stone.³

The first person of the Tâoist trinity dwells in the city on Pearl mountain, Kwen-lun⁴; and the *Excursus* of Gesenius on the "Götterberg im Norden" demonstrated that Isaiah's Har Moed, the mount of the congregation in the North, belongs to the same category.⁵ The Shu-King shows the Emperor Yao calling upon "the chief of the four mountains" (see p. 888); the Ainu of Yeso call a volcano a god.⁶

Tacitus said that the Mons Cœlius at Rome, one of the famous Seven, where the church of St. John Lateran now is, was also called Mons Querquetulanus. The reasons given for these names by Tacitus are idle⁷; one was doubtless the heavenly mountain, the other the oak-bearing, that is the mountain that bore the sacred tree. Elsewhere he remarks—I cannot lay hands on the reference—that mountains being the neighbours of the heavens, it was thought that the gods were there more within hearing of mortals.

Mount Taurus was called the Cardo⁸ (see p. 432) that is the axis or pole of the Earth.

According to Franciscus Sennensis Patricius, citing the Monk

¹ Darmesteter's *Zend Avesta*, ii, 33, 283; i, 234. See Job xlii, 1 to 6, as rendered in *Rev. des l'Hist. de relig.*, ix, 315.

² *Revue des Études Juives*, iii, 179, 191.

³ *Chosön*, by Percival Lowell, p. 209. Compare the Islands, p. 140.

⁴ Dr. Edkins: *Relig. in China*, 151.

⁵ *Paradise Found*, 128.

⁶ *Uranog. Chi.*, 750; Miss Bird's *Japan*, ii, 129.

⁷ *Annal.*, iv, 64, 65.

⁸ Livy, xxxvii, 54.

of Oxford, the mountain *Slotus*, which lay under the Pole, was the highest in the world. Aristotle, Mela, Pliny and Solinus all brought the shadow of Mount Athos of Macedonia to the Market-place at Myrrhina in Lemnos, by a localisation of the original myth, which, from one point of view, may have been a garbling of the earth-shadow itself.

The whole mountain of Horeb was sacred ground, and so was Mount Hermon, for its name means "holy," and the summit and slopes still bear the ruins of many temples.¹

The Ephraimite Jews sacrificed with incense on mountains and hills under trees, and Solomon's temple was on Mount Moriah.² During the Moslem greatest feast, the *Kûrban-beiram*, all the pilgrims go and sacrifice on Mount Arafat near Mecca, whence that day itself (the 9th of *Zû'lhadjeh*) is called *Arafat*.³ There was a Phœnician god in Rhodes adored on the top of Mount Atabyris or Atabyrios, of whom the Greeks made a Zeus, and there was likewise an *Atabyrium* on Mount Tabor in Syria.⁴

The Syrian Maronites of the present day yearly go up a "church-mountain," and worship at a ruined chapel. (*Heth and Moab*, p. 2.)

The hill of Saturn on which Hercules, according to Dionysius of Halicarnassus, put up the altar where animal sacrifices were to replace human, was, said Varro, the earlier name of the Capitol of Rome, on which Jupiter succeeded to his father; and during the Saturnalia the people ascended the Aventine hill, another of the famous Seven. Saturn, too, was then sacrificed-to with bared head, counter to the ritual for all other sacrifices: a custom which I think we must connect with that of the roofless Greek temples elsewhere mentioned (p. 492), as being a supreme testimony to the open-air heavens-god above all.

[The aboriginal *deota* of the Himâlayas is still lodged in a roofless enclosure of rough stones or under a tree, and the head *deota* who is called *Deo* is imageless, incorporeal, omnipresent; and while some *deotas* are maleficent, he is always good.]⁵

Mr. H. H. Johnston in *The River Congo* describes a fetish

¹ *Revue des Études Juives*, xii, 131.

² *Ibid.*, xii, 13. Hosea iv, 12, 13.

³ Siouffi's *Soubhas*, p. 105.

⁴ Strabo, 655; Diod. Sic., v, 59; Polybius, v, 70.

⁵ Oldham's *Native Faiths* (*Contemp. Rev.*, March, 1885).

house between Manyanga and Stanley Pool (p. 154). Inside there was a circular mound of worked clay with patterns traced in the clay by means of coloured beads and pebbles. On opposite sides of the mound stood two figures, unmistakably male and female, about four feet high—and on stakes passing up through the roof were spitted outside some (European) plates and dishes, the stakes passing through holes made in their centres. Here we have clearly vestiges of the mythical mountain, of dual primeval deities, and, in all probability, of the Universe-wheel and axis.

In the sixth century Agathias (i, 18) reproached the Germans who were subjects of the Franks for adoring mountains, rivers and trees; and in the seventh, St. Eloy, bishop of Noyon, and Pope St. Gregory made the same reproach to the French.¹

A complete catalogue of holy mountains would certainly include many more than are to be found in the gazetteers. Ida (Asia Minor), Dindymos, Berecyntus and Cybelus itself were sacred to Cybele (Κυβέλη) the mother of the gods. Mount Kronos near Athens; Mount Rhea near Lampsacus; Atlas, Anazarbus, Gaurus, Libanus, Paneion, Rhodope, Niobê's Sipylus, Taurus, Athos. Where the hospice of the Great St. Bernard now stands, the Mont-Jou of Roman days, was a temple to Jupiter-Penninus, to whom an inscription (Jovi Pœnino) was discovered by de Saussure,² and whose worship on that spot seems to have survived into our eleventh century.

Mont Jou and Mont Joie are the names of many mountains and hillocks, natural and man-made. In an old MS. poem cited by Ducange (*Mons Gaudii*) and called *Lusidaire*, the way of making a Mont Joie is described:

Tant i ot [il y avait] pierres apportées
C'une montjoie y fut fondée.

Montjoie-Saint-Denis was the name of a castle built on a hillock in the forest of Marly; and it seems that we must interpret the name, as well as the French Kings' war-cry, as referring to the Jou-hillock of St. Denis, a muddling up of the pagan god and the Christian saint to be met with in endless other instances. Littré leaves this Joie quite unexplained!

Noel³ wrote that jeudi, dies Jovis, was still pronounced in the


¹ *Vita S. Eligii*, ii, 97; *Vita Gregor.*, ii, 278 (in Dulaure).

² Murith's *Montjou*, p. 40; *Voyage de Saussure au Mont St. Bernard*, iv, 227.

³ *Dict. de la Fable* (1803), i, 741.

southern departments of France Di-Jou. This is a most valuable fact; and I take from my interleaved copy of Honnorat's *Vocabulaire Français-Provençal* (1848)—Provençal, dijooos; Bayonnais diyaous.

Anyone who carefully considers "the best known, as well as the best preserved, of the Bengal Buddhist topes," which is figured from a photograph in Fergusson's *Indian Architecture* (1876), p. 66 or the Sanchi or Manikyala examples (pp. 63, 81) must I think be disposed to agree that the artificial reproduction of the sacred mountain idea was the object in view in piling up these stupas.

In the Egyptian funereal MSS. several references to the heavens-mountains may be gleaned. In one (Louvre V. 12. 3148) there is mention of Son of God "prospering in the mountain."¹ On the ostracon of Merer-hâp (VI. 3. 6134) Hathor is called "Lady of the funereal mountain": and on another funereal MS. (V. 20. 3157) the defunct is made to say "I am like the silver (nub het: white) which goes forth on the mountain of the East." This may refer to the stars which rise in the East, but Devéria said it was the rising Sun. All heavenly bodies (appear to) rise in the East. Anpu (Anubis)  has the title "chief of his mountain," which is said to be "the funereal mountain of the West, the Libyan chain" though that does not look as if it were quite irrefragably settled.² His obvious mountain ought to be the lower hemisphere of the sky; and it may turn out that the whole structure which has been set up about the West in the Egyptian inferno rests solely upon the single basis of the entrance to Amenti being in the West, where every heavenly object "goes under." This conception seems to dominate the following, for instance, from an Abydos stela (cast in Louvre): "Tum [here apparently an alias of the Sun] couched in the mountain of life gives light to the dwellers in the lower hemisphere." Here again the mountain of life is said to be "the West,"³ but this seems to me to be a mere halting *in limine*. Again the goddess Merseker (silence-lover) is cryptically said to "animate, under the form of a cow, the mountain of the West in which the sun couches."⁴ If the mountain be the lower hemisphere, then it is E. N. and S. just as much as W., and


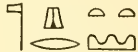

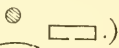
¹ Th. Devéria: *Catalogue 1881*, pp. 149, 165, 153.





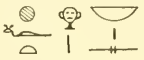
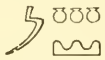
² Pierret: *Dict.* 50.



³ *Ibid.*, 76.

⁴ *Ibid.*, *Dict.* 249.


the only apparent extra significance of W. would seem to be, as before stated, its being the quarter of the entrance.

Mersker (said to be an alias of Hathor) is, however, a *serpent*¹ hatted with the sphere and two feathers  of Hathor, and she is called "regent of the west," "front of the western sky." In that case she might be only a porch-goddess of the infernal regions, but then again there is an instance of their being called ta Mersker, land of Mersker, or of silence, simply. Amenti means hidden-part. "It is the west," says M. Pierret.² But the west is not hidden. "In the evening," says the Peremhrû (*Book of the Dead*, xv), "the sun turns his face towards Amenti." Even this does not reduce Amenti to the Western region. Surely it cannot be seriously meant that the Western Amenti is above our horizon. Amenti is also called the "divine lower region," Neterkher tet,  which exhibits the determinative of mountain  (But Kher seems to be )









West  is the initial character of *right* (hand)  unami, and East  is the initial sign of *left* (hand) . Therefore neither East nor West was of primary importance in fixing the points. The points are taken, as in China, from a god in the North looking South; in which attitude the Emperor, as representative of divinity places himself. North, Mesket, also means *behind*. It is not fully explained why Kheft-neb-s (facing-Lord)  is said to be "a goddess personifying the West"; nor why Manu  is "a designation of the West." The statement of the Peremhrû (*Book of the Dead*) that "in Manu is a basin which receives the sun at his setting" strikingly refers to the under hemisphere of the sky as a basin; or else it means nothing at all. This would explain too the unidentified "mystic locality" the "Persca basin" mentioned in the Peremhrû (xvii, cxxv). It

¹ There is another infernal serpent, Mehen  which is explained to be "the sinuosities of the course of the nocturnal Sun"! Just reflect upon this. Mehen  is also the abode of Osiris.

² *Dict.*, p. 34.

would be equivalent to the hole in which the world-tree is rooted. Add to this that Nût  "safeguards thee in the funereal Mountain,"¹ and there can be little doubt, I submit, that the imagery really does refer to the lower celestial hemisphere.

At Gebel Silsileh, above Edfu, considerable cliffs confine the Nile within a narrow bed, where it was considered as passing between two mountains. There the river received a special veneration and hymns to it were engraved on the rocks (Mariette).

Pet   or simply  being the heavens,      (Louvre, pap. E. 3238) means "the two heavens, that is the heavens of the N. and the heavens of the S."²

"O Lady (Istar), Queen of the Universe-Mountain, goodly stronghold of the mountains, mighty lock of the mountains; Queen of the land of the Four Rivers. O Lord, the mighty mountain, Bel"; so prayed the Babylonian worshipper on tablet S. 954 in the British Museum.³

¹ Pierret: *Dict.*, 376.

² *Ibid.*, *Vocab. Hier.*, 161.

³ Wallis Budge's *Babyl. Life and Hist.*, 131 (Prof. Sayce's translation)

Mountain-Climbing.

GAUTAMA BUDDHA'S ascent of Dantalôkagiri,¹ has made pilgrimages up lofty mountains a symbol of the renunciation of worldly joys and comforts for hardship and privation. Huc² mentions a most rugged and toilsome mountain near Lha Ssa which the Thibetans and Mongols ascend with great unction, for whoever reaches the summit attains *ipso facto* remission of all his sins. Such pilgrimages are highly meritorious nowadays among Japanese devotees. The Buddhist legend of the saint Shôdô Shônin is obviously a medley of all the old mountain-myths, and is therefore here abridged.³

After three years spent in prayer and meditation, he had a dream of a great mountain to the North. On awaking, he endeavoured to make his way there, but deep snow—for it was midwinter—seemed to oppose insurmountable difficulties. Vowing to sacrifice his life rather than abandon the enterprise, he persevered, and at last reached a point from which he saw the object of his search. Ascending to the top of this Mountain, Kobu ga hara, he gave himself up to austere self-discipline, but lived on delicious fruits brought by a supernatural being.

But from its summit he, after the lapse of many years, perceived among the mountains farther to the North four miraculous clouds of different colours rising straight up into the sky (see p. 907), and he at once set off to reach them. He found his advance barred by a broad *river* which poured its torrents over huge rocks, and looked utterly impassable. The saint fell upon his knees and prayed, when there appeared on the opposite bank a divine being of colossal size, with a string of skulls hung round his neck, and dressed in blue and black robes, who shouted to the saint that he would help him to pass the stream as he had once helped the Chinese pilgrim Hiouen Tsang [as Julien called him, the more correct pronounciation appearing to be Yuën Chang] across the river of flowing sand. With these words he flung across a pair of green and blue snakes, which he held in his right hand, and in an instant a long *bridge*

¹ Satow and Hawes: *Handbook of Japan* [77] [81], 408.

² *Travels*, ii, 135.

³ Satow and Hawes, 443.

was seen to span the waters like a rainbow floating among the hills; but when the saint crossed it and reached the Northern bank, the god and the snake-bridge suddenly vanished.

The Vedic commentator Sayana said that Turviti, and Vayya, mentioned in more than one of the Saktas, coming to a broad river, which they were unable to cross, prayed to Indra, and were conveyed over by him,¹ and this flowing sand is found in the legends of Kw'ên-Lun, where the Weak-water, Jo Shuei, which cannot float even a feather, issues from a hollow rock, and flows into the Moving Sands.² Having thus attained the object of his desires, Shôdô Shônin built himself a hut, and practised religious exercises.

One night a man appeared to him in a vision, and told him that the hill which rose *on the North* was called the mount of the four gods, and was inhabited by the azure Dragon, the vermilion Bird, the white Tiger, and the sombre Warrior, who occupied the peaks at the cardinal points. [These are the four great constellations into which the Chinese celestial sphere has been from all time divided. See also p. 907.] He consequently climbed the hill, and found he had arrived at the goal of all his journeys, for there were the four clouds rising up around him. He proceeded accordingly to build a shrine which he called the monastery of the four dragons.

In the year 767 of our era, he resolved to ascend the highest peak of the group, and after duly preparing himself by religious exercises, set out upon this new enterprise; but he came to a great lake on the flank of the mountain, and in spite of his prayers found it impossible to proceed any farther, on account of the deep snow, and the terrific thunder that pealed about the mountain-top. But after fourteen years' incessant prayers and penances—

For men may rise on stepping-stones
Of their dead selves to higher things—

he renewed the attempt, and, after one more failure, at last reached the summit, accompanied by some of his disciples. It seemed to him a region such as gods and other supernatural beings would properly choose for their residence, and he therefore erected a Buddhist temple.³

¹ Wilson's *Rig Veda*, ii, 242.

² Mayers: *Manual*, 108, 76.

³ Murray's *Handbook of Japan*, p. 443 (2nd ed.).

The legend clearly takes this pilgrim to the North pole of myth, where alone he could get to the centre of the four cardinal heavenly constellations which there lay out round about him. These four peaks too are typically found on the under-shell of the Chinese world-tortoise. The Four Kâf or cardinal mountains that bound the Universe appear in the Persian tale of King Bahrâm Ghur and the fairy Husn Banu, where the lords of these Kâf give the King the famous cap, staff, and slipper of Solomon. In the *Madana Kâma-râja Kadai*, the magic bag, cup, cudgel, and sandals are given by the Old Sannyâsî or Brâhman Sage to his four disciples. There still survives in China an ancient custom of ascending hills to drink chrysanthemum-wine on the ninth day of the ninth month.¹ This is called ting-kâou, scaling the heights; and there is a constellation called T'ien-Kâou, celestial heights or observatories, consisting of four stars in our Taurus. Prof. Rhys's inquiries in the Isle of Man show that middle-aged people now living remember that when they were children their parents used to ascend the mountains very early on the first Sunday in August (O. S.)² They call the first day of August Lhuanys, which may throw light on the corrupted "Lammas." The Chinese king, whom we have already seen baulked in his attempt to swarm up the slippery world-column, finally succeeded, with the help of some heavenly beings, in getting to Paradise by a rugged mountain-path. And the Alpine Club at all events would agree that the bent for mountain hermitages which the monks of Monte Cassino perpetuate—

Bernardus valles, montes Benedictus amabat—

is not quite so insane as the perching of the Stylitæ of our fifth century, who have claimed notice in the Pillar sections of this *Inquiry*.

And thus, too, the evil sense of the title Old Man of the Mountain will, for any one who has followed the arguments here advanced, be a climb down from a very high station indeed; and not alone that, but we may be here casting some glimmer of light upon the mysterious reverence, or friendship which the Templars showed him.

¹ *Uranog. Chi.*, 307.

² *Hibbert Lects.*, 422.

Parsî Dakhmas.

THE Parsî hill-built dakhmas are an outcome of the original Avestan command or usage of exposing dead bodies on the summits of mountains,¹ and that usage may have arisen in the belief that, as the path to heaven was up a mountain, they were thus putting the dead well on their way to paradise.

Huc² says that in the desert, among the true nomadic Tartar tribes, the funeral ceremony consists in conveying the dead to the tops of hills, or the bottoms of ravines, there to be devoured by the birds and beasts of prey. He describes, too, the four methods of disposing of the dead in Thibet; cremation, immersion in rivers and lakes, exposure on mountain-tops, and—the most frequent and most excellent—cutting up the corpse into pieces and feeding dogs with it.³

In every Lamasery of Thibet a number of dogs is kept for this purpose; and within them the wealthy Thibetan is buried; the poor going to the common vagabond dogs, terrible multitudes of whom prowl, gaunt and famishing, about the streets of Lha-Ssa.³

This was known to Strabo, who wrote that in the capital of Bactria, (whence Zoroastrianism is thought to hail) they bred dogs called *buriers*, who ate-up all who fell into decay from old age or sickness. Hence were there no tombs visible in the suburbs, while the town itself was full of human bones.

Cicero⁴ said: In Hyrcania plebs *publicos* alit canes; *optimates domesticos*. Nobile autem genus canum illud scimus esse; sed pro sua quisque facultate parat, à quibus lanietur: eamque optimam illi-esse censent sepulturam. Justin also said of the Parthians: sepultura vulgò aut avium aut canum laniatus est; nuda demum ossa terrâ obruunt.

Here, without the remotest connection with Parsiism, we have instances of the central sacredness of the dog and of the mountain. The Parsis keep one or more dogs in every dakhma to look at the corpse, and there can be little doubt that in the three-headed Greek Kerberos we have an infernal (and once supernal) triad.

¹ Darmesteter's *Zend Avesta*, i, xlv, xci.

² *Travels*, i, 78 (W. Hazlitt's translation), ii, 199.

³ Huc, ii, 199, 347.

⁴ *Tusculan Quest.*, i, 45.

The Pahari tribes in the district of Garwâl near Massuri in the Himalayas, wherever wood is too costly for cremation, still expose their dead on hill-tops.¹ Primitive Christian burial-places were barren hills to the north of a place of habitation.² In Peru, if the victim of human sacrifice remained resolute, constant, and even savage during his torments, they—so soon as they had eaten the flesh and inwards—dried the tendons and bones in the sun, and placing them on mountain-tops, held him for a god, and worshipped and sacrificed to him.³

The earthly Chinese Kwenlun (see p. 892), is marked on some maps as Kul-kun, and the marvellous still surrounds it.

The men of the place have long hair and the bodies of dogs ; the women are human, but all male children are born dogs ; they go naked, and their speech is like barking ; they live in caves, and eat raw. Have we here a glimmering of the ancient Parsis and their dog-reverence, or of totemism and some dog-tribe? In any case, it seems to be the same nation of which Ctesias wrote in the fourth century before our era.⁴

This legend had in our 13th century percolated to the Tartars, and was brought back by the Minorite friar Joannes de Plano Carpini, the envoy of Innocent IV in 1246. He says the women of a certain country (quanda terre) had human forms, but the males were like unto dogs ;⁵ and again “next unto the Samogetæ are those people which are said to have dogs’ faces, inhabiting upon the desert shores of the North Ocean.” He has even a third version, in which these monsters of the Northern Ocean sea in all things resembled the shape of men, saving that their feet were like the feet of an ox, and they had indeed men’s heads, but dogs’ faces. They spake as it were two words like men, but at the third they barked like dogs.

[See further as to the Dogs at the Parsi Chinvadh Bridge later.]

¹ *Himalayas and Indian Plains*, p. 492.

² G. Schlegel, p. 218, 546, 732, 787.

³ Garcilasso de la Vega. French edition. Amsterdam, 1704, i, 46.

⁴ *Souvenirs d'un Voyage dans la Tartarie, etc.*, ii, 347.

⁵ Hakluyt: *Voyage of Johannes*, chaps. 11, 16, 23.

The Marvellous Mountain.

THE *Mountain.* We have now to enter on another division of the Mountain portion of the subject, in which the fabulous mountain is represented as being marvellously adorned and beautiful, and on that subject, and indeed as regards the mountain in mythology generally, the reader must be referred to Dr. Warren's remarkable book *Paradise Found*.¹ Here the connection with the marvellous Island myths, to be mentioned later, will appear in strong relief. The heavenly Meru, or Su Meru, is ruby-coloured on the East, golden on the West, lotus-hued on the South, and coral on the North; it is a collection of manifold jewels, or a mountain of gold.² Here we may have an Aurora-borealis myth, or an allusion to the four cardinal constellations already met with (p. 903). These constellations too, in the forms of the Warrior, Dragon, Tiger, and Bird which typify them, adorned the four martial banners of Chinese armies; and the banner of "the Pointer of the Northern Bushel," Ursa Major, was reared aloft in the centre, to excite the holy ardour of the troops, who thus appealed to the guidance of heaven. On the summit of Mount Meru, according to the Purânas, is the vast city and garden of Brahma; and, according to the *Rig Veda* and its commentators, the paradise of Indra, and also the supreme station (paramam-padam) of Vishnu.³

In the Hindû zodiacs, as expounded by Sir William Jones, the third and central circle often represents the earth surrounded by the seven seas, and in the interior Mount Meru with the palaces of the three great gods who form the eternal unity which is at the culminating point of the whole sphere. Thus the Brahmans compare the zodiac to a dhustura or datura flower, which is shaped like a cone, an extinguisher, or a pyramid.⁴ Siva once came down to earth by a pillar of fire, says an Indian legend; when he went back, as an everlasting symbol of his presence and

¹ *Paradise Found*: the cradle of the human race at the North Pole, pp. 248, 357, 358 and passim. Sampson Low, 1885.

² Beal's *Catena*, 75, 81.

³ Wilson's version, i, 23, 54, 141.

⁴ Cruzer and Guigniaut, i, 635.

his protection of his worshippers, he turned this pillar into the vast world-mountain Meru, which towers heavenward invisible save to the eye of faith, far above the highest Himalayan summit. It is surmounted by three cones, on the greatest of which are three golden peaks, whereon repose the sacred triad.¹ The Trikakut or triple-humped peak of Himâlaya is mentioned in the Black Yajur Veda.² The Chaldæo-Assyrian view was that the celestial and terrestrial paradise were united by the paradisaic mountain itself.³

In the 68th Psalm, says M. J. Halévy,⁴ there are three separate mountains, Sinai; Hermon, the Mount of Basan, at its Northern boundary; and the Mount of Elohim (Sion?). There are divine chariots, and the ascent and triumph of the divinity. One well-known phrase he renders "Exalt him who rides on the Empyrean."

The Ainu obviously still hear echoes from the world-mountain in their Poiya-umbe (Brave Man) legend, as reported by the Rev. Mr. Batchelor.⁵ "Here there was a very tall mountain, whose top extended even into the skies; upon its summit was a beautiful house, and above this circled a great house(?) of fog."

The magic tent in Gallaud's Arabian Nights tale of Prince Ahmed and the Peri Banu seems to me also to represent the heavens-palace. The tent which was capable of sheltering many armies, expanded illimitably, and may be a fairy-tale metaphor of the celestial vault.

The gorgeous richness of Meru finds us prepared to learn that Kuvera, the Hindû god of wealth and hidden treasures, of caverns and grottos, and of their sprites, also has his station in the North among the mountains which yield gold and precious stones.⁶ Prithivi, the earth-goddess who sometimes replaces Kuvera as deity of riches, is also assigned to the North. The holy little district of holy Purî in Orissa, which is called the Swarga-dwâra or heaven-gate, is also symbolically the Blue Mountain;⁷ and we find manifestly the same idea preserved among the Sûbbas or Sabæans in their high northern mountain of turquoise (jade?), the reflection of which, when the sun shines on it, makes the sky blue.⁸

The 42nd Psalm, recited before the Mass, seems certainly to have

¹ *Himalayas and Indian Plains*, p. 535.

² *Indo-Aryans*, ii, 146.

⁴ *Revue des Études Juives* xix 3 *seq.*

⁶ Creuzer and Guigniaut, i, 248, 249, 250.

⁷ Hunter's *Orissa*, pp. 28, 144.

³ *Paradise Found*, 145.

⁵ *Trans. As. Soc. Jap.*, xvi, 143.

⁸ Siouffi's *Relig. des Soubbas*, p. 105.

referred to the vault of the heavens in the verse: *Emitte lucem tuam et veritatem tuam*; ipsa me deduxerunt et adduxerunt in *Montem sanctum tuum*, et in *tabernacula tua*. Here we have the light of heaven, the truth of the central position (see p. 498) the holy Mountain and the heavens Tent. On the eve of the consecration of a church, a tent is pitched near.¹

The spear of Izanagi, which has here been elected as the type of one form of the world axis myth, was of some precious material: of coral say some authorities; of red jade say others, or of "a jewel," vaguely.² Perhaps "precious stone" would be the safest rendering. The materials for the sacrosanct mirror and jewels for the Japanese sun-goddess's "christmas-tree" are taken from Ame no Kana-yama, the metal-Mountain of heaven.³ The Avestan mount Hukairya, the height of deep precipices, is the all-shining, the golden. (The Greek Pasiphâê = All-shine, see p. 666.) On the Irânian Mount Hara Berezaiti is the garden of Ahura, as on Meru is that of Brahma.⁴ The Assyrian Aralu is a mountain of gold. The stupendous terraced pyramid-temple of Cholula was a symbol of the sacred paradise-mountain of Aztec tradition, which stood in the centre of the middle-country.⁵

Kw'ên Lun is famous in fable and especially in Tâoist mythology. There the four great rivers, blue, white, red, and black, early took their rise; it is 10,000 *li* round and its walls are piled high in nine-fold steps, rising to 11,000 *li*, 114 paces, two feet and six inches. It has twelve jewelled towers, all built of jadestones of the five colours. On the West there are the pearl-tree, the jade-tree, the Süan-gem tree, and the tree of immortality; on the East there are the sha-t'ang and the lang-kan; on the South the kiang-tree, and on the North the pi and the yao trees, which denote different forms of chrysopras or jade; and doubtless all these trees are otherwise but one, the World-tree, the great K'iung tree of jadestone, which is the tree of life. The Chinese recognise Kw'ên Lun's identity with Sü-mi, their form of Su Meru. There are also whole forests of chrysopras and a lake of gems.⁶

A Japanese description of the Rambini (Sanskrit, *Lumbini*)

¹ Montpellier Catechism, iii, 271, 263.

² *Kojiki*, 18, 19; E. Burnouf: *Myth. des Jap.* (1875), p. 6.

³ Chamberlain's *Kojiki*, p. 55.

⁴ *Contemp. Review*, September, 1881.

⁴ *Paradise Found*, 247.

⁶ Mayers: *Manual*, p. 108.

garden, in which the Buddha was born, will not be out of place here:

Within it lay a lake as large as a sea, with rock-work of diamonds, crystal, and lapsis-lazuli. The paths were of Jambu-gold, which falls in dew from the Jambu-tree on mount Shumi, the Japanese corruption of Su Meru. Cranes standing at the water's edge, and tortoises sunning their tails on the rocks, happily suggest the crowning blessing of long life; and rare trees and strange plants grow round about; the Painless-tree, Asôka, bearing countless gorgeous blossoms which exhale delightful odours. The peacock fans its burnished plumes, and the kariyôbinga-bird (Sanskrit, *kalaviṅka*), with human face, utters its melodious note. [The ordinary form of the human soul in Egyptian funeral papyri is a bird with a human head. In the midst of the garden rises a magnificent palace of precious woods, adorned with the rarest gems.

North of the city of Lha-Ssa, says the Abbé Huc, at the distance of about a mile, there rises a rugged conical hill, of but slight elevation, which amid the plain resembles an islet rising from a lake. It is called Buddha-La, Buddha's, or the divine mountain, and on it the adorers of the Taleh-Lama have raised the magnificent palace in which their living divinity resides in the flesh.¹


We cannot disconnect from these myths the fact that the temple of Saturn upon the slope of the Capitol at Rome, formerly the hill of Saturn, was the depository of the public treasure.


The divine couple of the Andaman islanders live in a stone house—say a mansion—in the skies.²




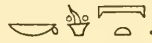
¹ Huc's *Travels* (W. Hazlitt's translation), ii, 140.






² Lang's *M. R.* and *R.* i, 172.

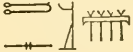
The Mountain as the Heavens-Vault.

HERE is an ingenious speculation in M. Pierret's *Dictionnaire*,¹ that the employment of the vault for Egyptian funereal monuments had a religious purpose, the lid of the sarcophagus being arched in mimicry of the heavens-goddes Nut , who is considered to bend protectively over the dead ; but the imitation, if such there be, is more probably to be traced to the vaulted-heavens itself.

The hieroglyphic determinant which applies to the heavens, evidences a similar conception and intention .

This notion of curving over is also seen in the verb *Ḳab*  and *Ḳabui*  to self-bend, to be bent, while the vault of heaven is called *Ḳab*  and .

The Heavens in Egypt were the female principal, the Earth the male ; and the word for heaven was feminine in Egyptian and Coptic. The heavens-goddess Nut  was shown in an uneasy gymnastic position  while beneath was extended an ithyphallic Seb (the Earth) upon his back covered with foliage (vegetation). Nut is supposed to turn her back to the east, which is noteworthy.² The gods were born of Seb and Nut, "the mother of the gods," and she is also shown in the Sycomore universe-tree (p. 314). Maut  and  and  (see p. 755), the consort of Amen was also Lady of the heavens, and Regent of all the gods.


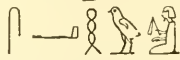
Thes  means "a support"; and *thes* is also a mountain.

The Egyptians seem to have had an astronomical game, not yet explained.³ The goddess Selk had some astronomical significance, still a mystery. The soul of Osiris under the name of Sahu was

¹ S.v. Voûte, p. 567.

² Pierret : *Dict.* 116.

³ De Rougé, *Notice Sommaire* (1879), p. 88, 130, 91, 138, 108.

supposed to dwell in our Orion [but Sahu  was the name of the mummy itself just before renovation ].¹ The soul of Isis was placed in the star Sothis (said to be Sirius). And on one of the coffins of Sotimes, the confined prays: "O my mother, heaven, that spreads thyself above me, grant that I may become like unto the constellations."

Pausanias, in giving (x, 5) the legends of the third temple of Apollo at Delphi, wrote that it is said to have been built of brass by Hephaistos, and that, as Pindar versified it, "suspended from its roof, there golden virgins sang." This is clearly a heavens-myth, as was also that of the second temple (which preceded the third), and was raised by the Bees (*i.e.* the stars). The same idea is to be traced in the brazen bowl, also made by Hephaistos, shown at Pataræ in the temple of Apollo. The chest or coffer made by Hephaistos, and taken by Eurupulos from Troy to Patrai belongs to the same class, as well as the necklace (Milky Way?) made by the same fire-god and bestowed by Harmonia, which was in the temple of Adonaïs and Aphrodite at Amathos in Cyprus (Paus. ix, 41).

Another account makes the coffer of Eurupulos hold a statue of Dionusus, made by Hephaistos, and presented by Zeus to Dardanes. It was adored at Patrai, or Patras (that is the Fatherland, the Earth) as *αἰσυμνήτης*, the Ruler or Dispenser of fate, the Just Governor, completes the allegory. The statue is the supreme heaven-god and the coffer, the heavens. Can Dárdanos be a spear, a dart, dard, dardus, Axis-god?

The following Delphic legend (Paus. ix, 16) also clearly belongs to the same vast category. "Of all the offerings which the Lydian kings sent to Apollo, nothing at present remains but the iron base of the bowl of Haluattés. This was made by Glaukos (Blue) the Chian. The form of the base for the most part resembles that of a Tower, and rises from an acute bottom to a broad top." [This is obscure, but] "Each of its sides is covered throughout, but is begirt with transverse zones of iron like the steps in a ladder. Straight and ductile lamina of iron are bent in their extremities outwards, and this was the seat of the bowl."

¹ [The *Sāhu* was the *spiritual body*, which germinated from the corruptible body *after* the proper prayers had been recited and the prescribed ceremonies duly performed.—E. A. W. B.]

The Mexican lofty arched mountain of the gods, Teo-Culhuacan (*teoll*, god; *coloa*, to bend), that is the heavens, is also called seven-caved, *chicomoztoc* (*chicome*, seven; *ostoll*, cave) because of the caves where dwell the seven tribes, for the lord of the Chicomoztoc paradise had seven sons. This lord is no other than the supreme deity, Huitzilopochtli (left-humming bird), who also has four marvellous ministers.¹ The mountain is called Calhuacan, that is, the bent peak, says Duran,² because the summit is bent down towards the bottom (porque tiene la punta algo retuerta hacia abaxo); an explanation which at once recalls the familiar Egyptian figures of the heavens-goddess Nut bending down over the earth. (See also p. 549 *ante*). But it would seem that the bending down must also include (perhaps indeed its most pregnant meaning even is) the under inverted hemisphere, the Egyptian inverted precinct" (p. 664).

However, the idol Cenn Cruaich after it was struck by St. Patrick (p. 272), was also called Cromm Cruaich, the Bent-one of the Mound;³ which leads one to imagine that this latter was an original name, and that St. Patrick was, later, forcibly haled into the legend.

This Mexican mountain is situated in a great lagoon, and here we may recognise the Indian and Iranian figurative universe-ocean. The whole of the happy and favoured country where this mountain is situated is known as Aztlan, that is to say, as it is rendered by Duran, Whiteness; but as we are concerned with the heavens, either by night or by day, Brightness is clearly the correct signification, as I have elsewhere suggested (p. 804), also in the similar case of the White Wall, that is the Bright Firmament, of Memphis. The supreme gods Quetzalcoatl (serpent-bird), and Tezcatlipoca (shining mirror) also in their wanderings arrive with their followers at an impassable mountain which they go through, and not over. Here again we clearly have the heavens of the gods. Montezuma's legendary embassy to Tezcatlipoca went up the side of the mountain, and found that at starting they became mere youths; half-way up they looked forty years of age; and very soon afterwards became old men. The allegory here, though subtle, is unmistakable; the ebbing of the life of man leading to death and

¹ Eng. Beauvois: *L'Elysée des Mexicains* (in *Rev. de l'Hist. des Relig.* x, 265 seq.).

² *Hist. de las Indias*, i, 219, 220.

³ Rhys's *Hib. Lects.*, 201.

happiness in the celestial skies ; and it furnishes a pleasant variant to the North American Indian's mountain, up which the dead have to scramble. The extreme difficulty of the ascent of Teo-Culhuacan receives local colour in the Mexican myths, for its upper portion is formed of sand so fine, so dense, so dry, so quick, that no mortal man that lives by bread can tread it. First, the scaler sinks to the knee, then to the waist, and finally is engulfed. Here we clearly have another version of the slippery pillar of the Chinese king. And the Mexican heaven-caves can be well-illustrated from the Taoist legend of the Ts'ing ch'êng 青城 which they call the fifth cave-heaven 五洞天 a general place of assemblage for gods and genii. It has eight large caverns, corresponding with the eight half-seasons, and seventy-two smaller, answering to the five-day periods of the year of 360 days which was in force in the Chow dynasty when the historical period commences (*circ.* B.C. 800).¹

The Western Mongols call the polestar, the cardo of heavens ; the apex of the golden mountain, that is, of course, of the heavens-vault : apex montis aurei, nomine cardo cœli, stella polaris.²

I can here do no less than recall attention to the other instances of the heavens-vault mountain already given, and for the rest request the reader—it can never be recommended too often—to consult the index. Such are Olympus as the heavenly vault (p. 890); the gourd-shaped Japanese Mount Kagu (p. 891); the many coloured Meru (p. 907); the magic tent of Prince Ahmed (p. 908).

On the subject of the Mountains generally, too, the reader cannot do better than turn to Dr. Warren's *Paradise Found*, which will furnish many references besides those here given.

¹ Mayers : *Manual*, 236.

² *Fundgruben des Orientes*, iii, 181 (in *Paradise Found*, 216).

The Enchanted Island.

IT is scarce worth while to digress for the purpose, but the marvellous Mountain might be connected with the enchanted Island myths through one fact which still remains to us. Oceanic islands are called *shan*,¹ mountains, by the Chinese, and some of them are enchanted. Such are the Eastern-ocean, sacred, floating, Islands, the three fortunate Islands, P'êng-Lai, Fang-Chang, and Ying-Chow, which can be traced back to at least the third century B.C. They are all inhabited by genii of lustrous form who live upon the gems of their shores, and drink the swift-inebriating sweet-wine jade-fountain of eternal life, which springs in Ying-Chow from a rock of jadestone² a thousand chang high; the chang (but it is of little moment) being ten Chinese feet.³

P'êng-lai has been corrupted into the Sinico-Japanese Hôrai of folk-lore and literature—of the Genji and Taketori *Anecdotes*, for example. Hôrai has never been beheld by mortal eye, and in search of it was prince Kuramochi sent in the tale of the *Bamboo Splitter*, in order that he might bring back a branch of its jewelled Tree to the fairy princess. There the Sennin or mountain-fairies, who are otherwise the Vedic rishis, dwell in immortal youth and happiness. Miniature models of the mountain are appropriate presents to the newly married, and pictures of it hang in Buddhist temples.⁴

This is perhaps a link—a frail one it may be—between the heaven, the paradise-mountain, and the island-paradise which appears in so many Western forms; the chief of which, of course, is the lost Atlantis, the tale of which, according to Plato, came from Egypt. This is far from being a “safe” subject, and has been a good deal scouted; but there can be no harm in remarking that its name at all events connects it with Atlas, which has already been treated (p. 884); and the fact of Poseidon's preparing it for his son need mean no more than that it rises out of the sea—out of the four seas, which we have met with round the mountain. Bailly, a

¹ *Uranog. Chi.*, 738, 739.

² Compare the three Korean peaks, p. 896.

³ *Mayers: Chi. Reader's Manual*, 278.

⁴ *Himalayas and Indian Plains*, p. 88.

good century ago, placed it in the Palæo-Arctic ocean. Nothing is farther from the intention of the present writer than the encouragement of paradox; Darwin's observations on Oceanic Islands and Wallace's *Island Life* have scientifically demolished any such theory as that the origin of all civilisation was this very Atlantis in the character of an old-fashioned continent now well-drowned in the midst of the Atlantic; but it might be just giving the coup-de-grace to the Atlantis paradoxes, if it could once be well connected with the mythical world-Mountain. And could we in the same way dispose of the Western Eden and the transatlantic Elysium, it might prove another great relief to many very worthy folk. Not that we could, however, by any manner of means afford to part with the Voyages of Mailduinn from the county Clare to those islands where the ants were as big as hens, and were man-eaters to boot—a sort of forecast of Mr. Rider Haggard's screaming crabs; where were horses with the paws of dogs, and giants o'horseback who ran races on the crests of the waves; where they found *the* Jumping Cat; where all the black-sheep were white-washed, and all the good sheep went wrong.

Mailduinn discovered Rabelais's Isle Sonnante before Rabelais was thought of, and another island too, where the birds were the souls of the Irish dead—a very ancient and wide-spread myth which we have met with (p. 910).

The connection between the Magic Island and the mythical Mountain will appear more striking upon a perusal of the two next sections; but I must not omit to state here that the harvest-feasts in honour of Kronos on the twelfth day after the summer solstice in Samos, at Athens, and in the rest of Attica, also commemorated the Golden Age of perpetual abundance and universal equality;¹ and it was under the dominion of Kronos that the Titans and other heroes led an existence of delights, when, the struggle over, Zeus, the son of Kronos, pardoned them, delivered them from their subterranean prison and their chains, and appointed them a life separate from that of mortals, but far from the immortals also, at the extremities of the earth. There do the demi-god heroes inhabit, free from all care, the Western Isles of the Blest on the Ocean of deep Whirlpools; fortunate heroes, for whom a fecund soil yields twin harvests of honied fruits.² I must add here, too, that Titan, which is generally explained as meaning Sun-god, is more

¹ Tielc's *Kronos*, pp 23, 24.

² Hesiod: *Op. et D.*, x, 143 sqq.

archaically Fire-god, from the root *tith*, fire. This refers the Titans, as well as Kronos, to the central Cosmic fire of the Nave of the Universe-wheel.

But K. O. Müller, resuming the passages in the *Iliad* (viii, 478-481 ; xiv, 203, 274, 278 ; xv, 225), wrote¹ that, far beneath where Earth and Ocean have their utmost bounds, where nor light nor breathing of fresh air may wend, surrounded by the deeps of Tartaros, sit the Titanic or Infernal gods, Iapetos, and Kronos.

¹ *Mythol.* Appx.

Le Pays de Cocagne.

THE Marvellous Mountain and the Enchanted Island naturally lead up to the Land of Cockaigne, a grotesque subject that has ceased to amuse.

In Strabo's account of Mount Atlas, the Olive-trees are of extraordinary excellence, and there are seven refreshing varieties of wine; the grape-bunches are a cubit long, and the vine-stems so thick that it takes two men to clasp one. This is like the Talmud's land of Judah when the Jewish Messiah comes, and each grape will be an ass-load, wheat-straw will be as high as the date-palms, every grain of corn will be as big as a beef-kidney, and the flour will be shaken out of it ready-ground, as out of a bag, by a helpful wind; cakes too, and ready-made clothes—a touch of second nature—will also be among the crops, and old tooth-snags will grow white again with drinking the abundance of milk.¹ After this, the new earth of the Norse millennium, where the fields merely yield a harvest without a sowing, is but poverty-stricken. In one of Mailduinn's Islands he suddenly came upon an uninhabited palace where the tables groaned under all kinds of good cheer, although a single apple was meat and drink for forty days. These are the sort of tales that gave rise to the ancient artificial mount got up at Naples at public festivals, from which all sorts of things good to eat were scattered. There are endless references to it in literature, of which a few will illustrate our subject, without by any means taking us out of the line of the argument. In the *Fabliaux* of the thirteenth century we find that

Li pais a à nom Coquaigne ;
 Qui plus i dort, plus i gaigne.

 De bars, de saumons, et d'aloses
 Sont toutes les mesons encloses :
 Li chevrons i sont d'esturjons,
 Les couvertures de bacons,
 Et les lattes sont de saussices ;
 Moul't a li pais de delices.
 Par les rues vont rostissant
 Les crasses oies et tornant.

¹ P. I. Hershon's *Rabbinical Comment. on Gen.*, p. 298.

Theophilo Folengo of Mantua, otherwise Merlinus Coccagus (Macaronensis), in the famous Macaronic poem to which Rabelais owed so much, and which was first printed at Venice in 1517, thus describes our Mountain :—

Illic ad nebulas montagnæ culmen inalzant
 Quas smisurato si tu componis Olympo,
 Collinam potius quam montem credis Olympum.
 Nec sint de petris facta scopulisque putato,

 Verum de tenero duroque probavimus illas
 Formaio factas, et Sole calente colantes :
 Ad fundum quarum sunt brodi flumina grassi,
 Undezzatque lacus niveo pro lacte biancus.

 Omnia de fresco sunt littora facta botiro,
 Supra quæ buliunt semper caldaria centum
 Plena casoncellis, macaronibus, atque foiadis.

And farther on, if we follow the anonymous and diverting French translator of 1606, we hear of “certaines montagnes où les habitans lient les vignes avec des saucisses, et où les arbres partout portent pour leur fruit des tourtes et tartes.” A country where, as Le Duchat said, all the meat is cooked to the hand, and the larks fall, as the saying goes, from the sky ready-roasted. Mr. Bob Fudge, writing from Paris in 1818, told his dream

of the land of Cockaigne,
 That Elysium of all that is friand and nice,
 Where for hail they have bonbons, and claret for rain,
 A id the skaters in winter show off on cream-ice ;
 Where so ready all nature its cookery yields,
 Macaroni au Parmesan grows in the fields,
 Little birds fly about with the true pheasant taint,
 And the geese are all born with a liver complaint.

It is, in fact—and etymology agrees—the paradise of cooks, the fairyland of the admirable art and mystery of cookery and good eating, a sort of heavenly kitchen or gormandizing heaven, which still holds its place in some theological books ; for a cathedral prebendary not long since, in describing the bliss of the blessed, wrote :

“The whole future will be as a delicious feast. Creation will afford a magnificent banquet spread by the good God for his children, with amplest conceivable provision for the most capacious

and varied desires.”¹ Ages gone by lend respectability to this conception; in the *Rig Veda* the first of men, Father Yama, assembles the other fathers round him to enjoy convivial feasting under the dense foliage of trees in the middle of heaven²; and the origin of it all is doubtless to be sought in the sacrificial offerings and banquets which, once fire had been invented and applied, were probably the origin of all cookery.

In the dwelling of the great Mexican deity Quetzalcoatl he and his divine companions are miraculously wealthy not only in the noble metals and in precious jewels, but also in commodities of all sorts. Provisions never run short, and they live upon great corncobs, each one of which is a big load for a man; the smaller cobs they merely burn to heat their baths. Their calabashes are many armfuls round, they climb their leeks like a tree and their cotton grows ready dyed of all colours.³ Brobdingnag (or Brobdingrag, as Capt. Gulliver said he wrote the word for the misprinter) owes the pays de Cocagne somewhat for imports.

The Ethiopian Table of the Sun above Syené (mentioned by Herodotus in the fifth century B.C., by Pomponius Mela in the first century A.D., by Pausanias in the second, and by Solinus in the third) must be added to the geography of the pays de Cocagne. This “Table,” according to Herodotus (iii, 17, 18, 23, 24), was a meadow which every morning was found covered with cooked joints of all sorts to a depth of four feet. The account is confusing, but he seems to say that the officials of the neighbouring town got the meat ready and spread during the night, while the natives believed that the earth produced the food. Pomponius Mela, Pausanias (VI, xxvi), and Solinus represented the supply as supernatural.

The Chinese tyrant Chow Sin, 1123 B.C., is recorded to have formed a lake of wine at his palace of Sha K’iu, and hung eatables to the trees⁴; an extravagant trait of human nature repeated by those Irish gentry of the eighteenth century who used to make claret-cup in the wells.

To the pays de Cocagne too perhaps belongs, as an outlying district, the children’s “Tom Tiddler’s ground,” where they skip

¹ *The Mystery of the Universe our Common Faith.* Kegan Paul, 1884.

² Geiger’s *Tran. Civ.* i, 97.

³ Sahagun; *Hist. Gen.* iii, 208; Torquemada: *Monarchia Indiana*, ii, 49.

⁴ Mayers: *Manua!*, 22.

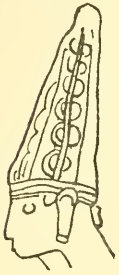
about "picking up gold and silver," until chased out by the owner of that Barmecide paradise.

[At least two of the current little dictionaries of useless information will have that Tiddler is merely Tidler, the idler! These little crumbs of petty Euhemerism always "go the wrong way," and are very distracting. It might be asked of the inventor in this case how Tommy got all his wealth, then.]

The origin and development of the beliefs, especially those recorded in Celtic literature, concerning Elysium may now be more profitably studied in *The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga* now first edited, with Translation, Notes, and Glossary. By Kuno Meyer. With an Essay upon the *Irish Vision of the Happy Otherworld and the Celtic Doctrine of Rebirth*. By Alfred Nutt.

The Cone.

THE conical or "peaked" tiara or head-dress is seen on the Hittite sculptures, as frequently pointed out by Prof. Sayce.¹ The accompanying outline is from a rock-carving at Boghaz-Keui.



It was the prerogative of gods and kings. The Babylonian Istar (Ashtoreth) of Carchemish wears nothing else, being otherwise quite naked in a bas-relief.

This cap or "pointed tiara" bore upward lines of ornament (*ibid.* 140). I annex another type from the hieroglyphics in relief brought from Jerabis to the British Museum.²

Sir C. W. Wilson says of the costume of the Kheta (Hittite) god in the rock-carving at Ivriz, or Ibreez, that his "high-peaked (*i.e.* high-pointed) cap is still in use among some of the Kurdish tribes."³ Brugsch Bey says the Khetan



warriors sculptured on the great Egyptian temple at Ibsambûl have "high caps such as are worn at the present day by the Persians,"⁴ which gives us the origin of the familiar Parsî hat, adopted by them (as they say) from the Hindûs. Prof. Sayce made the important and ingenious discovery that the sharply conical tall symbol for "king" in the Khetan glyphs "really represents the royal head-dress."⁵ And so significant an object can never have had a merely accidental human origin; it must, even as a head-dress, as an ensign, of the high-priest and king, have had originally a direct connection with the deity he served and represented; and its use as a sacred (and afterwards as a warlike and general) head-dress must have been highly symbolical. My idea is that, just as the split mitre had its origin in the head and open mouth of the fish-skin of Dagon, so the conical head-dress represents the conical Universe-mountain, the abode of the supreme heavens-god, the primeval type of the Olympus of Jupiter.



The cap of the dervish (see also p. 725) is generally called a Kulâh. That of the Mevlevî is tall and of a whitey-yellow felt, of a plain conical or sugar-loaf shape, the cone being truncated. The form is of celestial origin,

¹ *The Hittites*, pp 61, 66, 88, 93, 106, 108, 111, 117, 130.

² Rev. Dr. Wm. Wright's *Empire of the Hittites*.

³ *Ibid.*, p. 61.

⁴ *Egypt under the Pharaohs*, ii, 50.



⁵ *Trans. Soc. Bib. Arch.*, vii.

for the soul of Mahomet pre-existed in a vase of light in that shape in the 'Alem i Ervâh, the world of spirits. The Kubbeh or summit of the cap means "the summit of the sphere of the universe," that is God, the point of truth which allows the wearer to see and know all things. The Nakshibendî dervishes teach that the heart is cone-shaped, and contains the whole reality or essence of man.¹

The Persian dervish, whose patron is Ali, wears a conical red cap edged with fur. The central Kurdish mountaineers wear a high conical felt cap, with a red and black turban folded round it, and the Nestorian tribes wear a conical felt cap.² The Rev. W. Wright, in his *Empire of the Hittites* (p. 5) speaks of "the sugar-loaf-topped Dervishes" he saw at Hamah in 1872. See also what is said about the conical religious cap of the Sikh Akâlî (p. 680).

It is worth remembering too that the Roman flamens wore a conical head-dress which, with the little wool-wound rod which topped it, and from which the whole took its name, came to be called an *apex*; and the term apex became extended so as even metaphorically to mean the priesthood.³

The cone was in Egypt a distinctive headgear of great personages in ceremonies. In the tomb of Khaemha a priest puts cones on the heads of the officials who are about to present themselves to King Amenophis III.

The terra-cotta cones, called funereal and never found except at Thebes, are still enigmas.⁴ Their shape is that of a sacred loaf of bread. The hieroglyph which shows a cone on the hand  means tu or ti to give. So also does . They are never more than 20 centimetres high, and 9 broad at the base. (Pierret, *Dict.* 146.)

I think we might regard the fez or tarbûsh of the East, now the badge of Moslem governmental service, as a still more truncated form of the conical dervish's bonnet, which is exactly the tarbûsh "produced."

Plutarch said that flamines was a contraction of pilamines,⁵ from their cap the *πῆλος* (*πίλος*, pileus, pileum, a heap; compare our pile of shot, of money, etc.)

¹ Jno. P. Brown's: *The Dervishes*, pp. 192, 128.

² Layard's *Ninveh and Babylon*, 28, 372, 423.

³ *Æneid*, viii, 664; Livy, vi, 41; Val. Maxim. i, 1, 4; Seneca, apud Lactantius xvii, 6.

⁴ These cones are models of loaves of bread.—E. A. W. B.

⁵ *Numa*, 136.

The Trojan palladium bore a distaff in one hand (see "Weaving," p. 880) and it is not out of place to ask here whether the little wool-covered spike at the top of the conical cap of the flamines and the Salii, was not a distaff too. In fact all the spikes or poles on the heads of deities and their ministrants, may be, like the *πόλος* of Aphroditê (p. 833) nothing but symbols of the Universe-axis, *the* distaff par excellence round which the visible Universe is spun into existence. (The interested reader is requested to dwell on this and to run it down in the Index.)

Castor and Pollux were called the *Pileati Fratres* (Catullus xxxvii, 2) from their wearing of the *pīleus* or *pīleum* (= *πίλος*). It has been described as a bonnet of wool (recall the Golden Fleece) in the form of half-an-egg, perfectly fitting the head. It was worn in the Saturnalia and at feasts, festivals, and spectacles (all originally sanctified); it was the cap of liberty put-on by freed slaves.

(Would not the obscure connection between *pīlo* to sprout hairs and *pīlo* to shave be made less obscure if the shaving of the head, the tonsure, always accompanied the wearing of the *pīleus*?) The Gothic sacrificers shaved their heads and wore a *pīleus*-cap, while the rest of the nation went hairy, *capillati*. The Parthians wore it.¹ Its night-cap shape would be very much in point if it be, as one must lean to thinking, the cap of the heavens; and the shaving would accord with the term "bald heavens" (p. 666). The physiological fact of certain children being born with a *pīleus*, or caul, no doubt helped-on the holy faith in this divine heavens-symbol.² The inscription *Libertas* which accompanies the cap on coins would originally have reference to the god Liber, and the Phrygian falling cap may connect itself with the toppled-over mountain (p. 913). Servius, quoting Suetonius, made *pīleus* a generic term—like our cap—and included in it three differing priests'-caps: the very light *apex*, that is the *pīleus* which bore the wool-wrapped rod called the *apex* (*virga, lana circumdata et filo colligata in Æn. ii, 683*); the *tutulus*, fuzzy with wool, which ran up in a point, and was worn by the Flamen and his wife; and the

¹ Ad Parthos procul ite pileatos. Martial x, 72. (Aurel. Victor, *Cæs.* 13; Paulinus Nolius *Carm.* xvii, 242.)

² Solent pueri *pīleo* insigniri naturali, quod obstetrices rapiunt et advocatis credulis vendunt, siquidem cauidici hoc juvati dicuntur: at "iste puer *pīleum* non habuit, sed diadema tenue etc." (Lampridius, *Diadum.* iv.)

galerus, made of the hide of victims. The Flamen Dialis alone wore a white *galerus*.

All the Latin words in *pil-* seem sacred, and partake of the confusion which tends to envelop archaic divine terms; so that in writing of them one cannot say with any confidence: *Mea pila est*.

Here is the drawing of a coin of Thasos, representing the Dioskouroi with stars over their conical bonnets. The inscription is said to be *Θάσιον*. (Gesner, *Mus. Haym.* ii, 107.) (See the heading *The Dioscures*.) Also of a Lacedemonian coin with the conical (or beehive?) bonnets of the Dioskouroi ("cabinet de la Bibliothèque du roi"—given in Guignaut's *Creuzer*, plate 216).



Here we must indubitably fit on the endless magic caps of the mystic tales which are now degraded to the folk and fairy category. Jack-the Giant Killer's cap of knowledge; the magic cap of Solomon given in the Persian tale to King Bahram Ghur by the lord of one of the four Kâf Mountains of the four quarters of the Universe; the wishing-hat of Fortunatus; the hat of invisibility in the Norse tale of the Three Princesses of Whiteland (the heavens); the Tarn-Hut or hat of darkness in the *Nibelungenlied* and in the *Nifflunga Saga*; and the *Nebel-Kappe* or cloud-cap of King Alberich and the other dwarfs of old German legend.

The conical head-coverings of the dervishes, and the conical tops of the Round Towers (p. 264) may have to be bracketted with the solid cones found at Egyptian tombs, the perhaps Greco-Babylonian hollow funereal cones or "extinguishers," and the sacred cones and conical idols often represented on the stelæ of Punic tombs. Similar but more primitive cones have been found in ancient Cypriot sepultures, and a similar small Assyrian idol has been discovered.¹ A piece of Cyprus terra-cotta antiquity in the Louvre Museum consists of three women (?) dancing in a ring round a sort of column with a conical finial—doubtless the world-pillar—and there are also two similar examples in the calcareous local (Cypriot) stone.²

I scarcely like to venture the suggestion that some of these cones may be connected with the Egyptian mountain *Apento*, of

¹ M. Léon Heuzey: *Catalogue*, p. 51.

² *Ibid.*, 200.

incredible height, the horn of the world; but I know not with what else to connect all these conical objects besides the mythical world-mountain.

M. Maspero mentions the conical loaves of bread in ancient Egypt, with a floury outside; and it is well known that all over the world, cakes or loaves have at all times been made in the form of religious symbols, for offerings, and for consumption at sacrificial feasts.¹ And there can be no doubt that in these loaves we have the origin of our sugar-loaves of the present day.²

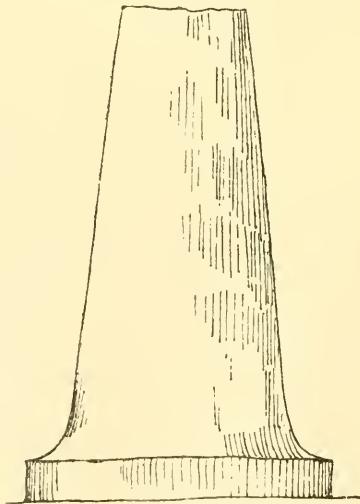
If I am not very far wrong, the high origin of all these symbols is identical with that of the famous conical black stone with roughnesses and stripes, and of celestial descent,³ a beth-El like those in Syro-Phœnician and Arab beliefs, which was the arch-symbol of the great Syrian mountain-god Gibil, the god of the black stone whose worship answers exactly to the worship of "High Places" in the Old Testament⁴; and which black stone was brought to Rome by *Elagabalus*; was, after his death, returned to Emessa; and was there honoured by Aurelian.⁵ The stone of Artemis at Ephesus (and many other very sacred idols of antiquity) also fell from heaven.



Byblos.



Gozo.



Athienou.

¹ Petrie : *Season in Egypt* (1888) p. 23.

² De Mas Latrie : *Hist. de Chypre*, ii, 95 ; iii, 88, 89.

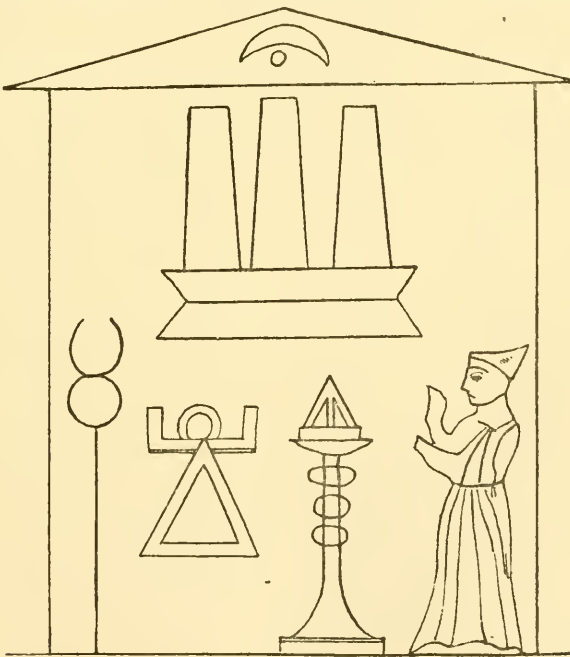
³ Herodian, v, 3, 5.

⁴ M. Jean Reville : *Relig. sous les Sévères*, 244, 245.

⁵ *Ibid.*, 248, 255.

The stone of Ashtoreth (Aphroditê) at Byblos is seen to be conical on an enlarged coin of that place struck under Macrinus given in Donaldson's *Architectura Numismatica*, No. 30. Two pedestal-pillars consecrated to Melkart at Malta by Abdosir and Osirsamar, and originally about four feet high (now in the Louvre) were conical. See the engraving of one (truncated by fracture?) in Perrot and Chipiez.¹ The stone found at Athienou in Cyprus by Ceccaldi is 65 centimetres high, and may have been a truncated cone (Perrot and Chipiez, iii, 273). There can be no doubt as to the shape of the stone about a metre high found in the Giganteja in the Island of Gozo, next Malta. The base is elliptical; while the fragments of a similar stone found in the Hagiär Kim at Malta show its base to have been circular (*ibid.* 299, 305).

All these are of course Phœnician, but the strangest is perhaps the following design from a stela recently found at the site of the

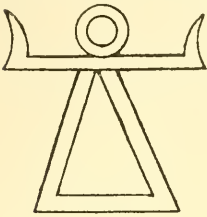


Lilybæum.

Sicilian Lilybæum, where Marsala wine now hails from. Have we here a trinity of sacred cone-stones on an altar, or merely three

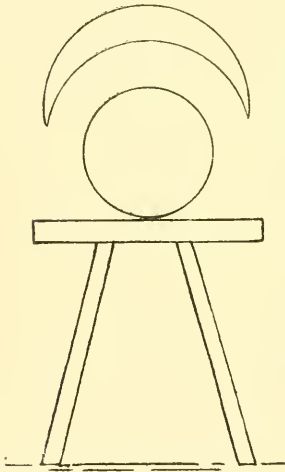
¹ *Art dans l'Ant.* iii, 78, 79.

loaves of bread or sugar, as offerings, like the Jewish show-bread? In the latter case, the funereal cones of Thebes (apart from the initial significance of their form) would be representations of durable loaves of bread offered to the dead—a sort of “hard-tack,” like the pretence offerings so made in many lands. Note the conical cap of the (Kabiric?) priest or worshipper. The candelabra (?) opposite him does not at present concern us, but the symbol next it does; and so another is added very much resembling it, from a Carthaginian stela in the Louvre. Perrot and Chipiez¹ see in these “the goddess represented by a rough naïve copy of



Carthage.

a conical stone, to which arms and a head have been added”; but even with the best intentions, and “making believe ever so much,” it is hard to go that length. They say the same thing of this other Carthage example, except that it has “sidereal symbols.” There is a fine old saying: “Tell that to the Marines; the sailors won’t believe a word of it.” But I draw attention to the identity of the three straight parts of this last with the position of the great flat stones of a dolmen seen in profile, and also to the identity of the top straight piece and the circle, with the Egyptian Q symbol on which much is said elsewhere. (Can the crescent be the upper heavens?



Carthage.

The “crescent” is less like one in a stela from Hadrumetum. This may be heavens and earth?) Another curious damaged example, also from Carthage, is added. It is flanked by two sacred birds and exhibits the dot in the circle with which this *Inquiry* is much concerned elsewhere. Is it here an omphalos?



The figure of 8 symbol on an upright rod on the Lilybaum stela is called by Perrot and Chipiez a caduceus. On many of the stelæ of Hadrumetum this appears twice. If the emblem of a Phœnician god, it may on the stelæ indicate a priest’s wand, like

¹ *Ut sup.* pp. 78, 253, 308.

the lituus. The algebraic sign for infinity ∞ is not without a similarity with the points of these rods.



In the Phoenician temple of Golgoi (now Athienou) in Cyprus, a cone of grey stone three feet high was found by Cesnola, which must have been the idol-stone of the goddess, and accords with that of Astarte at Paphos described by Tacitus (*Hist.* ii, 2). The similar stone found at Gozo is mentioned on p. 927.

The conical stone of Astartê at Paphos is thus given, in the cella of her temple, on a Cyprus coin of the reign of Augustus. (Münter: *Die himmlische Göttin zu Paphos*, tab. iv, 1.) Other presentations of this holy stone are given under the heading *The Dokana*, p. 254.

The Hittite temple at Mabog had, according to the Greek writer we call Lucian, a cone-like column of great height at each side of the entrance. These are said to have been emblems of the goddess of fertility.¹



Lakshmi, the female principle, the consort of Śiva is sometimes represented erect wearing a conical mitre.²

In some Siamese statues of Buddha the skull rises in a conical form, and the tall, pointed, crown of the king is like this curious rising cranium. Their temple spires, too, change in the top story from a square pyramid to a cone and then soar, for some forty feet, to a point.³

Have we here the rationale of the pressing of the infant skull into inhuman shapes, as practised by some "savage" races?

¹ Sayce: *Hittites*, 104.

² Creuzer and Guignaut, i, 196.

³ Alabaster's *Wheel of the Law*, 215, 207, 270.

“In the first boundless space dwelt the great god whom men call Jagannâth.”¹ He is thus clearly a primæval god, and can be identified with Vishnu and with Krishna. His car at the great annual festival at Purî holds three huge towers, the principal of which is 35 feet square and 45 feet high²; and these towers should, I suggest, be identified with the three cones and peaks in the Siva legend at p. 908. Jagannâth’s sanctuary at Purî is surmounted by a lofty conical tower, and among the sculptures at Kanârak, in the same holy district, there exist figures of men with high-pointed caps seated cross-legged on lotus-flowers, engaged in meditation³ (see zazen, p. 588).

The abode of Bobowissi (Blow-clouds) of the Gold Coast is on a conical hill near Winnebah, on which he was annually worshipped.⁴

¹ Hunter’s *Orissa*, p. 84.

² *Himalayas and Ind. Plains*, p. 431.

³ *Orissa*, 129, 293.

⁴ Major Ellis’s *Tshi-speaking Peoples*, 1887, p. 22.

CHAPTER IX.

The Number Seven.

	PAGE.
Astrology	931
The Seven of Ursa Major	937
Thebes	950
The Number Seven	955
The Seven Sleepers	962
The Seven Churches	963
The Week	966
The Maini, Manus, and Rishis	971
The Week (<i>resumed</i>)... ..	974

Astrology.

These earthly godfathers of Heaven's Lights,
 That give a name to every fixed star,
 Have no more profit of their shining Nights
 Than those that walk and wot not what they are.

(Love's Labour's Lost, i, 1, 88.)

THE modern comparative mythologist cannot afford to neglect Astrology, which, unfortunately, we have in general been too long accustomed to regard merely in one of its aspects—its ridiculous side. No one, in these days of scientific astronomy, of minute and universal meteorological observation, of Nature-study—that is, if he be sane and not utterly ignorant—thinks of lending a minim's weight to star-influence or to a horoscope; but if we view astrology in its aboriginal, unfallen, form, when it was the elaborate theology of a very real, absorbing, most ancient faith, there soon become apparent a vast number of facts and illustrations, which are of great intrinsic value in expounding world-wide myths, the clues to which seem to have been all but utterly lost even in the earliest times of Greek, Vedic, Avestan or Japanese literature. It is astrology that has preserved to us the symbolism and significance of the names of the constellations, and in saying that

it is perhaps the most ancient science in the world, one is giving a grand patent of nobility to modern scientific astronomy, which developed out of sacred astrology, just as chemistry out of alchemy; and mediæval alchemy again, as is well known, was intimately wedded to, welded into, astrology.

St. Augustine's account of his addiction to astrology, and how he was cured of it is well-known (*Confessions*, i, 177, 377) together with his story of the slave and his own friend Firminus, the patrician, both born at the same moment, and both having therefore an identical horoscope. Augustine's dilemma of the twins scarcely holds water.

Pierre de l'Arrivey the younger, was a celebrated mathematician, astronomer, astrologer, almanack-maker, and calculator of horoscopes—as all astronomers were then bound to be—at Troyes in the first half of the 17th century. Bayle mentions him (s.v. Hermant) and tells how he obtained his renown, and a great sale for his almanacks, by what the modern irreverent calls a fluke. One of his predictions for a certain month was *Latin perdu*, and it so chanced that the Latin funeral oration on Marshal Gassion was in that month forbidden by the Censor to be declaimed before the Sorbonne. Thus was Pierre de l'Arrivey's fortune swiftly and easily established. According to his own horoscope he was fated to die of a fishbone. He therefore never ate fish, and consequently did not die as his horoscope condemned him to do. Here is a diverting dilemma for an astrological casuist.

A parallel, and almost a contemporary, case to the Christian saint's might be found in the Chinese Choô Yung, who in his younger years was much addicted to divination, but, being at length convinced of its folly, he, circa A.D. 470, wrote a short treatise to expose its fallacy. (Wylie's *Notes*, 133.)

When the new brooms She Hwang-ti and his minister Li-Sze, thwarted and disgusted by the precedent-books of the obstinate old Chinese literati, ordered, in or about 213 B.C., the destruction of all extant Chinese books, works on astrology, divination, agriculture and medicine—all four then inextricably interblended—were alone expressly spared.¹ Perhaps it is to the saving of this ancient literature that is now due whatever we know of the most ancient astrology extant; but even if all such man-made books had been

¹ Mayers: *Chi. Reader's Manual*, p. 123. G. Schlegel, p. 74.

swept from off the earth by the flames, their subject, astrognosy, was indestructible ; the great book of the heavens was always displayed above, and its lore still descends traditionally through generations of tribes that never conned a human treatise. One might go farther, and say that even the old treatises on magic conceal, for those who approach them in the spirit, not of a *dilettanti* but of an “abstractor of quintessence”—to use one of Rabelais's stock phrases—a mine of information upon antique “superstitions,” our unthinking, contemptuous, term for the relics, the survivals, of lost faiths.¹ Thraëtona, the inventor of Magic in Zoroastrianism, was also a physician, and evil magic was created by Ahriman.²

Magus est qui sidera novit,
Qui sciat herbarum vires, cultumque deorum.

Such were the wise men of the East ; and there still survives here and there a “wise woman.”

It might be added that an efficient ransacking of the materials for the history of the secret and mystic societies and associations of the past ought to be of the utmost use in the comparative study of mythologies, rituals and religions. Unfortunately most investigators of these materials have been either of the omni-credulous species, or mere caterers of “gapeseed.”

There are several Chinese books which would assuredly yield a rich harvest to the student. Would that I could inoculate some young, capable, and vigorous Chinese scholar with the desire to translate, or even as our neighbours say compel (compulser) them. Such are the Piên hwo piên 辨惑編 which was written by Siai Ying-fang about the middle of the fourteenth century upon the superstitions of the period. These he set down under fifteen heads : life and death, pestilence, spiritual powers, sacrifices, illicit sacrifices, elfish monstrosities, witchcraft, divination, mourning observances, choice of burial places, physiognomy, fortune-telling, positions, times and days, and strange doctrines. Another is the Yën-tsing 言魚青 written by Lew Chung-yǔh early in the present dynasty. It is a collection of notes on the meanings of Chinese characters, researches as to the origins of customs, and kindred topics. In these days, when the scientific investigation of such

¹ De Brière : *Symbolisme Antique de l'Orient*, p. 3.

² Darmesteter : i, 8 ; ii, 61, 69.

subjects, as an aid to comparative studies, has attained to such important proportions, it is quite possible that the Folklore Society (of which I have the honour to be a very useless member) might, upon just cause shown, see fit to encourage the labours here suggested.

Then there is a whole class of books on the marvellous—such as the Po-wuh-chi 博物志 of the 3rd century; the Sow-shin Ki 搜神記 of the 4th century; the Shuh-i Ki 述異記 of the 6th; the Suh-tse-heae Ki 續齊諧記 of the Liang dynasty; the Yew-Kwai-luh of the 8th century; the Po-i-chi, of the 9th; and the Luh-i Ki 錄異記 by Tu Kwang-t'ing, a Taoist priest of the 10th century, which is now considered to be disposed of when it is complacently ticketed "a fabulous record." If all the books that could be so labelled were shelved, a good many religions would have to go without their "sacred books of the East." Yet another book, the K'in-ting tsiên luh 欽定錢錄, compiled in accordance with an imperial order of 1750, gives in its last part the medals of various kinds used as charms. These exhibit strange devices, pictured or written, which are supposed chiefly to draw their signification and potency from Taoist and Buddhist divine legends.¹ It is much too late in the day to keep up the empty pooh-poohing of these sources of information as to the Night of the Gods. Professor R. K. Douglas has with his usual kindness directed my attention also to books of the *Shan-hai King* 山海經 category. This "Mountain and River Classic" is certainly at least as old as the Chow dynasty, and probably older. It concerns the charts graven on the 九鼎 Nine Vases or tripods of Yü. This Tai Yü 大禹, the Great Yü was a fabulous descendant of the divine Hwang-Ti. His miraculous conception took place on his mother seeing a falling-star and swallowing a divine pearl. In nine years he subdued the deluge, that is made creation out of the waters, and divided his empire into nine provinces (see p. 711). He engraved his achievements on a stone-tablet on one of the peaks of Mount Hêng (in Hupeh, which connects him with Hcuên-T'ien Shang Ti, see p. 524). His nine provinces sent him tribute of metals (which gives us the Japanese metal-mountain of heaven (see p. 682), with which metal he made his Nine Vases or Tripods, bearing delineations of all the objects of Nature, which gives us the Greek idea so familiar in their legends

¹ See Wylie's *Notes*, pp. 70, 135, 153 to 155, 158, 160, 118.

of the various celestial symbols made by Hephaistos, including the *κυψέλη* of Cypselus. His object was by these figures to instruct his people as to gods and demons;¹ which is the deity revealing himself in his creation.

The substance of all things, a Chinese savant explains, has its image in the heavens, and its form on earth; and the mutability of human things is surely traced on high.² This is remarkably in accordance with the reference given to the Avestan Commentary of Darmesteter (i. lix, p. 948 *infra*) which shows that in the Zoroastrian faith celestial things had their terrestrial counterparts. François Lenormant thought it was the Chaldeans who perfected the genethliac art by attaching terrestrial things to things on high, and the heavens to the lower world; seeing and showing in this mutual sympathy of the parts of the universe, the harmony which unites them as by a sort of musical accord.³ And in fact if one identifies his Earth with himself, with the Subject, it demands no great metaphysical stretch to view the heavens, that is the rest of the universe, as objective in their relation to that Subject.

For the Chaldeans, astrology and religion were one, a sidereal pantheism, a sabeism.⁴ Gesenius was very strong on this,⁵ and one cannot understand how Guigniaut could maintain that astrology could never be the primitive element of any religion. It seems like swearing it's noon-day at midnight.

Dr. Wallis Budge says⁶ the largest astrological work of the Babylonians contained 70 tablets and was compiled by command of Sargon I, King of Agade, 3800 B.C. It was called "the illumination of Bel." Their observations were made in towers, ziggurate (see p. 443).

The Chaldeans were not greater astrognostics than the Aztecs, and at this moment no Hindû ever for an instant thinks of doubting the divinity or the influence of the planets.⁷ Nothing of importance is ever done by a Hindû without consulting the stars; there is still a family astrologer, just as we have our family doctor or solicitor.

To this day the Kings of Buddhist Siam maintain a body of Brahmin astrologers or soothsayers, *hon*, to choose out days and

¹ Mayers: *Manual*, 280, 346.

² G. Schlegel, p. 74.

³ *Orig. de l'Hist.* i, 589, 593. He cites the classic text of Phil. *De Migrat. Abrahami*,

32.

⁴ Görres, *Mythengesch.*, 277 sqq. Mövers: *Phœniz.* i, 161 sqq.

⁵ Comment. on Isaiah, ii, 327.

⁶ *Babyl. Life and Hist.*, 106.

⁷ Sir M. Williams: *Rel. Thought and Life in India*, i, 345, 372.

hours of good omen, and to superintend state ceremonies. These are genuine Brahmins, and not Buddhists, who worship in their own Brahman temple.¹ So late as 1587, professors of the University of Cracow gave attention to astrology, and the town itself maintained a public astrologer. Ivan the Terrible, of Russia, when on his death-bed, had a consultation of witches who were brought express from Lapland.² But all this is, after all, a survival, a *caput mortuum*, of the old universal living faith and worship; almost as much so as Dryden's half-forced belief in horoscopes. Even when Charles the Wise of France founded a college in Paris in 1370 for the study of medicine and astrology, every sentiment of star-worship had for ages been wholly lost in Western Europe. Louis XI's belief in astrology and in his astrological impostors was but part of the innate superstition of his cunning, low-typed brain; and an Italian intriguer and female assassin like Catherine de Médicis was well-fitted with her Cagliostro, the Florentine Cosmo Ruggieri. She brought astrology into such fashion that all French dames then employed an astrologer whom they called their *baron*, and scarcely dared, any more than the mild Hindū, to do anything without consulting him.³ But this was all a mere galvanizing of the dead, and any one of those mysterious gentry would now be summarily dealt with in the nearest police-court.

In Mahommedan countries it is still, however, far different, and one of the subjects taught at this moment in the famous Garuīn University at Fez (Fas) in Morocco deals with the talismanic numbers and the supputation thereby of the influence of angels, spirits, and stars; the discovery of the names of the victor and the vanquished that are to be; or the determination of the desired object, and of him who seeks it. But it is very rare, nowadays, to find a professor who fully possesses the principles of this science, and who is also capable of teaching it.⁴

¹ Alabaster's *Wheel of the Law*, xxix, 175.

² *Magic at the Court of Batory*. By A. Kranshar. (Cracow: Gebethner.)

³ Thiers: *Superstitious*, ch. 22.

⁴ Sidi Mohammed el Harshūī, professor of Law and Grammar in the great Mosque of Tlemçen, Algeria, in *Le Temps*, Jan. 25, 1889.

The Seven of Ursa Major.

Iram is gone indeed with all his Rose,
 And Jamshyd's Sev'n-ringed Cup, where, no one knows.
 (Fitzgerald's *Omar Khayyám.*)

Oh Master! we are Seven.—(*Wordsworth.*)

IN the Vishnu-purana seven seas encircle the Earth.¹ Lenor-
 mant² also showed from the Puranas how the divine Ganga, the
 source of all rivers, travels seven times round Mount Meru, the
 residence of the Gods, the central point of the visible Heaven, the
 axis of the World, the summit of which is at the North celestial
 Pole. These seven circuits of the heaven-river are made as it
 descends from the abode of the Seven Rishis or Sages, the seven
 chief stars of the Great Bear.

This is the simplest genealogy of the Seven Rishis.

Brahmâ (called Swayambhû, Self-existent)

|
 7 Rishis (= 7 stars of Great Bear) or Manus (Intelligences) or
 Prajâpatis (All-fathers).

[Schopenhauer's human Wille, a portion of the Ding an Sich, the Universal Wille (Brahma-Swayambhu) evolving the brain (or Manu-organ) is a reproduction of this.] The 7 Rishis or Saptarshis are given at pp. 888 and 973. As the Rishis who proceed-from are the great stars of Ursa-Major, Brahmâ, the proceeded-from, ought to be the Polar deity. The Rishis as stars are also called Rikshas and Chitra (bright) sikhândinas. Sikhandin and Sikhandini were children of Drupada.

In the *Zend Avesta*³ we have the river of Ahura Mazda, from which alone flow all the waters that spread all over the Seven Karshvares, or divisions of the Universe. This was a preparation for the seven principal directions or cardinal points, and the seven winds of the Hindûs. Their Maruts, storm-gods or spirits of the winds, were also seven, or seven times seven. This last conception can be pursued into Scandinavian Myth, where an infinite number is expressed as seven times seventy-seven, which is the number of the celestial gates of Valhalla.⁴

¹ Sir Monier Williams: *Rel. Thought and Life in India*, i, 195.

² *Contemp. Review*: Sept. 1881.

³ Darmesteter's Version, ii, 182.

⁴ Bergmann's *Gylfa Ginning*, p. 255.

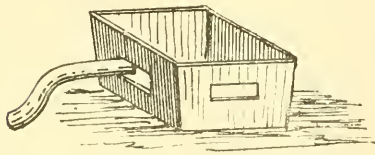
The sacredness and mystic significance of the number Seven has, I believe, never been—and it would not seem that it can be—traced farther back than this Northern astral origin.

It gives me much pleasure to find that Sir G. Birdwood's Indian lore leads him to consider that "the seven asterisms of the Great Bear first gave to that number its immemorial holiness."¹

The high honour always and everywhere paid to this grand constellation, which we call Ursa Major, is well shown in its ancient astrological Chinese title *Ti Cheh*,² the Chariot of the Supreme. Its more modern Chinese name is *Pêh-Tow*, Northern Bushel, which compares with ours of The Dipper (which a Chinese 'bushel' resembles),³ as *Chariot* does with our Waggon and Horses (*cf.* the Latin *Septem-triones*,⁴ seven labour-oxen) and the Anglo-Saxon Churl's Wain (*ceorles*, now Charles's, *wœn*). The Greeks, of course, called it both Chariot and Bear, *ἄμαξα* and *ἄρκτος* (as well as *Ἑλίκη*, from its turning round the Pole). Whence, we need little doubt it, the Heliconian mountain and stream, and that name of the muses. The adjectival title of Jupiter Elicius, by which he was implored to vouchsafe celestial signs, must, too, clearly come from *Ἑλίκη*, and not from his presence being elicited (!) as Ovid funnily said (*Fasti*, iii, 327), and as Clough repeated in his notes to Plutarch's *Numa* (v. also Smith, *Dict. Ant.* 150).

Thus, too, the Seven Héliades (see p. 617), the sons of the wheel-goddess Rhodê, are indubitably the Seven of Ursa-Major.

The Persians and the Turks still say "the Seven Stars" and the Indians Golden Sea. The name Bear seems to exist only in the European and Indian Spheres (Skt. *Riksha*). The Egyptians seem to have put a Dog there (the unfallen Typhon?) and the Hebrews a Boar (G. Schlegel: *Uranog. Chi.*, p. 684). The name Bear may be conjectured to have arisen in Northern climes, where it held the place of king of animals. The surviving Ainu worship of the bear, and the fact that the North-American Indians call the constellation the Bear might be adduced.



Chinese bushel.

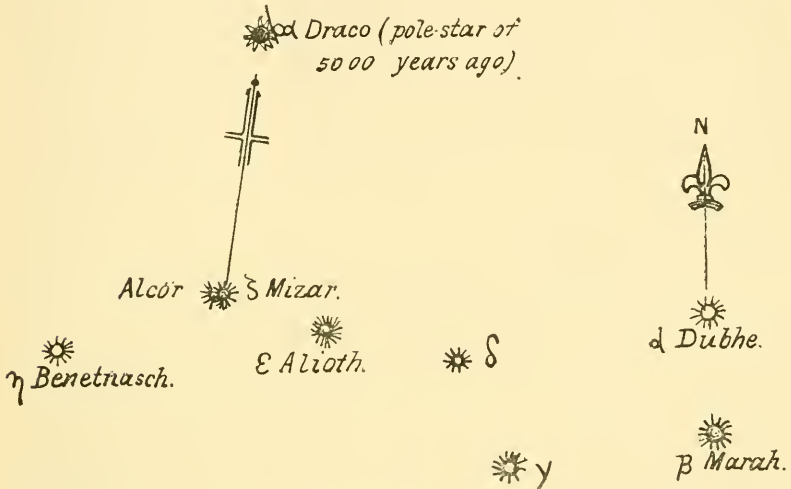
¹ Soc. of Arts *Journal*, March 18, 1887.

² *Uranog. Chi.* 502, 706.

³ [This sketch of a Chinese grain-bushel is taken by Prof. G. Schlegel from a Chinese Encyclopedia. I fancy the Sanskrit deity Drona (bucket) the rival of Drupada, must also be this same utensil.]

⁴ As to *Septemtriones* see further pp. 950 and 248.

Some of the Eskimo call their good god Torngarsak a big bear. In the *Kalevala* when the Finns have killed a bear they sing to him "The honey-footed Bear was born in lands between sun and moon, and he died not by men's hands but of his own will."¹ The goddess Atacntsic, founder of the Algonkins, fell down through a hole in the heavens when she was hunting a bear, or by "another account" she cut down a heaven-tree and fell with the fall thereof—this is strongly pole-ish. See also the Lapp tale of ancient bear-worship at p. 696.



[The fleur-de-lis on the needle-point is taken from a facsimile of an Armada (1587) Survey of the Sussex coast, published by Baxter, Lewes, 1870. The other needle-point is drawn from a Chinese (or Japanese) compass-needle, penes me.]

One Arabic name for the constellation, Dub-al-akhbar, is simply "the Great Bear"; and the name of the star Dubhe is but Bear.

α Dubhe (Bear), became Tiger in China
(Mayers, p. 60). } our "pointers."

β Merah (? Merak, the loins).

γ Megrez (? Maghriz, tail-root) [or γ is Phegda].

δ Phegda (fakhidh or phachd, thigh) [or δ is megrez].

ε Alioth (alyat, buttock).

ζ Mizar (? Mi'za, goat).

η Benetnasch (banat na'sh, bier's daughters. α, β, γ and δ form na'sh the bier; and the other three are the bier's daughters, "filiae feretri"; but Banat na'sh is one Arabic

¹ Lang's *M. R.* and *R.* i, 57, ii, 7, 182.

name for the whole seven. The bier is that of Lazarus, and the three women are Mary, Martha, and the servant-maid, according to Oloug Bey's Tables. The proper Arabic name of η is Al-caid, the governor; which accords with the Chinese function of "regulator").

Ursa Minor.—The Arabic name Dub-al-asgar (Al-dubb-al-asghar) means the lesser bear. Another-name, Alrucaba, belongs properly to the polestar in the point of its tail. The two other tail-stars were called by the Greeks, according to Aratos, the *χορευται* or dancers. The two stars in the forepart of the body, β (kochab) and γ , are called al-ferkathan (al-farkadein, the two calves). Theon, annotating Aratos, said the Lesser Bear was also called the Dog, whence Cynosure (*κύνος* + *οὐρά*) for the dog's tail, and so for the polar star, and then generally for any great *point de mire*.

Aratos also said that both Bears were called by the name *ἄμαξα*, a chariot.

It seems admissible to theorise that arctos (unusually arctus) the Great Bear is connected with arx and the verb arceo. (See what is stated on these last words under "The Arcana.") Arcturus, *Ἀρκτοῦρος*, was a name for the whole constellation Boötes as well as for the principal, brilliant red, first magnitude, star of that constellation. It is said to be from *ἄρκτος* and *οὐρά* or *οὔρος*, as being at the tail of, or the ward of, the Great Bear, and appearing to follow it. Furthermore, Arcturus seems to have been frequently used for Arctus, *Ἀρκτος*, the Great Bear itself, and has even been identified, with Arkas, son of Kallisto by Zeus who changed son and mother into the Great and Little Bears. Arktophulax, bear-word, was another name for Boötes, and therefore it may be concluded for Arcturus, which would thus perhaps mean bear-follower and not bear-tail. Other accounts say that Arkas (see "The Arcana") was placed in the heavens as Arktophulax.

One of the numerous Chinese triplets is that of the three regulators of time: the Sun, the Moon, and Ursa Major under its name of Pêh-Tow, the Northern Bushel,¹ which of course changes its (say) midnight position according to the seasons. Its principal stars are the Ts'i Sing, *the Seven Stars* par excellence, each of which, as in Arabic, has its separate name.² α (Dubhe) is called

¹ Mayers: *Manual*, p. 300.

² Mayers: pp. 332, 347, 348. Schlegel: *Uranog. Chi.* 563.

t'ien-chu, having been, roughly, the "pivot of the heavens" when nearest to the Pole. [The sources I quote perhaps make some slip here in identification, for ζ (zeta) *was* certainly the nearest to the pole.] The other names, too, clearly have reference to this function of regulating, as given by the *Sing-King*:—

- ϵ Yü-hung (Jade-regulator).
- δ T'ien-kiuen (Heavenly equaliser).
- β T'ien-siuen (Heavenly planetary).
- γ T'ien-ki 璣 (Heavenly armillary sphere).
- ζ K'ai-yang (Heat-opener).

A star in the Little Bear is called by the *Sing-King* (a Chinese *Star-Book* of the Tang dynasty, A.D. 618 to 905) the T'ien-chu or heaven's-pivot 天樞. In fact five stars bear the collective title of T'ien-chu (β , γ , a3233, b3162 and another) says the *T'ien-yuen-leih-lé* of 1682. Another small star in Ursa Minor was called the spirit of the pivot, Chu-niu-chi-shin, says the *Sing-King*, as quoted by Prof. Schlegel.¹ Four stars near the Pole also bear, according to the same authority, the title Sse-fu or four props 輔. Again ι of Draco is called tso-chu or left-pivot and a of Draco yow-chu or right-pivot. These two stars, which are on opposite sides of the pole-path, must have been so called when the Pole was between them, some 6,000 years ago. The "pivot"-names for β and γ of Ursa Minor would similarly take us back about 4,000 years. a (Dubhe) of Ursa Major dates us back 2,500 years and ζ in the same constellation (which was and will be) indubitably the nearest to the pole-path to about the same date as the mid-distance of the two stars of Draco. It is not easy to dispose of this evidence of the antiquity of Chinese astronomy.

The methods of regulating by the Northern Bushel were described by Hü-Kwan-tse in the 4th century B.C.; but the *Record of Rites* carries the matter much further back, saying that Ta Nao calculated the revolving motions of the Tow constellation in the 27th century B.C. The Sun, the Moon, and the Seven Stars of the Bushel appear again in the Chinese symbol-catalogues as Kiu Yao, the nine Lights of heaven. I hazard the surmise that the following cryptic verse of the *Rig Veda* may also refer to Ursa Major: "Of those that are born together, sages have called the seventh the single-born; for six are twins, and are moveable,

¹ *Uranög. Chi.*, 525, 507, 630.

and born of the gods . . . and revolve for that which is stationary"¹; that is, round the star nearest to the Pole, as above.

In the first of the "five reigns of antiquity," the primeval Yellow Emperor Hwang-Ti was miraculously born; his mother becoming pregnant on seeing a flash of lightning in the Northern Bushel, that is the Great Bear.²

Exactly the same idea is found in the *Rig Veda* (iii, 204). "The Seven Rishis were the protectors of this our [kingdom] when the son of Durgaha was in bonds. Performing worship, they obtained for [his wife] from the favour of Indra and Varuna Trasadasyu, like Indra the slayer of foes, dwelling near the gods." The commentator explains that Durgaha's son Purukutsa being a prisoner, his wife propitiated the Seven Rishis to obtain a son who might take his father's place; in consequence of which Trasadasyu was born.

The celestial, astrological character of this "Emperor" Hwang-Ti indicate rather the status of a primitive Polar deity, as here expounded. The mountain, the heaven-river, the bear, and the wheel, are all in his legend, for he was born near a river, dwelt near a mountain, and inherited the Bear (being also called Yew-Nai), which last the commentators, no doubt erroneously, interpret to mean "the Bear country." I think that this might perhaps be understood as an instance of the Northern Bushel having been called the Bear by the early Chinese; more especially as we find Hwang-Ti, who was its son, instructing Ta Nao to calculate the revolving motions of the constellation.³ One of Hwang-Ti's names, Hien Yüan, is but feebly explained in the legends by making him the inventor of wheeled carts; it doubtless refers to his being a wheel-god. Not alone so, but he is given the construction of astronomical instruments, the composition of a calendar, the making of twelve musical bells for denoting the seasons (months)⁴ and finally—like the Japanese Izanagi—he built a palace called Ho-kung, a name which must refer to the universal heaven, which palace was the first royal abode, and a temple for the worship of Shang-Ti, the supreme god. Legends and fables beyond number have

¹ Wilson's Version, ii, 131, 132.

² Dr. Legge's *Chinese Classics*, iii, 1, 108 (*Annals of the Bamboo Books*).

³ Mayers: *Manual*, pp. 348, 72.

⁴ These are an exact parallel to the 12 bucklers of the Sali, made by the equally fabulous Emperor Numa Pompilius (pp. 714 and 719.)

Hwang-Ti for their centre.¹ In the legends of two others of the "five reigns of antiquity," we find that Yao directed the brothers Hi and Ho—probably astral conceptions—to observe the planetary revolutions; and that Yü's mother became pregnant by seeing a falling star.² Such things serve to show how real the term "celestial empire" once was, bound up as it was (like "middle kingdom") with a heaven-worship which has perhaps vegetated into the rank growth still observable by us in modern popular Tâoism.

But there need be no hesitation in admitting the actual and very vivacious survival of the worship of the Seven of Ursa Major. The Abbé Huc in his famous *Travels*³ tells much about the blue-button, seven-tail Chinese Mandarin Ly, pacificator of kingdoms—the Ta-Lao-ye, Ly Kouo-Ngan—who conducted him and the Abbé Gabet back from Thibet to China. Ly was of plebeian origin and a native of the capital of the Sze-chuën province. He believed neither in the Bonzes nor in the Lamas . . . all his religion consisted in a fervent veneration for the Great Bear . . .

He believed that even a toad might become a spirit and be deified if it made a point every night of worshipping the Great Bear. When Ly Kouo-Ngan came to his singular system of the Great Bear, it was futile to reason with him. We contented ourselves with smiling at him and holding our tongues. "Ah!" said he, "you laugh at me because I speak of the Seven Stars; and, indeed, as you do not believe in their influence, it is wrong in me to speak to you of them." . . . Ly Kouo-Ngan possessed a fair judgment when he was not confused with this Great Bear.

This was in 1846; and it sounds as if there was still a good deal of solid, and stolid, faith left in poor old Seven-sable-tailed Ly.

"As you are aware," writes me Prof. G. Schlegel (21st April, 1888), "the Emperor of China worships to the present day the Seven Stars of the Northern Bushel (Great Bear); and by clause 161 of the Chinese Law private individuals are expressly forbidden to pray to God (天 T'ien) or to worship the Great Bear with the Seven Lamps representational of the Seven Stars of this constellation." That is, the Emperor alone is the mediator who prays for his people. The Mikado of Japan archaically assumed, and now holds, a similar position.

"Close at the back of Shan-hing (about 60 miles due W. of

¹ Mayers: *Chi. Reader's Manual*, p. 71, etc.

² *Ibid.*, pp. 272, 283.

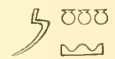
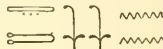
³ W. Hazlitt's translation (n.d.) ii, 224, 265.

Canton) lie seven isolated limestone peaks rising abruptly out of the low green plain. These are called The Seven Stars, and were once a favourite resort for pious people who went to worship at the temples and caves. They are not much visited now. In one of the larger temples there are (I was told) several images of bronze, seven feet in height. I regret that we were unable to inspect the caves."¹

My learned friend Dr. W. G. Aston, who has written the excellent grammars of the Japanese written and spoken language, also informs me that he has found in a popular modern novel by the prolific Bakin an instance of the actual worship of the Northern Bushel in Japan also. It occurs in a conjuring or divination scene or ceremony for the discovery of a thief. Bakin is a scholar, deeply read in Chinese, and also in the folklore, history, and traditions of Japan. He has little humour.²

On the 7th night of the 7th month is the Japanese festival of Star-worship (Hoshi-Matsuri). Seven flowers are then arranged (three, two, and two) in three vases. The centre of the central vase is reserved for the sakaki or *Cleyera Japonica* (see p. 891). The stems are tied together with five-coloured silken cords of prayer or *negai no ito*.³ Here we have clearly Ursa Major, the sacred triad, and the Chinese sacred number five, upon which a book might be written.

This festival of the 7th of the 7th is honoured in Korea as well as in China and Japan.⁴

An Egyptian funeral MS. which Devéria stated to be "foreign to the Ritual" (Louvre V, 45, 3244) makes the defunct "adore the children of the Thigh," that is the stars of Ursa Major.⁵ The MS. also speaks of "contemplating the sun who embraces Tatenen, passing over the abodes of Manun, attaining the basin of the lotus, and the sycamore which is in the middle of the sea." This MS. "foreign to the Ritual" would seem to belong to archaic heavens-worship. The tree in the centre of the Ocean is of course the Universe-tree, and the basin is also the same Ocean. "Manu" is intended for Manu , the basin of the lower hemisphere, and Tatenen is  a component in the names of

¹ A. R. Colquhoun's *Across Chryse*, i, 37.

³ *Trans. As. Soc. Jap.* xvii, 59.



⁵ Devéria, *Cat.* 1851, p. 160.

² Dr. Aston, Letter of Sept. 28, 1889.

⁴ Griffis's *Correa*, p. 258.

Ptah. I know not what authority there may be for using the word "sun," and so making the sun embrace Ptah.

De Rougé,¹ describing one of the three coffins of Sutimes, mentioned "right and left of the scarab, a ram-headed god whom the goddess Neith surrounds with her arms . . . the divine mother thus embraces the sun-god." Of course, this is mere speculation of de Rougé's; but here we have the sun in two somewhat funny and incongruous positions: embracing Ptah, and embraced by Neith.

The Khepesh  worn as an amulet by the ancient Egyptians must I think be clearly conceded to be derived from the Great Bear and not from a leg-of-beef. M. Pierret agrees that Khepesh is the name of the northern constellation in the funereal rituals (*Dict.* 165, 571, 38). It is strange that the royal sword  as well as the Great Northern Bear should be called Khepesh.

I know not whether we are to claim for the worship of Ursa Major the consecration to the Bear of Artemis of the Attic virgins called ἄρκτοι in the Athenian festivals called Brauronia.² It is a strange fact, too, that the number Seven should have also been called Pallas; in fact the words Pallas, palladium (which fell from heaven), et hoc genus omne, require a thorough sifting-out from this point of view.

Otfried Müller identifies Callisto with Artemis Callistê, the most beautiful, for Pausanias said there was a shrine of Artemis Callistê by the side of the tumulus-grave of Callisto³; and he explains the legends about Artemis Brauronia by saying the bear must have been sacred to the goddess. Mr. Andrew Lang acutely suggests that the bear *was* the goddess at an extremely remote period, or the goddess succeeded to an ancient worship of the animal.⁴ At Braurôn and Munychia of Attica the youthful priestesses were called bears, ἄρκτοι, they danced like bears (*αρκτεύειν*), and otherwise played the bear, or performed the ἄρκτεία, wearing even bearskins, no doubt of sacrificed animals, which is a universal masquerade—practised even in pre-Spanish Mexico with manskins; and at Munychium a fawn dressed up as a girl was actually sacrificed to Artemis. Pausanias saw (vii, 18, 19) live

¹ *Notice Sommaire* (1879), p. 105.

² Pollux. Euripides (*Hypsipylê*). Aristophanes (*Lysistrates*). Eustathius (*Comment. Homer*).

³ See further under the heading *Καβειροί*, p. 837.

⁴ *M. R. and R.*, ii, 212.

bears, and other animals, driven into the sacrificial fire of Artemis Laphria at Patras. Artemis may, after all, be ἄρκτημις. Compare, too, the odd word ἀρκτέον, said to be from ἄρχω, with what is said about other words in arch- (p. 396).

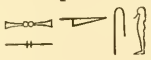


Dionysos also changed himself into a bear in the *Odyssey*.

An important plate showing the marriage of Krishna to a Bear may be consulted in Moor's *Hindû Pantheon*, plate 64.


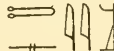
I have cited a passage from the *T'ien Kwan Shu*, in which the Great Bear is described as pivoting round the Pole like a chariot in its course, and another text from the *Rig Veda* (i, 164, 2) which speaks of The Seven yoking the Chariot, and of an only courser with a sevenfold name, which are clear references to the still surviving name of our own "Waggon and Horses"; and the veneration of these stars as *rishis* was due to their close position and apparent functions round the Polar deity. To this day two of those stars are, roughly, our "*pointers*" for the Pole. The Rishis appear in the Avesta as the seven Amesha-Spentas, who rule over the seven Karshvares of the Universe (*Z.A.* i, 207); the undying and well-doing (i, 1x), who are all seven of one thought, of one speech, of one deed; whose Father and Commander is the Maker, Ahura Mazda (ii, 199, 290). They are the all-ruling, the all-beneficent (ii, 15); the bright ones, whose looks perform their wish [*i.e.*, star-force, astral power; they "rain influence"]; strong, lordly, who are undecaying and holy (ii, 290). They are, further, the makers and governors, the shapers and overseers, the keepers and preservers of the creations of Ahura (ii, 291). They showed Zoroaster the way to long glory in the world above (ii, 336). "Converse ye with the Amesha-Spentas," said Zoroaster to the young king Vistāspa (ii, 339). In like manner we find in Assyria, Syria and Phœnicia the seven great gods of whom Marudūk or Mardūk was king.¹ The stars of Ursa Major were also worshipped as the Haptōiringas in the Avesta—those stars that are seven in number, the Haptōiringas, made by Ahura Mazda, glorious and healing (*Z.A.* ii, 9); the leaders of the stars in the North (ii, 97). In



¹ *Revue des Études Juives*, iii, 187, 192. It remains to be seen whether this refers to a period of star or of sun and planet worship. It would seem that Marudūk's position as the senior planetary God was a secondary phase (*Orig. de l'Hist.*, i, 525 to 527). Primitively Bêlos or Bel-Marudūk was the demiurgos (*ibid.*, 566). He was the 7th Patriarch or God-protector of Babylon (*ibid.*, 254, 255). The 12th month was sacred to these seven great gods (Budge's *Babyl. Life and Hist.* 128).



Mr. West's *Pahlavi Texts* (iii, 92) we find that "every single constellation when it comes in at Alburj" (which may be here taken as the mountainous horizon) "holds to and begs protection from Haptôiringa." With such texts we might compare "He that maketh the seven stars" in Amos v, 8, and "He had in his right hand seven stars" in Revelations i, 16.


The Seven great powers, the Thesasû, of the Egyptian ritual, are written as  or  or , according to Brugsch. The word *thesas* also means lord and master.


I had better, perhaps, here give a list of similar words.




thes, thesi, to rise, to mount,  and .





thes, haughty,  and .


thes, pride,  and .





thes, Heavens,  (see p. 504).

thes, to bear, lift-up, .

thes, thesi, mountain,  and  and .

thes, to encompass,  and  and  and .

thes, support, .

Thesas, master, lord ("name given to the seven great genii of the Ritual"—*Brugsch*),  and  and  and .

It is idle to waste time in doubt as to the supreme significance of the name, position, and functions of these *Thesasû*. Here we have the ideas of the heavens, of the Atlas (supporter and mountain), of encompassing, of Lord-and-Mastership, of might, and of the Seven all together.

In Babylon there were the Seven great gods, and an equal number of great evil spirits—the familiar seven devils in fact. "Seven are they, Seven are they; in the abyss of the deep. Seven are they; in the brightness of the heavens Seven are they," says a tablet.¹ Ninkigal, the Babylonian Hades, had Seven gates, and there were seven deadly winds. Seven times seven were the trans-

¹ Wallis Budge: *Babyl. Life and Hist.*, 110, 138.

gressions of the Babylonian penitent.¹ Ea's weapon had seven rays. The twelfth Babylonian month called Addaru (February) was dedicated to the Seven great gods. (The god Adar had the fourth month, Duzu (July), dedicated to him.)²

According to Solarljod's skald, the sons of Mimer-Nithi come from the north in Mimer's domain, and are in all seven.³ Mimir was the word of the middle root of the world-tree.

We may see the unlimited power of perpetual renascence with which this mythus is informed in the Seven Templars who, after Jacques de Molay, was burnt before Notre Dame, revived their order on the Scottish island of Mull.

I can trace no shadow of a proof that the Seven Krittikâs, the spouses of the Seven Rishis of Ursa Major, are *our* Pleiades. To talk of the *Seven* Pleiades is (on that supposition) to mention the non-existent; there are not seven remarkable Pleiades for any naked-eyed observer of the heavens. Mangala, the second son of Siva (or Rudra) by Parvati, the mountain-goddess, or by Agni, or by Gangâ, the river-goddess, is the God of War, who corresponds to Mars, and who is therefore a supreme central god. He was put to nurse with the (constellation of the) Seven Krittikâs, conjectured to have been the Pleiades *or* the Lesser Bear,⁴ and thus got the further name of Kârttikeya and his six heads. A fable which puts the polestar to nurse with the Little Bear is understandable. Not so one which sends him down the sky to our Pleiades. That the Seven of the Smaller Bear should furnish wives to the Seven of the Larger is also mythically reasonable. That they should also have been considered as Twins by the Romans (see p. 837) is an important fact falling easily into the same category of mutual correspondence. And in fact this would, in continuation, perhaps give us the true clue to the two sets of Manus which the diagram of the Bear stars at p. 247 seems helpfully to illustrate.

K. O. Müller,⁵ citing Hesiod (*Op. and D.* 619) said the Pleiades were doubtless the Ship-stars (from *πλεῖν, πλέω*, to sail), because they ruled the navigation-time of the year. But *Πλειάδς* is thus much better explained as a name of Ursa Minor, or Major, by which the Phœnicians and Greeks always sailed (see p. 819). The name of *our* Pleiades would then most suitably come from *πλέος*,

¹ Budge's *Babyl. Life and Hist.*, 139, 141, 142, 133, 144, 149.

² *Ibid.*, 110.

³ Rydberg's *Teut. Myth.*, p. 487, 488.

⁴ Guigniaut's *Cruizer*, i, 168.

⁵ *Mythol.*, ch. ix, Appx.

πλειῶς (plenus) full—of stars—as the constellation assuredly is. Both these derivations have always been given for Pleias or the Pleiades. For all these reasons, I maintain the Seven Krittikâs to be Ursa Minor.

The foregoing easily expounds for us the presence of seven priests in the Avestan sacrifices (i, 64 ; ii, 332), and also the seven *hāhs* or parts of the great Ahurian Gatha or hymn.¹ For this, too, there is a parallel in the seven priests in Joshua vi, 4, and in the *Rig Veda* (iii, 37), where “Agni, who has seven ministering priests, shines eternally.” And it must have been all this that led the Indo-Iranians—the race whose belief eventually differentiated into the Vedic and the Avestan worships—to their seven worlds, which in Persia became the seven Karshvare, one of which is our Earth, which again, pursuing the conception farther, has seven climes. The seven Parsī heavens and their seven-fold God have no other origin ; for celestial things had their terrestrial counterparts.² Hence too sprang the conception of the seven Immortals who will come to help the Saviour Sayoshant in the final world-struggle with the powers of darkness (*Z.A.* ii, 212, 71, 220).

¹ Dosab hai Framji : *Hist. Parsis*, i, 193.


² Darmesteter's *Zend Avesta*, i, lix.

Thebes.

THE Seven gates of Thebes were connected by Nonnus (lib. 5, Dionys.) with the seven "planets"; but their names seem to contradict this: Electræ, Proetidæ, Neitæ, Crenææ, Hypsistæ, Ogygiæ, and Omoloides. It is unsatisfying to be told that one is dedicated "to the Sun, under the appellation of Electra, a surname of Phæthon." Pausanias (ix, 17) should rather be followed, who says it was named from Electra, the sister of Cadmus (which takes us at once to the 7 Kabeiroi and the primeval gods); the other gates he makes Proetæ; Neita or Neida; "Krenê, from a fountain"; "Hypsistê, from its proximity to the temple of Zeus hypsistos," that is "the highest," whom I claim for the polar divinity. The gate 'Omolois he thought the most recently named, and that of Ogygia the most ancient. Neita recalls the Egyptian Neith, and it must not be forgotten that Ôgygia was one of Seven daughters, and that Electra, daughter of Atlas, was one of the Seven Pleïades, one of the Danaïdes, and one of the Oceanides. Ôgygia is also simply the feminine of Ôgygios, which meant "very ancient," Ôgygios, Ôgyges or Ôgygos (of the deluge) was also said to have founded Thebes; and I think it may turn out that Ôgên and Ôkeanos have a close connection with Ôgygios, which, in connection with the foundation of Thebes may be an adjectival epithet for the "very ancient" Kadmos. The primeval Kadmos built and dwelt in Kadmeid the citadel and nucleus of Thebes that is Θῆβαι, the plural of Θήβη.¹ Thomas Taylor, who translated Pausanias (1794 and 1824) said on this passage that "as Cadmus is the deity of the sublunary region, the city Thebes must be an image of the body of the sublunary world." This, however, does not recognize what I venture to assert as one of the axioms of heavens-myths, that infernal powers are always fallen gods, and "sublunary" is mere residuum, rubbish. K. O. Müller,² who thought the worship of the Kabeiroi must be referred to Thebes as its metropolis, dwelt upon the fact that the worship of the Cabiric goddesses was interwoven with Thebaic mythology; and

¹ We must not, however, lose sight of "upper" and "lower," "new" and "old" in the names and situations of so many double towns.

² *Mythol.*, ch. vii.

that Euripides said the *διώνυμοι θεαί*, that is these Cabiric goddesses, founded Thebes, that Zeus bestowed the city on *Κορή* (curiously enough, as Müller does not note, the eye-pupil) at the ceremony of unveiling, and that Kadmos dwelt in the temple of *Dêmêtêr Thesmophoros* (Law-bearer). I should go back to the unfallen Kadmos, the Adam *Qadmôn*, and boldly make the *Θῆβαι* the 7 heavens with their 7 gates. How easy then become the 7 chiefs (our seven Rishis) who rise against Thebes and the Epigonoï their descendants. It is only another version of the war in heaven; and I should be inclined to look for a common origin of the plural word *Θῆβαι* and the plural divine term *θεοὶ* (see p. 823). The fact of a great number of towns being called Thebes does not trip up, but rather helps on, this argument; and as to the Egyptian many-gated *Θῆβαι*, as the Greeks named it, which was said to have been the model of the Bœotian town, the hieroglyphics do not, says Pierret,¹ explain the word, for the Egyptian name was  Uas. Its origin was lost in the night of time, even in the classic dates known to us. It was immense, including the ruins that we now know as Karnak, Luxor, *Ḳûrnah*, the Ramesseum, the Colossi, and the temples of Medinet-Abu, *Dêr-el-Bahari* and *Dêr-el-Medîneh* and a vastly greater extent of country. Its enclosure was so vast that Homer gave it the indefinite number of 100 gates, whence its later name of *Hecatompulos*. Ptolemy and Pliny called it *Διόσπολις* and *Diospolis Magna*, which is quite on the line of these considerations; and it looks very much as if the Greeks naturally applied their own archaic term, and called Great Uas the *Θῆβαι*, the *Διόσπολις*, the God-city the *θεοι*-dwelling of the Egyptians. There is one curious fact that must have its due value in the chapter on *Cones* (p. 922). It is only at Thebes that the terra-cotta cones called "funereal" have ever been discovered, and ancient Thebes must have been more ancient even than Memphis, which succeeded it as the king's capital. In Strabo's time it was already a mass of ruins and temples, with villages between, for a space of 80 stadia. This indicates a vast antiquity for the cones.

The Thebans "in ancient times," said Pausanias, sacrificed labouring oxen (v. *triones*), to *Apollôn Polios*,² which is rendered "the Hoary"; but with the "seven labour-oxen" of *Ursa Major* in view, *Polios* may more properly come from *πόλος*, the Universe pole and axis, the heavens. It was an ox with a white disk on

¹ *Dict. d'Arch. Egypt.*, 544.

² Pausanias, ix, 12 and 23.

each side, goes on Pausanias, which led Kadmos to the site of Thebes, where it laid down. Pausanias maintained that Kadmos was a Phœnician [Adam-Qadmon as we now catalogue him], and not an Egyptian (deity, he might have added). In fact, many more of the Theban legends are clearly of the same first, central, universal, supernal, class. Take that¹ which put the stronghold of Kadmos, the Kadmeia, in the Agora (see p. 155 *supra*) of the Tower of Thebes. Here we have at once the heavens-palace with the Tower-axis; and in this palace, naturally, "they show the ruins of the bed-chambers of Harmonia and Semelê" (the wife and daughter of Kadmos; the latter the mother of Dionusos).

But they say, wrote Pausanias elsewhere (ix, 16), that the temple of DêMêtêr the Lawbearer [thesmophoros—θεσμός, the Law, a rite, a divine decree, quite naturally = θεός (like θέσκελος), + μος (that is the Latin *mos*), and it thus means "custom of the gods"] at Thebes was once the house of Kadmos and his posterity. The temple here darkly meant must be the heavens or the Universe, and thus we get the full signification of the Kadmeia. "Here, too, there is a statue of ProNomos the piper, who first invented pipes adapted to every kind of harmony, and was the first that played all the different measures at once on one sole pipe."¹

Order is Heaven's *first law*, and this confest, it follows that First-Law is the proper rendering of ProNomos, the harmoniser, while the sole pipe of universal harmony is in another view the axis on which that universe harmoniously revolved. A third sense need not be deduced here. Amphion, by the sound of his lyre charming the walls of Thebes into existence, is clearly a variation upon the major myth that the Universe was definitively organised by Zeus with the aid of Harmonia.

The companions of Kadmos were devoured by a dragon the offspring, like Harmonia, of the male and female principles (Ares and Aphroditê)—all of which is central and cosmic. The fall of Kadmos, who then became a serpent, is all in the part of supreme beings and their vicissitudes.

The Thebans have a building, further wrote Pausanias (ix, 16), which is called the divining tower of Teiresias, and near it there is a temple of Fortune (τύχη). I think we might discern in Teiresias (τὰ τείρεα, prodigies, stars), who was blind, and was *the* augur of

¹ Pausanias, ix, 12.

Thebes, and the inventor of auspices, a central heavens-god of divination. His tower then becomes the heavens-pillar.

The Hyantes vanquished and driven from Thebes by Kadmos and his associates (Paus. x, 35) cannot, one may suppose, be separated from Hyas, son of Atlas, and the Hyades, his sons or brothers. The Aones were also inhabitants of the heavenly city, and Heraklês, who was born at Thebes, was the Aonius vir and Bacchus was the Aonian god.

Athamas, who was son of Aiolos the wind-god, and espoused Ino the daughter of Kadmos, was evidently, from the legendary strange sacrifice of his descendants, when they could be trapped (like Amgiad and Assad of the *Arabian Nights*), to Zeus Laphystios (the ravenous or ahungred), a most archaic personage. The custom existed, or at all events was popularly believed to exist, down to the time of the scholiast upon Apollonius Rhodius.¹ I would beg of the reader to refer to what has been said at p. 395 about Arcadia; and I shall only here add as to another portion of legendary Greece, that Homer (*Iliad*, xvi, 233) makes Achilles pray to Zeus of Dodona as Pelasgian Zeus. Pelasgian, says Mr. A. Lang, may be regarded as equivalent to "pre-historic Greek."² I would stretch the term pre-historic to the utmost.

Bel or Belus, the demiurgus, the principle of light and life, dwelt beyond the seven spheres of the Chaldean cosmology. Beyond was an eighth sphere, the fixed; and beyond that the dwelling of the Universe-soul, at once light, fire and ether, which animated the upper and divine world, the intermediate world which is our own earth, and the lower or infernal realms. This, which is consonant with other theories, is the view of Proclus and Cedrenus.³

It is worthy of remark that Olympiodorus, in his commentary on Plato's Alcibiades, gives Seven categories of deities: *οὐράνιοι*, *αἰθέριοι*, *πύριοι*, *ἀέριοι*, *ἐνύδριοι*, *χθόνιοι* and *ὑποτάρταιοι*—celestial, ethereal, fiery, aerial, aquatic, terrestrial, and subtartarean; which last are the powers of the South.

The Kadirî dervishes wear on their cap a "rose" of green cloth "with two outside and two inside rings, and three circles." It is a sign of the seven names of God and their seven Anwârs or lights. This "rose" is obviously a wheel.⁴ Another account of the same

¹ *Argonautika*, vii, 197.

² *M. R. and R.*, ii, 166, 255.

³ Proclus, *apud simplic.* in Aristot. *De Cælo*; Cedrenus, *chronic.*

⁴ J. P. Brown's *The Dervishes*, 89.

rose is that in its centre are the seven petals of the seven names. In the girdle of the Bektashî dervishes is a stone called the pelenk, with seven corners called terks. For God has said: We have created the seven heavens in seven folds, and seven earths in the same form, all out of light. The pelenk is put on and off seven times, with each time a different formula (*ibid.* p. 145). The Hamzavî or Melamiyûn have seven Makâmât or degrees, to each of which is given an Asmâ, or name of Allah (p. 181). And the statutes of nearly all the Dervish orders enjoin the frequent repetition during the day, of these seven Esâmî Ilâhî, or names of Allah, which are (1) Lâ ilâha ill' Allah. There is no god but Allah. (2) Yâ (= O!) Allah. (3) Yâ Hû, O Him! (4) Yâ Hakk, O Just! (5) Yâ Hai, O Living! (6) Yâ Khayyûm, O Existent! (7) Ya Kâhhâr, O Revenger! These are connected with the seb'a simâ, seven heavens [simâ also means dancing], and the seven divine lights, Anwâr ilâhî.

The white-ink Tenena funereal papyrus (3074) in the Louvre, circa 18th dynasty, shows the Seven Abodes with their guardians armed with swords. It also represents the series of the Seven Cows with their bull.¹ In the *Peremhrû* is a chapter (148) of the Seven Cows; or else the divine cow, consort of the Osiris bull, has here seven mystic names; but another papyrus of Thoti-i (3127) gives a picture of eleven cows. By the way a celebrated chapter of the Korân is called The Cow; and a plate in Moor's *Hindû Pantheon* (34) shows the seven Apsaras (Saptâpsarâ), deities presiding over wells and fountains, with a cow buffalo.

"The Seven times Seven all-potent" Maruts of the *Rig Veda* (iii, 328) must not be omitted.

¹ De Reugé, *Not. Som.* (1876), 102. Devéria, *Cat.* (1881), 109, 116, 117.

The Number Seven.

WITH all this we must closely connect the sprinkling of blood and oil seven times in Leviticus (iv, 6; xiv, 16, 51). The Jewish high-priest flung blood of the victim seven times against the Veil which separated the Holy from the Holy-of-holies. Then he spattered the blood with his finger seven times towards the propitiatory of the Ark of the covenant.¹ The seven daily praises in Psalm cxix, 164; the seven altars built by Balak for Balaam, and the seven oxen and seven rams sacrificed and burnt thereon (Numb. xxiii), and also the seven bullocks, seven rams, seven lambs and seven he-goats immolated in 2 Chronicles xxix; the seven steps in the vision of Ezekiel (xl, 22); the seven eyes upon one stone, in Zechariah iii—another link with stone-worship—with a number of less important passages in Old Testament. The number of the churches in Revelations, and the seven Spirits of God, or seven Angels which stand before God (also typified as seven eyes, seven horns, seven lamps, or seven golden candlesticks) must be referred to a similar celestial star-origin.

Seven sacred lamps, a perpetual flame, a nocturnal fire, burn in honour of Lakshmi, the consort of Śiva²; and what is now the vast and shapeless heap of the Birs-Nimrūd at Borsippa was once the great seven-staged temple of the Seven Lights of Heaven built by Nebuchadnezzar.³ The seven "horns" reappear as seven rays—and perhaps rays may be the true signification, the horned or shining face of Moses (Ecce, cornuta erat ejus facies) is a clear reference to flashing rays or a "glory"—on the Abraxas, the chief Gnostic talisman of the lion-headed Serpent or Dragon; the seven rays of the head being often surmounted by seven Greek vowels which hid the ineffable name.⁴

The Seven-branched candlestick seems to exhibit clearly the seven lights of heaven. In some cases the triad seems indicated by its tripod. The following sketches are taken from the *Revue des Études Juives* (xix, 100), and seem to me to embrace also the symbolism of the Universe-tree. In that case, the "stick" would

¹ Montpellier Catechisme, 1751, iii, 86.

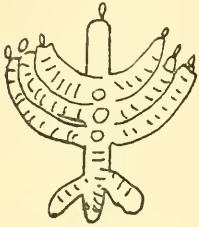
² Creuzer and Guigniaut, i, 196.

³ Troja, p. 180.

⁴ *Archives de la Saintonge and de l'Aunis*, vi, 232, 283.

be the Axis, and the seven lights the Seven stars of Ursa Major at the Northern end of that Axis. The idea of the "branches" and roots of the Universe-tree can also, it strikes one, be perceived in these designs. It is, in fact, a "burning bush."

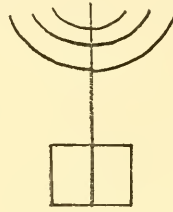
No. 1 is from a lamp found in the Khurbet Summâkha on Mount Carmel; No. 3 is from the same place; No. 2 is from a



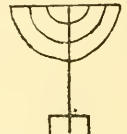
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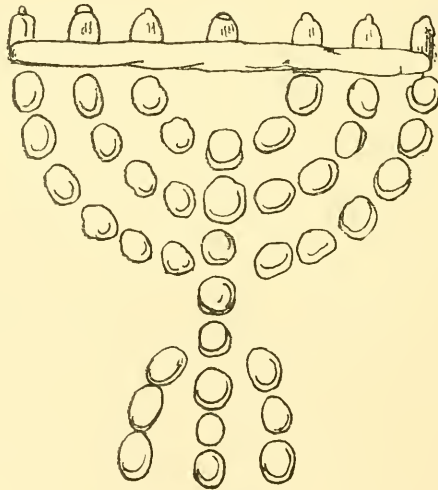
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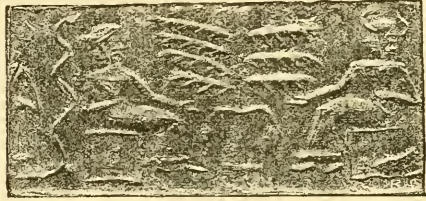
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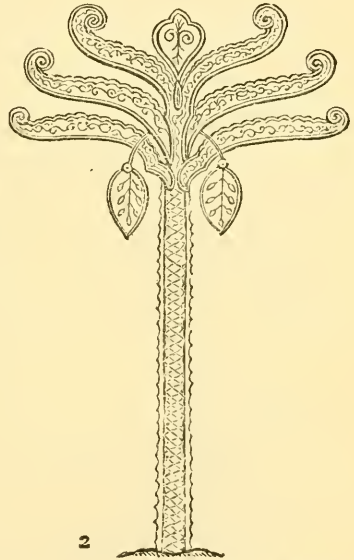
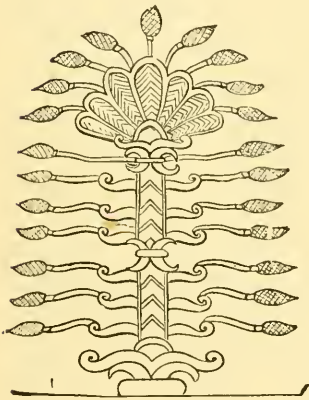
No. 7.

"Christian" lamp found at Carthage by Père Delattre; Nos. 5 and 6 are graffitti from a Jewish cemetery near Carthage; and No. 7 is Jewish, apparently, and is carved on a pillar of the El Kebir mosque of Gaza, as a memorial of one "Hanania, son of Jacob," as a Hebrew and Greek title shows. Captain Conder says (*Heth and Moab*, pp. 276, 286) that the seven-branched candlestick is the commonest house-mark or lucky emblem at the present day in Jerusalem.

The Tree of Seven branches on the Babylonian seal representing "the temptation of Adam and Eve, and the tree of life" (British Museum) bears an obvious resemblance to the candlestick and its tripod; though the objects hanging at each side of the trunk are, it would seem, fruits. I have to express my best thanks to Dr. Wallis Budge for the use of this picture from his *Babylonian Life and History*, p. 156.



Sir George Birdwood's chapter on the Eastern art-patterns formed of the knop, or fruit, and flower of the "Hom," which he takes to be the date-palm deserves the investigator's attention.¹



The engraving he gives of the date-palm-"hom" from Rawlson resembles the seven-branched candlestick. His remarks and engravings of another "hom" or soma, a *Sarcostemma*,² are also very valuable.

Some independent remarks of Prof. Robertson Smith's (not met with until the foregoing was written) seem to support me. "It is very noteworthy that the details of the capitals of the brazen pillars [Jachin and Boaz] are those of candlesticks or cressets. They

¹ *Industrial Arts of India*, 1884, p. 419.

² *Ibid.*, pp. 429, 431.

seem to have been built on the model of altar-candlesticks on Phœnician monuments." "In most of the Assyrian examples it is not easy to draw the line between the candelabrum and the sacred tree." "The Hebrew pillar-altars had also associations with the sacred tree, as appears from their adornment of pomegranates; but so had the golden candlestick."¹ As I seek to identify tree-trunk, pillar, and candlestick, with the Universe-axis, these passages are very satisfactory to me; and I would just throw out the suggestion that the unconsuming "burning bush" is metaphorically like the candlestick, and represents the lights of the night-heavens on the branch-tips of the Universe-tree.

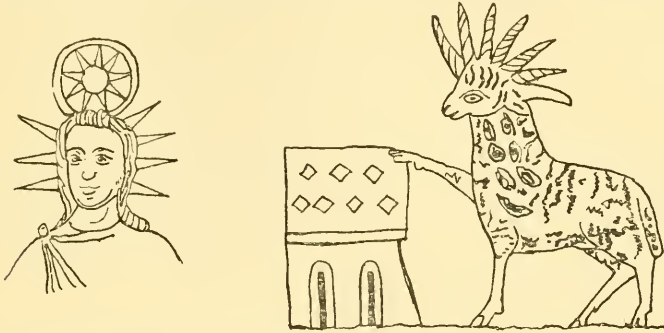
I am unable to give a seven-rayed Abraxas, but the following specimen of the gnostic amulet engraved gem with fourteen (2×7) rays is extracted from Montfaucon's *Antiquité expliquée* (iv, 363). A Roman piece of sculpture follows which Montfaucon (i, 118) calls the youthful Apollo as the Sun. If it be the Sun, the solar symbolism had then drawn to itself and absorbed the significance of the Seven rays. Ciampini, in his *Vetera Monumenta* (part i), says: "Publ. Victor in Colosso solis, quem Zenodorus Neroni dicavit, de quo Plin. (cap. xxiv, lib. 7) septennis caput ejus radiis coruscasse tradit." I know of no other explanation of a seven-rayed Sun which approaches in sufficiency that which I have here suggested. We even find the central Universe-wheel, as well as the seven rays, appropriated



to the Sun—if it be the Sun—in the following design from an Etruscan sculpture, given in Didron's *Iconographie Chrétienne* (fig. 31). I cannot imagine how the serious student can satisfy himself that such a combination of imagery can ever have begun in Sun-worship pure and simple. And we can track the decadent

¹ *Relig. of Semites*, 468, 469.

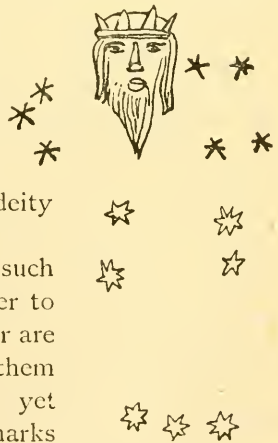
idea on into debased mediæval Christian symbolism. This Lamb is also from Didron (fig. 88), who took it from a 13th century manuscript of the Apocalypse in the Arsenal library in Paris. Here the rays have become horns; the seven stars, which are also eyes in the Apocalypse, have become (as to six of them) actual and impos-



sible eyes, reminding of the “seven eyes upon one stone,” p. 955, and they appear again (as jewel?) on the roof of what may be supposed by its basilica windows to be a church. This is doubtless some indication of the seven churches. It would be difficult to find a more clumsy, materialistic instance of the degradation of a once supreme astrological imagery.

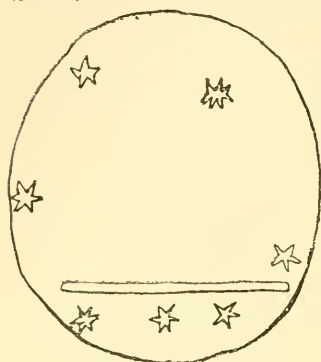
King figures a “Gnostic gem” of green jasper with what “may have been the figure of the Old Man, whose worship is so strongly insisted on in the articles of accusation brought against the Templars”;¹ and he gives another of “the Old Man, or Osiris,” which is “a terminal figure,” and clearly has the seven stars of Ursa Major in the field. I know not why it is said to be Osiris. The terminal figure connects the deity with Ptah and the Axis.

I add the Seven stars from another such “gem”—a large bright loadstone—in order to show, if I can, that the stars of Ursa Major are always intended, although Mr. King calls them ‘the seven planets’ (p. 211). There is yet another, of porphyry, where Mr. King remarks “the seven stars” (p. 223).



¹ *The Gnostics*, 1864 p. 203.

Upon this subject generally he makes the following comment (p. 62). "The Seven stars so common upon these gems probably



have more than a mere allusion to the planets, and may denote the seven Amshaspands."

Capt. Conder mentions the Seven black stones at Uruk which typified the seven chief gods, the mystic Kabîrîm, the Great Ones;¹ and Moslem writers say there were round the pre-Mahometic shrine at Mecca, where the holy black stone still subsists, seven stones on which human

sacrifices were offered. These may have been the very seven Arabian stones of Herodotus (iii, 8).

Decharme² published a cameo in which Dionysos is represented as a bull with the "three Graces" standing on his neck, and 7 stars in the sky, which he decides to be the Pleiades. Such an interpretation carries no conviction with it.

In the *Śatapatha Brâhmaṇa*³ the Krittikâs or Pleiades (?) were the wives of the Bears, the Rikshas, and the Brahmanic Rishis were originally called the Rikshas. But the wives were separated from their husbands and rise in the East, whereas the bears rise in the North. This latter portion of the tale seems to me to have arisen in northern latitudes where the Great Bear never sets, while the Pleiades of course do. The Rishis thus remain in the supernal heavens while the Pleiades set into the infernal regions.

The Seven sons that Îl (Kronos) had by Ammâ (Rhea), and his seven daughters by Âshthârth (Astartè),⁴ would seem to be the Seven dual deities of Ursa Major, male and female. The Babylonian Oannes or Annos was one of Seven.

In the *Rig Veda*, Agni, undoubtedly a central deity, is "seven-rayed," which may here (ii, 80) mean seven-spoked. Indra is also "the seven-rayed, who let loose the seven rivers to flow" (ii, 238). A deity standing on a lion, and surrounded by seven stars, is found on Assyrian seals.⁵

This heptarchal heavenly significance of the Number was mystically shown forth in the legendary Seven-ringed cup of the

¹ *Heth and Moab*, pp. 210, 212, 211.

² *Myth. de la Grèce*, p. 431.

³ *Sac. Bks. of East*, i, 283.

⁴ Sanchoniathon.

⁵ Layard's *Nineveh and Babylon*, 154.

Persian hero Jemshid which "Omar" Fitzgerald¹ said was "typical of the Seven heavens, Seven planets, Seven seas, &c." He did not go as far back as the Seven stars.

Twashtri's goblet in the *Rig Veda* is of course Jemshid's cup. It would almost seem as if Browning's studies of the past had initiated him into the exalted mysteries of this great constellation and its connection with the Polar :

But I had so near made out the sun,
And counted your stars, the Seven and One.²

It would require not a whole treatise alone, but a small library, to discriminate, catalogue, classify, comment upon and exhaust the myriad reappearances of the number Seven, whether in religions, legends, the cabal, folk-lore, or every-day life. The task might even be safely pronounced impossible.

I have even seen it stated³ that the name of the world-famous engineer de Lesseps would seem to have been originally Les Septs ; the registers of the parliament of Bordeaux mentioning (15th April, 1523) a merchant of that town named Jean de Septs.

All that has been attempted here is to assign an ultimate origin to the mystic position of the number, to wake once more, as it were, the famous Seven Sleepers of the Pole.

[The reader is recommended, before going further, to glance at "The Seven Kabeiroi," p. 812.]

¹ *Rubáiyát of Omar Khayyám*, 4th ed., 1879, p. 29.

² *Pippa Passes*, iv.

³ Francisque Michel : *Hist. du Commerce à Bordeaux*, i, 170.

The Seven Sleepers.

LAYARD in his *Nineveh and Babylon* (p. 206) says: "At the entrance of one of the deep ravines, which runs into the Gebel Makloub, a clear spring gushes from a grotto in the hillside. This is the cave of the Seven Sleepers and their Dog, and the Yezidis have made the spot a ziarch or place of pilgrimage . . . There is scarcely a district without the original cave in which the youths were concealed during their miraculous slumber;" and he states elsewhere (p. 94) that these same Yezidis still bury with the corpse's face to the North star. The Seven Sleepers are now to be presumed to have been the stars of Ursa Major, and their sleep must have been a day-sleep, from their setting to their rising, or from disappearance to reappearance. The dog I have elsewhere endeavoured to connect with the Pole.

The Longobardian chronicler Paulus Diaconus, who was born circa 723, relates (i, 4) a Teutonic version of the legend, which he said "is on the lips of everybody." The cave in which the Seven have been sleeping no one knows how long is, he said, in the remotest western boundaries of Germany, under a high rock, near the sea-strand. They are in the deepest sleep and uninfluenced by time, not only as to their bodies but also as to their garments. When a man from curiosity tried to undress one of them, his arm at once withered, and no one has since dared to touch them. In their vicinity dwell the Skrid-Finns. There, too, where the boundless Ocean extends, is found the unfathomably deep eddy which we traditionally call the navel of the sea. The word "Western" is clearly a corrupt tradition for *northern*. "Traces of the legend reappear in Saxo Grammaticus, in Adam of Bremen, in Norse and German popular belief, and in *Völuspa*," says Rydberg's *Teutonic Mythology* (1889, p. 484).

The Seven Churches.

PETRIE¹ in his famous *Essay on Irish Architecture*, mentions the "groups of seven small churches, such as are usually found at celebrated religious establishments in Ireland"; but he does not endeavour to account for them. I think I have here made out at all events a *primâ facie* case for connecting them ultimately with the seven Rishis of Ursa Major, while the "round tower" that accompanies the churches represents the Earth-axis, and its summit the seat of the Polar deity, near by the seven bright, all-ruling, all-beneficent ones.

Rabbi Simeon (on Jer. vii) says that the image of Moloch outside Jerusalem had the head of an ox, and was hollow within; and there were seven chapels raised, before which the idol was erected.² Probably the most ancient example of the "seven churches" now subsisting is that to be found in Malta near the village of Casat Crendi where the plan of the Hagiar Kim (stones of worship) present a series of seven ellipsoid chambers built next one another, like the Giganteja of Gozo (Gaulos), which is presumed to represent the Phœnician temples erected 400 B.C. to Sadambaal and Ashtoreth. The larger of these is 119 feet by 75, and a conical idol-stone was found there.³

Chaldea seems to have invented the zikkurat or tower in stages with a winding slope all round outside for stairs (see p. 443). The most famous of these is of course Nebuchadnezzar's Tower of the Seven Lights at Babylon. The zikkurat of Khorsabad is supposed to have also had seven stages of different colours. The lowest was white, as proved by the French excavators; the second, black; the third, a reddish purple; the next blue; while fragments of enamel-faced bricks show that the 3 other colours were vermilion, silver-grey, and gold.⁴

In Amos (viii, 14) there is an oath of Beersheba, and the sanctuary of Beersheba properly consisted of the Seven Wells which gave the place its name. It is notable that among the

¹ *Eccles. Architect. of Ireland*, 1845, p. 242.

² Burder's *Oriental Customs*, p. 245.

³ Babelon's *Manual*, p. 244

⁴ *Ibid.*, pp. 72-74.

Semites a special sanctity was attached to groups of seven wells. Christian Syrians bewailed their diseases to the stars, or turned for help to a solitary tree, or a fountain, or seven springs, or water of the sea. Among the Mandæans (Sûbbas) we read of mysteries performed at seven wells, and among the Arabs a place called Seven Wells is mentioned by Strabo. The name of the Asbamaean waters seems also to mean Seven waters (Syriac: shabâ-mayâ). There were seven marvellous wells at Tiberias. The Hebrew verb "to swear" means literally "to come under the influence of seven things," and the oath of purgation at seven wells would have peculiar force.¹

"The mystery of the seven stars which thou sawest in my right hand . . . the seven stars are the angels of the seven churches, and the seven candlesticks are seven churches." (Rev. i, 20.) Herodotus (iii, 8) speaks of the Syrian Arabs letting blood in the palms of the hands, and smearing seven stones with it. A victim's, a substitute's, a ransom's blood was later ingeniously employed, and later still wine made from fruits, and even water, economically replaced the blood, while the seven stones of Herodotus were, as Professor W. Robertson Smith has pointed out,² sacred stones; and were "Bætylia, Bethels, god-boxes," the holy stones pregnant with divinity, treated of (p. 113). This second *rapprochement* between the religious practices of early pagan Arabia and ancient Ireland is noteworthy, and the two taken together are even striking. I am bound, too, to mention the seven-fold circuit made at Arabian shrines by the Edomite women at their unclean feasts round an image of Beltis, or Aphrodite, on the summit of a Palestinian Mountain.³ It should be noted also that in Catholic countries and churches the fourteen "stations of the cross" consist of a circuitous devout exercise at seven "stations" forward and seven backward. It may be that this pious Christian practice—chiefly performed by women—ousted a prior religious pagan observance. The fourteen (2 × 7) pieces of the mutilated body of Osiris are doubtless a very archaic outcome of the mystical application of the heavenly number. In the pageant of the feast of the sacred bark of Osiris described by Plutarch each morsel of the body was found at a fire lighted on the banks of the Nile near Memphis.

¹ Prof. W. Robertson Smith's *Relig. of Semites* 166.

² *Kinship and Marriage in Early Arabia*, p. 50.

³ *Ibid.*, p. 295.

A clear parallel to the mutilation of Osiris (As-Ra or Uasri) is to be found in the killing and disjuncting of Medea's brother Absyrtus (Ἀψυρτος) by Medea and Iasôn, and the scattering of the limbs to delay his father Êtês (Ἔτης), the ætherial, in his pursuit.

And if there were seven great Northern deities, seven Rishis, seven Amesha-Spentas, seven heavens¹ [Prof. Rhys quotes (from "Skein," ii, 199) the Welsh verse: "Seith seren yssyd. | O Seith-nawn dofyd. | Seon sywedyd. | A wyr eu defnyd—Seven Stars are there | Of the seven gifts of the lord ; | Seon the philosopher, | He knows their nature."² I have elsewhere tried to identify the Seven Maini with these stars], seven churches, and seven priests, why not seven gifts of the Holy Spirit, seven sacraments, and—for the divine has always its diabolical counterpart in Eastern faiths—seven devils and seven deadly sins, which last the dramatist Middleton, half jest, whole earnest, called "the seven Wise Masters of the World."³ The book with that favourite mediæval title had an Oriental origin, and was probably introduced into Europe during the Crusades, as the Latin version of 1184 would seem to indicate. The diabolical counterpart might be urged again in the Rabbinical Sheol, with its seven abodes, each of which has seven rivers of fire, seven rivers of hail, and seven of rankest poison. In each abode there are also 7,000 caverns, each cavern has 7,000 clefts, each cleft has 7,000 scorpions, each scorpion has seven limbs, and each limb 1,000 barrels of gall (making 7,000 barrels to each scorpion).⁴

A reflexion of all this is found in the Mexican land of Cibola, Seven-towns or Seven-realms, with its 70 burghs divided into seven provinces, their myth of the seven serpents, and their Chicomoztoc or seven caverns.⁵

¹ In a paper read at the Anthropological Institute in November, 1885, Mr. J. W. Crombie pointed out that the game of hop-sotch was pre Christian ; the seven courts representing the seven heavens.

² *Hib. Lects.*, 270.

³ Blurt, *Master-Constable*, iv, 2.

⁴ Eisenmenger : *Entdecktes Judenthum*, ii, 345.

⁵ Brasseur de Bourbourg : *Popol Vuh*, clxxxvii, cxix, exci.

The Week.

THE extreme veneration in which the great Northern constellation was once held must also be the ultimate source, the remotest origin now imaginable by us, for the succession of seven days which forms our week, and which is found all over the world, with one of the seven kept holy. Every seventh day of the Babylonians was a "day of rest for the heart."¹ Ahura Mazda, the supreme god of Zoroastrianism, was once, clearly, one of the seven Amesha-spentas. The first seven days of the Parsī month are each sacred to, and are called after, one of these Spirits; and the first, eighth, 15th and 23rd days of the month are sacred to Ahura Mazda, whom we have generally called Ormazd.² This seems to me a very remarkable fact in support of my present contention. When Sun (and planet) worship had overcome the cult of the Polar deity and the older sacred astrology, then the days took new names, like as they did in the French Revolutionary Calendar, with its Primidi, Duodi, Tridi, and so forth.³ But it may perhaps turn out, on fuller investigation than the subject has yet had, that Sun-worship has had less influence upon the past of Zoroastrianism, or Parsūism, than on that of the other great faiths. I might here lean upon the fact that the planets, because of their erratic *apparent* motions, were looked upon as Ahrimanic.⁴ So also shooting or "worm" stars were evil, and were in fact the *pairikas* or Peris, "nymphs of a fair but erring race," who were always going about playing mischief with herocs, and seducing to idolatry.⁵ Abu'l Faradj has a legend that when the good Northern god drove out the bad one to the South, the latter began to create a world for himself. He had already got far on in making a constellation in

¹ Budge : *Babyl. Life and Hist.*, 107, 153.

² Dr. W. Geiger : *Civilisation of the Eastern Irānians*, 1885, i, 146.

³ Other illustrations might easily be given. Take for instance the Christian almanacks with their saints' days, and contrast them with the names of each day of the month in the Parsī calendar (Dr. W. Geiger, *ut supra*), or—a still more striking parallel—with the 360 + 5 minor divinities or abstractions that rule the days of the year among the Sublahs (or Sabeans) of the lower Euphrates (Siouffi : *La Religion des Scubbas*; Imprimerie Nationale, 1880, p. 38). In Babylon also a god or goddess presided over every day in the year (Budge : *Babyl. Life and Hist.*, 153).





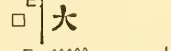
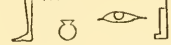
⁴ Darmesteter's *Zend Avesta*, i, lxxiv, and Dr. W. Geiger, *ut supra*, i, 135.

⁵ Dr. W. Gei i, 138.

the Southern Sphere similar to Ursa Major (six stars in Sagittarius) when the angels succeeded in making peace between the rival deities. There is a distinct Ahrimanic ring in this legend, and it serves to show the ancient supreme sanctity of the Great Bear.

There was no seven-day period in Egypt, where all we hear of the Khepesh or Great Bear is to be found at p. 945. Their period was a decade, like that of the French Revolutionites.

This being so, it is interesting to note the Egyptian names of the planets which, of course, have naught to do with day-names :

Jupiter . . .	Ḥerapshet . . .	
Saturn . . .	Ḥerkaḥer . . .	
Mars . . .	Ḥerkhuti . . .	
Mercury . . .	Sebek . . .	
Venus . . .	{ Pa-neter-ḫuat . . . or Bennu-Ānsār . . .	
		

The Sūbbas or Mandaites of the lower Euphrates have, like the Persians, a seven-day week which they call hafta. The chief day is called after one of their 360 supernal powers, Hevshabbo, who seems to be a god-the-Father. The next four days are called his second, third, &c., days; but the fifth day is also sacred to Hivel-Zivo, another of the 360 powers of the vague year, who seems to be a god-the-Son. The name of the sixth day is Ūrūfto, of which I can find no explanation; and the seventh is called Shafto or Shapto, which is clearly akin to the Arabic Sabt, the Sabbath. Thus the names are

- Hevshabbo Sunday.
- Trein (second) Hevshabbo . . . Monday.
- Thloto (third) Hevshabbo . . . Tuesday.
- Orbo (fourth) Hevshabbo . . . Wednesday.
- Hamsho (fifth) Hevshabbo . . . Thursday.
- (The holiest day of the week, sacred to Hivel-Zivo.)
- Ūrūfto Friday.
- Shafto or Shapto (Sabbath?) . . . Saturday.

It is also stated (but it is quite inconsistent with the above) that

¹ Pierret: *Dict.*, p. 441.

the days are dedicated to the Sun, Moon, Mars, &c., as with us. Any such arrangement must be more modern. The names of the planets are given doubtfully as follow :

Shomash (? Assyrian Samas)	Sun.
Serro (Ser = mystery)	Moon.
Livet	Venus.
Niragh	Mars (?).
Kiuan	Jupiter (?).
Enbu	?
Bel	?

There are said to be five inferior planets, making twelve in all ; which one suspects to be the zodiacal signs in reality. The names of the other five planets are not given in Siouffi's book,¹ from which I am quoting. His information is confessedly vague, and subject to verification.

The Tshi-speaking tribes of the Gold Coast have weeks of seven days, and all children take their names from the particular day of these seven on which they are born. The following are the names given to children :

<i>Male.</i>	<i>Female.</i>	<i>Our days.</i>
Kw-Asi	Aysi, Akosû-ah, Akw-Asi- bah.	Sun.
Kw-Adjo	Adû-ah	Mon.
Kw-Abina, Kobina (Sea-god?)	Abben-ah, Ara-bah	Tues.
Kw-Aku	Ekû-ah	Wednes.
Kw-Ow, Yow, Akkor	Ab-bah, Ayab-bah, Yab-bah, Yaw-ah.	Thurs.
Kw-Offi (harvest- god?)	Effû-ah, Yah	Fri.
Kw-Ami, Kw-Amin, Kw-Amina.	Amm-ah, Amemini-wah	Satur.

King Coffee (properly Kwoffi), with whom the newspapers were once so busy, must thus have been born on a Friday.

This seems to show that the prefix kw- is masculine (although Kwantia = pudenda muliebris), and the termination -ah or -bah feminine, although Major Ellis (p. 308) says there is "but one

¹ *Études sur la Relig. des Soubbas ou Sabéens.* Paris, Imprimerie Nationale, 1880, pp. 143, 146.

gender" in Tshi nouns. He informs me also that "the termination *bah* in women's names is apparently the noun *bah*, child."

The names of the days themselves are given as

Kwasi-da	Sunday.
Adjwo-da	Monday.
Ibna-da, Bna-da	Tuesday.
Wuku-da	Wednesday.
Yaw-da	Thursday.
Iffi-da	Friday.
Memin-da	Saturday.

"The termination *-da* means *day*," says Major A. B. Ellis, from whom I quote¹; but he has been good enough, in answer to an inquiry of mine, to add that "the word *eda* or *da* is derived from the verb *da*, to sleep. The week is called *n'ehsum*, "it is seven," and another is *da-pen*, "set of *das* or sleeps. *Da* is used to express the period of twenty-four hours. The word used for day, in contradistinction to night, is *chwia*, sun."

But the foregoing extract is made chiefly because of a strange remark of Major Ellis's. He says: "A recent fable, seemingly invented to account for existing facts, ascribes the length of the week amongst the Tshi-speaking tribes to the seven stars in the constellation of the Great Bear. This fable however is clearly of European design, and it is as inadequate to account for the week of seven days as are other fables of similar character which are in vogue amongst other peoples."

Major Ellis kindly informs me that his reason for discrediting this "fable" is that he met with it in only one sea-coast town on the Gold Coast. "Hence I infer that it has been recently imported" [but whence?] "and has not yet had time to spread. Hence too I conclude that it is of European origin" [but where is it found in Europe?].

The only other mention of the number Seven that is traced in this book is the customary sacrifice of seven men and seven women, fourteen victims in all, to the Ashanti chief god Tando (p. 32). The King, too, sits at Kúmassi under a Kúm-tree on the N. side of the market-place, whence the name of the town; *assi* meaning under (pp. 161, 269).

With this may fairly, I think, be bracketed a "plantation

¹ *Tshi-speaking Peoples of Gold Coast*, 1887, p. 218.

proverb" given by Mr. J. C. Harris: "You may know de way but better keep yo' eyes on de seven stairs."¹ The niggers have taken it with them to America.

I here add an interesting extract from Major Ellis's painstaking communication (of 29th March, 1890), for which I am most grateful. "The Tshi-, Ga-, Eive-, and Yomba-speaking peoples (who are situated on the Gold and Slave Coasts in the above order, commencing with the most westerly) are all of one stock, as is clearly proved by their languages. Now the Eive and Yomba peoples, who reckon time by weeks (?) and moons, have no names for the days of the week. . . . The Ga names for the days of the week are :

{ Dsu	Monday.
{ Dsu-fo	Tuesday.
Sor (?)	Wednesday.
{ So	Thursday.
{ So-ha	Friday.
{ Ho	Saturday.
{ Ho-gba	Sunday.

Those bracketted seem to form pairs."

¹ *Uncle Remus*, by Joel Chandler Harris, 1881, p. 192.

The Maini, Manus, and Rishis.

PROF. RHYS¹ refers the Irish word for week *sechtmain* (Latin *septimana*) to the *Secht Maini* or *Seven* called *Maine* or *Mane*. Though this week was of *Seven* by its name, still it seems to have been reckoned (as in Wales) by eight *nights*; and there were *Eight*, that is 7 plus 1, *Maini*. These were—

8. The All-container, *Maine cotageib Ule*.
1. *Maine Mathremail* (Motherlike).
2. „ *Athremail* (fatherlike).
3. „ *Mórgor* (very-dutiful).
4. „ *Míngor* (little-dutiful).
5. „ *Mó epert* (greater than his name?)
6. „ *Milscothach* (Honey-bloomed).
7. „ *Andóc* (?)

With this before us, I think we must be prepared to refer *septimana* to the original conception of the *Dii Manii*, and of *Mānia* the mother of the *Lares*. The souls of the justified dead becoming *manes* would thus be—and with propriety—a secondary acceptance of the term, which may also have to be detected in *maneo* and our own word *main*, which is referred to the root *magh*, power-possessing. We should thus (see pp. 148–9) connect *Mānia* and *Maia* with the *Polestar*. The Irish *Maini* would thus, I suggest, have been the *Seven of Ursa Major*.

This supposition bears the test of the *Ultonians* dwelling in *Emain*; for *Ultonian* is a word exactly reproducing the Chinese idea of *Tai Ki*, the *Great Extreme* or *Ultimate*, that is the *Polar deity*. The battles with the *Ultonians* are a *War-in-heaven*; and the northern name *Ulster* is only one of the myriad instances of heavens-names being duplicated in terrestrial spots. Another test of the supposition is given by *na Tri Finn-Emna*, the *Three Whites* of *Emain*, the three *Ultonians*, the three *Welsh Gwens*, which is simply the great *Northern triad* which so often occupies us throughout this *Inquiry*; for *White* and *Bright* are the same in *Star-worship* (see *Index*). Again, the *HyMany* thus fall into their places as the *star-hosts* of the heavens; and their progenitor *Maine Mór*,² the

¹ *Hibbert Lectures*, 1886, p. 367.

² *Ibid.*, 374, 430, 433, 436, 452, 462, 478, 496.

Great Maine, is Maine cotageib Ule, the All-container, the Lord of Sabaoth, the Polar deity.

There need be no doubt that these Irish Maini must be equated with the Seven Indian Manus whose reigns are the Manwantaras, endless periods of 4,320,000 years each.

There seems to be no doubt either that the 7 (or 2×7) Manus, the 7 Rishis and the 7 Prajâpatis, were originally a single seven-fold conception. The Seven Manus are Swayambhu-*va* (*i.e.*, son of Swayambhû=Self-existing=Brahma), five more (see Table) and Vaivaswata (=Satya-vrata) the Manu of the present age. These Seven are even duplicated by other seven Manus whose names are obviously manufactured (see Table ; and see also what is said about this duplication of the Manus and the Bears at p. 948). Another genealogy makes Swayambhuva the producer of the 7 Manus, but he is really the first of them, and thus answers to the Irish Maine Mór, as Prajâpati would to Maine cotageib Ule. There are also the 7 Krittikas wedded to the 7 Rishis. This gives us a triad or a quintette of sevens, according as we look at it:—

1. Seven Praji-patis (all fathers).
2. { 2. Seven Manus (Intelligences).
- { 3. Seven other Manus.
3. { 4. Seven Rishis wedded to
- { 5. Seven Krittikas ;

and all these must originally have been one Seven, springing from One. Manu being Thought, Mind, Intelligence, a comparison is particularly requested with what the *Avesta* says of the Seven Amesha-Spentas or Amshaspands, that they are all of one thought and one mind.

The following multiplication-table of these Sevens may be useful to others.

7 Kishis (Satapatha Brāhmana).	7 Kishis (Mahā-Bhārata).	7 Rishis as 8. (Vāyu-Purāna.)	9 Brahmanis : Brahma-rishis. (Vishnu-Purāna.)	7 or 10 Prajā-patis or 10 Ma-harshis (various authorities).	7 Manus.	The other 7 Manus.	7 Krittikā (wives of the 7 Rishis).
<ol style="list-style-type: none"> 1. Gotama or Gautama. 2. Bhard-dwāja. 3. Viswā-mitra. 4. Jamad-Agni. 5. Vasishtha. 6. Kasyapa. 7. Atri. 	<p>Marichi. Angiras. Pulaha. Kratu. Vasishtha. Palastya. Atri.</p>	<p>(Same as Mahā-Bhārata, adding an eighth, Bhṛigu.) and calls them seven while adding an eighth, Bhṛigu. 8. Bhṛigu.</p>	<p>(Same as Vāyu-Purāna : but adds Daksha, and calls them the Nine Bramarshis.)</p>	<p>(Same as last two lists, except Nos. 9 and 10.)</p>	<ol style="list-style-type: none"> 1. Swāyam-bhuva. 2. Swārochisha. 3. Auttami. 4. Tāmasa. 5. Raivata. 6. Chākshusha. 7. Vairaswata or Sātya-vriata. 	<ol style="list-style-type: none"> 1. Suvarna. 2. Brahma - Suvarna. 3. Dharmā - Suvarna. 4. Suvarna or Rudra-Suvarna. 5. Kauchya. 6. Bhautya. <p>Dakshita-Suvarna.</p>	<p>I cannot find their names.</p>
<p>Other authorities put Kanwa, Vālmiki, Vyāsa, Manu, and Vibhāndaka among these great Kishis.</p>							
<p>The Mahā-Bhārata makes 21 Prajā-patis.</p>							
<p>9. Daksha or Prachetas. 10. Nārada.</p>							

The Week (*resumed*).

THE current French conception of "huit jours," is not by any means our week. In a careful calculation for a duel "trois semaines, c'est à dire vingt-quatre jours" after date, Dumas¹ wrote: "nous sommes le 29 du mois d'août. Au 21 donc du mois de septembre." In this year of grace 1890 we English would reckon three weeks from Friday, 29th of August, to be complete on Thursday, 18th of September; and the rendezvous would be on Friday, 19th. In reckoning up weeks, our popular custom is: "Friday and Friday, eight; and Friday, 15; and Friday, 22" (days); that is to say, one day more than thrice-seven, in order to bring-round the same weekday. Dumas's trois semaines, however, would take him to a Monday (the 22nd); which is neither three weeks, nor our view of trois semaines, but 24 actual clear days. Englishmen about to have duels with Frenchmen, please note.

The "stars" which took up the running when Sun-worship was distancing the exhausted Polar-star worship, were, it is to be concluded, the Sun, Moon, and the five planets then observed—Jupiter, Saturn, Mars, Venus, and Mercury, as the day-names of the ancient Egyptian, Buddhist, and Latin week at all events seem to show.

The modern Japanese innovated week calls the days after the Sun, Moon, fire, water, wood, metal and earth; which are simply the old five Chinese "elements," to which answer the planets Mars, Mercury, Jupiter, Venus and Saturn, plus the Sun and Moon. Johannes Laurentius of Lydia² says that the number Seven, as well as his planet, was sacred to Saturn the god of time; that is Kronos, whom I have identified here with the central polar deity. Lydus here occultly and unwittingly recognises what I advance, without offering any opposition.

Other peoples put differing names to their days certainly, but it is worthy of notice that the Icelandic Bible translates Hermes (Mercury) by Odin, and Zeus (Jupiter) by Thor in Acts xiv, 12,³ which at once connects the names of our Wednesday and Thursday with those of the Latin dies Mercurii and dies Jovis. The subject

¹ *Le Comte de Monte-Cristo*, v, ch. 1.

² Lydus: *De Mensibus*, p. 25 Schow.

³ Skeats' English Dictionary.

might be pursued indefinitely, and it might be shown as to Tuesday how the Scythian god of battles Tiv became Tiu to the North-Germans and Zio to those of the South, and thus how dies Martis got to be translated Tiusdag and Ziesdag—in Alsace Zischdi¹ (the German Dienstag (which is like the Latin *Dies-piter*) was formerly Ziestag ; in old Norse Tigsdagr and Tigrsdagr) ; and as to Friday how Freyia was the goddess of love, which identifies that day with the dies Veneris of the Romans, whose designations are still oddly kept up in our parliamentary papers.

It is obvious on the surface that the names of the Hindû days of the week had a far more remote significance than that of mere planet-names, to which purpose they must have been diverted at a comparatively late period. Such are Aditya, or Sûrya, Soma, Mangala, Buddha, Vrihaspati, Sukra, Usana and Sani,² which last has been conjectured to be the origin of the French word Samedi. It is impossible to make a comparative study of the texts of the *Rig Veda* which apply to Sûrya without perceiving that he can never have been originally a Sun-god. Both Creuzer and Sir M. Williams recognise the fact that he was Âditya and Mitra, like Varuna ; and Creuzer says he seems up to a certain point to be confused with both Indra and Kuvera.³ When we see him with four arms that hold the wheel, the blade, the lotus and the sceptre, in a car drawn by seven coursers, in the centre of the zodiac, that is in the Polar North, the conclusion that he was a central supernal deity seems to me to be irresistible.

A similar observation, of course, applies to the Latin and Teutonic names of several of the days. In fact to explain the day-names of the week as having no more remote origin than the corresponding names of certain "planets" is, in kind, as though one were to build some analogous argument upon the quite modern similar names of other planets, such as Uranus, given about 1781, Neptune (1846), and even the satellity of Mars: Phobos and Deimos (1877).⁴ And let us not forget that the planet Mars was of a surety sacred both to Hercules and to Mars,⁵ and that the god

¹ Bergmann's *Gylfa Ginning*, 271 (2nd ed.).

² Creuzer and Guigniaut, i, 637.

³ *Ibid.*, i, 250, 251. Williams: *Hinduism*, 22, 23.

⁴ Phobos and Deimos (panic and fear) were of course mythologically the children of Mars, as well as Harmonia was (Hesiod: *Theog.*, 933).

⁵ Servius ad Virgil, *Æn.* viii, 285.

Mars sometimes appears to have been identified with the Sun, both in its salutary and in its destructive effects.

So, too, in Hindūism, the only Courser of Polar-star worship, with the sevenfold name became in Sun-worship the seven ruddy horses or mares drawing the chariot in which the golden Sun-deity was borne along, piloted by his charioteer the Dawn.¹ ✓

[The old sequence of the planets deserves a rescue from oblivion. In Peacham's *Compleat Gentleman* (1627) is the passage: "Then the seven planets in their order, which you may remember in their order by this verse: Post SIM SUM sequitur, ultima *Luna* subest:

Would you count the Planets soone,
Remember *Sim Sum* and the *Moone*.

The first letter S for Saturne, I for Iupiter, M for Mars, S for the Sunne, V Venus, M Mercurie; lastly the Moone" (p. 58).]

¹ *Rel. Thought and Life in India*, i, 341.

CHAPTER X.

The South.

	PAGE.
The South	977
Sisyphus and Tantalus	983
The Tomoye	985

The South.

THE South. The subject of the North, its symbolism, and its significance in myth, would be but half dealt with if the South were left out of sight. The nine days' fall of Hesiod's brazen anvil from heaven to earth, from earth to Tartaros, gives us a convenient illustration of the importance of the South-pole legends as a corollary to those of the North. Plato's chasms¹ had ways leading heavenward and hellward. Homer's Tartaros is as far below Hades as earth is from heaven.² The Hindû Su Meru, the heaven-Mountain, has its pendant the infernal, bad, fatal Ku Meru. The Chaldeans had a similar belief, and the twelve southern of their twenty-four extra-zodiacal constellations had dominion over the dead. Asmodeus fled to the South, the right hand, when exorcised by the angel; Ahriman forced a passage through the earth and the wicked fell headforemost, so as to be upside-down in the Southern hell. The Avestan Mt. Damâvand, to which the fallen serpent-god Azhi Dahâka or Zohâk was chained, is at the extreme South of Mâzana or Mâzandarân, the infernal regions.³ Abu'l Faradj said that in the combat between the good god and the bad, the good conquered, and drove the demon to the sides of the South, where he began to create a world and dominion for himself. He had already got as far as the Southern Bushel of the Chinese—six stars in our Sagittarius which

¹ *Repub.* 614.² *Paradise Found*, 149, 480.³ *Z. A.*, ii, 59

resemble in miniature the Northern Bushel, the Dipper, Ursa-Major—when the angels interfered and made peace between the two gods. In Hindûism Yamapura, the abode of Yama, is in the Southern quarter in the lower world, whence the wicked are driven still further down to the hells. South is downwards, *adharât*.¹ In the oldest hymns of the *Rig Veda* are deep abysses of inextricable darkness into which the wicked are plunged.² In the Assyrian conception the land of the dead extends under the foundations of the earth, and beneath the abyss that receives all the waters of the globe.³ Our own familiar phrase, “infernal regions,” enwraps all this. The Jewish Scheol, the hollow, the place dug out, the pit, was dark and lifeless in the depths of the earth. All things in Scheol, including its rephaim, its manes, are negative, opposite; just as “he who is entire death,” Ahriman, was in every respect the counterpart of Ahura Mazda; and the conception was also Chaldean and Phœnician. The Karens of Burmah still oddly illustrate the antipodean belief as to the dead. When a body is taken to the grave, four pieces of bamboo are thrown—one to the West, saying “that is the East”; another to the East, with the words “that is the West”; a third is flung up, saying “that is the foot of the Tree”; and the fourth down, with “that is the top of the Tree.”⁴ This reversal of the rhumbs in the Southern hemisphere is an idea not ordinarily present in our minds. The Arcadians, too, smote the ground with rods while they called on “the folk below the Earth.”⁵ In the *Mahâbhârata* we meet with such a phrase as “before thou art carried away dead by the royal command of Yama; before the four quarters of the sky whirl round,”⁶ and in the *Sûrya Siddhânta* (xii, 55) the stars revolve to the right for the gods, and to the left for their enemies; the inhabitants of hell see the gods in heaven with their heads inverted.⁷ A Hindû’s relatives walk five (?) times round the pile that holds his cremated ashes; but they do so the reverse way to the usual perambulations⁸; that is, they keep their left shoulder to the centre, and walk “right shoulder forward,” or “left wheel.” This seems to be in accordance with all that is being shown here as to the Underworld.

¹ *Paradise Found*, 149, 480.

² *Rel. Thought and Life in India*, 281.

³ *Rev. des Études Juives*, iii, 179.


⁴ *Jour. As. Soc. Bengal*, xxxv, 28.



⁵ Pausanias, viii, xv.

⁶ xii, 12,080. Muir, *Metrical Trans.* (1879), 220.

⁷ *Paradise Found*, 177.

⁸ *Himalayas and Indian Plains*, p. 188.

As the Egyptian earth at the North rose till it touched heaven, so at the farthest southern extremity of the earth was another Mountain of incredible height, Apento, or Tapento or *áp-ta*  the horn of the world.¹ In the late Dr. Birch's *Book of the Dead*, the Egyptian land of the gods of the South, of the dead, Amenti, is the "inverted precinct"; Tiele calls it the reversed world.² The manuscripts of the *Book of the Lower Hemisphere* found in the Egyptian tombs are, said Devéria, almost all retrograde, and certain illustrations depict the dead and a Mountain upside-down,³ while the dead, attaining the second life, exultingly say in the ritual "I do not [any longer] walk upon my head." The Maori have a similar legend. In one Egyptian funeral papyrus Anubis says to the dead: "go out towards the lower heaven"; and it represents the great serpent as "the lord of the lower and mysterious heaven."⁴ The twelve constellations of the Chaldeans already noticed are found again in the division of this Egyptian funereal book into as many horary sections, and thus the dead cultivate twelve Elysian fields. These under-fields begin at the extremity of the Western region, which touches the absolute obscurity of the lower hemisphere; for sunset was dying, day was life, and night was death.⁵ (Ahriman's kingdom, too, is night and darkness.) This Egyptian underworld is clearly the abyss (Tiefe) under the Earth, which Brugsch called the hole of the Persea-tree.⁶

It is quite possible to regard Egyptian religion in this wise. They believed in the immortality of the divine element in Man, indicated by the divine bird, the hawk, with a human head,  the *ba*. This belief and its symbol must clearly at first, by the nature of the case, have referred to the upper air, the heavens wherein the hawk soars. But the affections followed the dead (and his *ba*) more naturally, immediately and materially into the tomb, into the underworld below the tomb; and so the  symbol made its appearance in the world of Amenti, the lower, hidden, hemisphere. All the supernal gods followed, and peopled Amenti as—when their functions are boldly regarded—as mere attendants

¹ Brugsch: *Geogr. Inschr.*, ii, 35; Pierret, *Vocab.*, 21.



² *Hist. Egypt. Rel.*, p. 68.







³ On this subject kindly turn also to p. 664.



⁴ Th. Devéria, *Catal. MSS.* (1881), 14, 16.





⁵ Devéria, 18.

⁶ Brugsch in *Zeitschrift für Ägyptische u. s. w.*, 1881, p. 77.

upon the *ba*. [Here we are leaving out of sight, for the moment, both the ka  and the Khou (another but a more terrestrial bird, the ibis) ]. It must be remembered that this underworld of the supernal gods is by no means the torment-hell of the second death of the doubly dead and damned, that lay lower, at the extreme bottom, the South pole. Out of this Amenti, and with the furtherance of the hard working gods, took place the resurrection of the *ba*, whether to new bodily life or not.

A necessary consequence of all this was the vast and intricate system (and want of system), which is to be observed in funereal talismanic decoration. But for all that the ancient Cosmic gods were never forgotten; on the contrary they ever held their mystic sanctity, their supreme positions, and the , the , the , the , the , the  (jackal), and others not alone held the field at the summit of every monument, of every composition, but were worn universally as amulets. These were the oldest gods of Egypt, the gods of highest heaven and oldest Cosmos, and the newer gods chiefly furnished the world of Amenti, to which however some of the most primeval also descended, for example Ptah and Anepu, Nut and Hathor.

The Christian conception of hell is rather in the way in considering the Egyptian underworld. They had a *hell* too; and in the texts which expatiate on the lower hemisphere   an important chapter is devoted to the punishments of the impious Decapitations, abysses of fire tended by lion-headed female executioners. The victims, the damned, are "dead for the second time, and will never more see those who live on earth, never"; whereas all the other dead who died in Osiris looked forward to being born again. (Pierret: *Dict.* 207.)

That this hell was placed at the extreme South of the Universe may, I think, be concluded from the fact that its goddess was the lion-headed Sekhet,   , and that the expression *suten net*  meant dominion over the North and the South—the Indian Chakravartin or Universal Emperor. The other facts about Sekhet, that she was the "greatly beloved of Ptah," and that their son Nefer-Tum was "lord of the East," require following up. They seem to mean that, North and South being masculine and feminine, the female South, by reason of its fidelity

to the North, is called his best lover, and as they turn (or as upon them turns) the Universe, they have produced the East which constantly comes up or forth by their common propulsion of the revolving heavens.

The "devouress of hell" is seen in a funereal ritual of the sixth century B.C. (which is a quite modern date) as a monstress manufactured out of the lion, the hippopotamus and the crocodile, couched at the feet of Osiris, ready to fall upon those who are condemned to the everlasting second death. On a coffin of Sutesmes hell is divided into nine zones and lion-headed goddesses are the furies of this Tartaros.¹

I presume we must discern in the "pit" of the *Rig Veda*, the regions below the earth, the *pâtâla* of the Puranas. The following are the Vedic passages I have in view: "Annihilate the might of the malignant; hurl them into the vile pit, the vast and vile pit" (ii, 44). "Wherever the enemies have congregated, they have been slain and utterly destroyed; they sleep in a deep pit (vailasthânam ašeram)," (ii, 43).

The corresponding Japanese ideas are that there is a "region of Yomi or Yomo," of gloom, a word which is conjectured to contain the same root as *yoru*, night; but a Japanese literate has thrown out the suggestion, by no means to be despised, that Yomi may be connected with the Sanskrit Yâma, in which case it would have come in, late, with Buddhism. Yami means total-darkness in archaic Japanese. This region is also called the under, the root, the deepest region.² Motowori, one of the modern commentators, defines it as an underworld, the habitation of the dead, the land whither, when they die, go all men, noble or mean, virtuous or wicked.³ "I wish to be gone," says one of the gods in the *Kojiki*; "to my dead mother's land, to the nethermost of lands" (ne no katasu-kuni);³ and the best modern Shintô native treatises, such as Hatori's *Sandaikô* (1791) and Hirata's *Tama no Mihashira* (1813) represent by diagrams heaven, earth, and Yomi as three circles or globes of diminishing size, united by necks, as it were; heaven, the largest, being uppermost, and Yomi, the smallest, being below the other two.⁴ These diagrams leave no doubt as to the theory of these revivalists of the Shintô mythology. The Japanese also call

¹ De Rougé, *Notice Sommaire*, 103, 108.

² *Pure Shintô*, 64.

³ Chamberlain's *Kojiki*, 34, 45.

⁴ *The Revival of Pure Shintô*, by E. M. Satow, C.M.G.

Yomi the "Unseen Realm," which appears to be a mere plagiarism from the Unseen Darkness and Unseen Realm of the Chinese.¹

The dwelling of the Scandinavian Hel, or Death, is sombre and gloomy, in dark Niflheim, the home of mist in the frozen underworld,² and the Parsi abode of the condemned is opposite paradise (and *ought* therefore to be at the South Pole). There is endless darkness, the dark horrid world made of darkness, the offspring of darkness³; reminding us of the New Testament outer darkness, power of darkness, and blackness of darkness for ever.⁴ But both the Parsi and the Scandinavian hell, though infernal, are placed in the North, which is quite counter to the mass of evidence here collected, and is besides inconsistent with itself. In Norse mythology it is to the North of, although below, the earth; while the foggy Niflhel is still farther North, though still lower down. These positions seem in themselves to be contradictory. The foul-scented wind of the Parsi "burrow of the druj," of the demon of death, comes from the North; the burrow lies in the North, in cold, like the frozen underworld of the Scandinavians. The only solution that can be offered to the contradiction in terms which these passages evince is that already suggested as to the conversion of originally sacred, into cursed quarters, under the influence of a complete change of faith.

(On the subject of the South and the North Poles, Dr. Warren's *Paradise Found* contains a quantity of valuable matter.)

¹ Dr. Legge's *Lt-Ki*, ix, 3, 16, 17.

² Bergmann's *Gylfa Ginning*, 80, 165; Geiger's *Iranian Civ.*, 98, 101.

³ Darmesteter's *Zend Av.*, ii, 319, 321; i, 75, 24, 218.

⁴ Matthew xxii, 13, 53; Coloss. i, 13; Jude, 13.

Sisyphus and Tantalus.

IT is deserving of notice that if Sisyphus be considered as god of the under hemisphere, some incidents in his myth explain themselves *tout seul*. For instance: his chaining of Death until she was delivered by Ares at the prayer of Ploutôn. Hesiod put Death in Tartaros, Virgil before the gates of the hells; Hercules also chained her up there with adamantine bonds. This chaining-up of Death is continued in the legends of le Bonhomme Misère. Sisyphos according to Homer was a lover and promoter of peace, that is of the peace of the underworld, of the grave. He was also the wisest and most prudent of monarchs. Sisyphus is called by Horace (*Sat.* ii, 3, 21) *vafer*, astute, adroit, skilful, intelligent; *vafer* being an odd word requiring study. Cicero talks (*Tusc.* i, 41, 98) of Ulixi Sisyphique prudentia. There were the *labores* of Sisyphus

Sisyphus in terris quo non astutior alter

(*Propertius* ii, 17, 7, and 20, 32); the brain, cervix, of Sisyphus (Seneca: *Herc. Æt.* 942); the Sisyphium marc. Corinth (see p. 667) was the Sisyphium portus (= gate of heaven?) (Statius, *Theb.* ii, 380). Sisyphus was the true father of Ulysses. Sisyphæia vincla was the phrase for the union of Sisyphus and Meropê (Avienus, *Arat.* 597). And finally Antony's dwarf was surnamed Sisyphus (Schol. on Horace, *Sat.* i, 3, 47) because of his cunning.

Here is a patent connection of Sisyphos with Kronos, whom we perpetually see as Wily in the course of this *Inquiry*. The poets were unanimous in putting Sisyphus into the hells, but as a condemned offender—that is, according to the theories here urged, a fallen god. His condemned punishment too is to roll for ever a great rock to the summit of a mountain whence it falls back by its own weight, and he has to recommence without rest. Now this metaphorical way of describing the labour does admit of rest in the intervals while the stone is falling; therefore the figure of speech is faulty. The true task is the perpetual rolling up (at the E.) of the under-heavens, while the rolling down (at the W.) is equal and simultaneous, the under hemisphere remaining always intact. Here the initial condition of eternal unrest is fulfilled. This

punishment was fitted to the crime of revealing the secrets of the gods, whence the fall of Sisuphos.

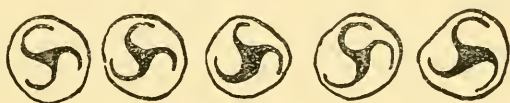
Tantalos, whose punishment has some mechanical resemblance to that of Sisuphos, also revealed the secrets of the gods, and was also cast down. The legends about him are endless and divergent if not conflicting. At all events he is connected with the sacred practice of sacrificial cannibalism which makes him a god of the highest rank. Lucian, in jest or earnest, makes him the stealer of the dog of Zeus, also a supernal central animal. In his punishments the surface of the water in which he is plunged up to the mouth ever flows away (downwards?) from that orifice; or the tree-fruits he wants to gather are rapt upwards from his hands and off the tree into the clouds. But Euripides, Pindar, Plato and Cicero (*Q. Tusc.* c. 16) bring the fate of Tantalos very near to that of Sisuphos; putting him underneath a rock which is perpetually about to fall over upon his head. Mackensie's *Travels* (of 1789, 1792 and 1793) gave an account of the Tantalos myth as it existed among the Chippeway Indians, so far as the water and the fruits in the next world are concerned.

The Tomoye.

IT may be questioned why Irish and far-Eastern (Japanese) matters are more than once in the course of this *Inquiry* compared and contrasted. Let the answer be the addition of another and very strange point. Petrie speaks several times of a "triplicate, pear-shaped ornament," to which he assigns no other name, and which is found on ancient Irish tombstones, on the capitals of pillars (Glendalough), in the earliest MSS., and on the leather binding of the celebrated *Book of Armagh* (pp. 253, 322, 328). He surmised that it "may possibly be symbolic of the Trinity."



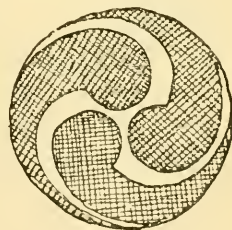
FROM CENTRE OF CROSS ON
TOMBSTONE OF
FLANNCHADH, ABBOT OF
CLONMACNOISE,
circa A.D. 1000.



STAMPED-LEATHER CASE OF "BOOK OF ARMAGH"
(irregularity from drying of wet leather),
A.D. 937.

This ornament is undistinguishable from the *mitsu-tomoye* or triple tomoye which is one of the commonest ornaments all over Japan, especially on roof-tiles. It is also the second heraldic badge of the once powerful house of Arima.

"All *terminal* tiles of roofs or walls which do not bear the badge of the owner's family are impressed with it everywhere throughout Japan. It is seen on one side of all lanterns used in *matsuri* illuminations; on all drums at the *tanabata* festival (see *Weaving*, p. 872), among the wood carving and arabesques of temples, and is the most common ornament in the empire. It is supposed in Buddhism to be a sign of the heaping-up of myriads of good influences—good luck, long life &c."¹



ARIMA BADGE.

¹ Miss Bird's *Unbeaten Tracks*, ii, 288.

I take another specimen of the Arima badge from Humbert's *Le Japon Illustré* (i, 393), and shade it the reverse way in order the better to bring out its wonderful likeness to the *Book of Armagh*. The only thing observable, and it is important, being that the three commas or tadpoles go the reverse way in Ireland to the Japanese fashion.



Major A. P. di Cesnola¹ found in Cyprus a gold rondlet pierced for use as a bead of a necklace on which are "deeply engraved in intaglio three dolphin-like figures." The three other objects between the triple symbol are called by Cesnola "antique oars," but to me they are (stone?) spear-heads. This bead has been much discussed, and has naturally been compared to the three Legs o' Man and the ancient cognisance of Trinacria (Sicily) where the human grotesque face appears at the central junction of the three legs.



The three-legged emblem of the Isle of Man may also be seen in all its identity on the shield of the giant Enkelados fighting with "Athenaia" on a vase found at Volci (Rouen Museum.)² This subject is pursued under the heading "Buddha's Footprint" (p. 620).

There can be no doubt whatever that the mitsu-tomoye is the emblem of the Chinese triad consisting of Tai-Ki, the Great Supreme or Extreme, with the dual co-principles Yin 陰 and Yang 陽 into which he sub-divided; and Tai-Ki I seek throughout to identify with the Polar deity. I am glad to find that the late Sir Harry Parkes "thought the figure was derived from the Chinese figure standing for the origin of all things."³ I suppose that tomo-ye simply means friend-picture or guardian-emblem. The archaic vocabulary of Chamberlain and Ueda⁴ gives for tomo the ancient meanings "stern of a boat, a party of people, a companion"; and for ye (or yo) the signification "good." As to the notion of "friend" here it might be noted that Mitra means (or can mean) friend; and in the *Satapatha-Brâhmana*,⁵ Mitra is actually made to say: "Surely, I am everyone's friend (mitra)." In Ireland therefore the mitsu-tomoye may be looked upon as a companion emblem to the shamrock (see p. 63), with an equally Eastern origin; and its Polar significance, as an emblem of the great central triad,

¹ *Salamina*, 1882, p. 42. (To be distinguished from Gençial I. P. di Cesnola.)

² Lenormant and de Witte, vol. i, plate viii.

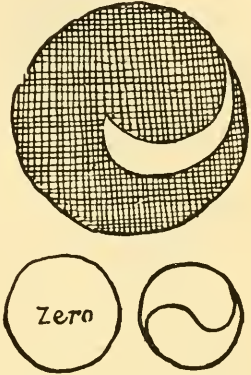
³ *Trans. As. Soc. Japan*, v, 23.

⁴ *Ibid.*, xvi, 276.

⁵ Eggeing's, ii, 271.

explains why it shares with the suastika (see p. 649) its talismanic position for luck on Japanese roofs, and also why it is called a guardian-emblem.

I take this drawing of the (single) tomoye from a valuable paper by Mr. T. R. H. McClatchie on Japanese Heraldry.¹ It was pointed out in the *Indo-Chinese Gleaner* for January, 1821, that Tai-Ki 太極 the First Cause (Meadows renders it "the Absolute") was represented by the Chinese by means of a circle or zero, and that this one eternal principle divided and became a dual power or two powers yin and yang which are represented by the same circle "divided by a waving line across the centre. This figure is very commonly seen as a sort of sacred ornament on various occasions among the Chinese." The paper in the *Gleaner*² went on very correctly to say that the feminine yin represented the vis inertiae and the masculine yang the vis mobile in Nature. We thus have the (single) tomoye as the symbol of abstract sex in Nature.



Yin and yang being thus separated their re-union very much resembles (and in fact is identical with) the union of heavens-god and earth-goddess in so many other mythologies. When yin and yang approach each other, says the Tao-teh king, they form a symbol thus figured,³ the male yang being white, and the female yin black; and the whole is Universal Law or Supreme Reason,⁴ Tao 道; which Tao (see Index) I maintain to be directly and radically the same as the Law, Dharma, of Buddhism; that is to say the Universe itself, Schopenhauer's Welt. This is no new idea. The famous 11th century poet Soo Tung p'o, in his elucidation of the Tao-tih king, was predominated by the theory of the common origin of Buddhism and Taoism.⁵ The Japanese god Daikoku



¹ *Trans. As. Soc. Japan*, v, 12, 23.

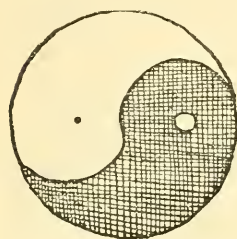
² Reproduced in the *Phoenix* for October, 1870.

³ These figs. appear to have been taken by M. G. Dumoutier from the (Latin) translations from the Chinese by the Jesuit father De Prémare, edited in French by MM. A. Bonnetty and P. Perny.

⁴ G. Dumoutier: *Le Swastika et la roue solaire* (1885), p. 19.

⁵ Wylie's *Notes*, p. 173.

holds a hammer for incorporating the In and Yô, so as to produce



YANG ENTERING YIN.

therefrom all things.¹ A common art-motive with the Chinese school of Japanese painters is the three sages of Buddhism (Sâkyamuni) Tâoism (Lao-Tsze) and Confucianism considering the diagram of the Yin-Yang or In-Yô here figured. The combination Fêng or Fêng-Hwang (fêng being the male and hwang the female), which I mention elsewhere, seems also to contain some notion of the Yin-Yang. When the two juxtaposed elements combine it is the moving active yang that descends into and at the same time updraws the inert yin, as shown in the accompanying figure.²

The Yang is positive, perfect and subtle, the pure air, the ether, light, heat, mind, the heavens, active force, motion, authority, virility, the Emperor in the state, the father in the family; and can also be denoted in the mystic diagrams of Chinese philosophy by a unified line——. Yin is the very opposite of yang. Yin is negative, imperfect, darkness, cold, gross, matter, the earth. All that is feeble, passive, inert, inferior and subordinate, receptive; the subject in the state, and the mother in the family, is Yin, which is figured by a divided line — —

We see this in Babylonia when Ea, the king of destiny, stability and justice; the originator of all creation, is the *spirit* of the Universe (Schopenhauer's Wille, in fact), while his consort Damkina is the *substance*.³

The nomenclature of 十 and — used in modern electricity contains precisely the yang and yin theory, both in their division and their rejunction. See too what is said on this under the heading Natural Magnets.

Yin 陰 In *Yoni*. Comparing the Indian terms with the
Yang 陽 Yô *Lingam*. Chinese and the Japanese, the likeness
of the last, in-yô, to the first syllables
of the Indian terms is striking; but the sex, it will be seen, is reversed.

They in and yang are also called the 兩儀 *liang i* or Two Forms (or symbols) representing the two primordial essences

¹ Anderson's *Cat. of Jap. paintings*, 35, 199, 207, 249.

² See note 3, p. 986.

³ Wallis Budge's *Babyl. Life and Hist.*, 133.

evolved by Tai Ki 太極 or ultimate principle of being. Another name for them is the 二氣 erh k'i, Two Essences (primary).¹

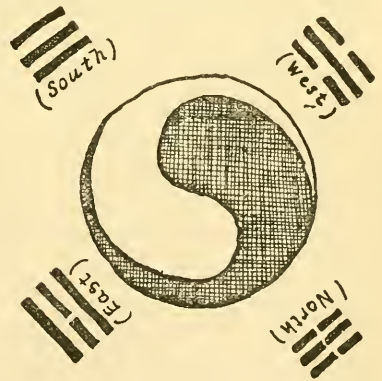
Tai Ki joined to the yin and yang is figured² thus, which is as near as we need want to get to the mitsu-tomoye. The Chinese saying³ is: Tai Ki joins Three to make One 太極合三爲一.

In origin, says the writer of a book on Korea,⁴ the tomoye is not Japanese but Chinese. It always lies coiled within a circle. Sometimes it is alone, sometimes two share the circle, sometimes three. The last is the commonest number in Japan. In Korea there are always two, and they represent the male and female principles of Chinese philosophy: in Korean the yang and yōng. It is the national badge, and forms the centre of their national flag.

The "black" colour here is erroneous; it should be blue. Mr. W. G. Aston, C.M.G., who has been Consul-General in Korea, informs me that the red and blue colouring is a modern idea; the original (as may be seen from the distinctives of the yin and yang above) being black and white. Mr. Aston has kindly sent me⁵ a coloured engraving of the Korean flag, from which I take this sketch.

The dual tomoye, which he adds is of course the yin and the yang, is there surrounded by those of the eight Chinese Kwa (see p. 99, vol. i, and note) which appertain to the cardinal points. It will be seen that the direction of the tomoye in the four last outlines is counter to that of the Japanese, and is the same as the Irish. I can offer no reason for this.

The archaic legend of P'an Ku 盤古, which means the Ancient Rotater or Convolver, seems to me to be a doublet, or even the



¹ Mayers: *Manual*, 293, 309.

² See note 3, p. 986.

³ G. Dumoutier *ut sup.*, p. 23.

⁴ *Chosŏn*, by Percival Lowell, p. 379.

⁵ Letters of 9th and 29th March, 1889.

first groundwork of the more elaborated philosophic theories about Tai Ki. In fact, P'an Ku is represented in Chinese popular imagery as a naked savage, with a girdle of leaves, holding against his navel, and as if rolling it between his hands, the round figure of



all things.¹ It is said in the *Loö She* (by Lo Mi or Lô Pè of the Sung dynasty, A.D. 960 to 1126) that when the Great First Principle (Tai Ki) had given birth to the two Primary Forms (yin and yang) and these had produced the four secondary figures, the latter underwent transformations and evolutions, whence the natural objects depending from their respective influences came abundantly into being. The first who came forth to rule the world was named P'an Ku, and he was called the Undeveloped and Unenlightened 渾敦氏 Hwên-tun-shi.

The early historians including Sze-Ma Ts'ien (B.C. 130?) did not mention P'an Ku, but the philosophers of the Sung dynasty accepted the legend. Among them Hu Jên-chung wrote that

“P'an Ku came into being in the great Waste; his beginning is unknown. He understood the ways of Heaven and Earth, and comprehended the permutations of the two Principles of Nature, and he became the chief and prince of the Three Powers, San Ts'ai, 三才. Hereupon development began from Chaos.”

These three ts'ai are also called the three Ki 極 and the three i 儀. Another writer said (in the *Fung chow Kang Kêên*, vol. i) that Heaven was his father and Earth his mother, and that he was therefore called Heaven's Son, T'ien tsze 天子. The dissolution of his body at death gave the existing material universe; the breath becoming winds and clouds, the voice thunder, the blood rivers, the hair plants and trees, the parasites mankind, his left eye the Sun, and his right the Moon.² In Japanese myth the purification of Izanagi and also the transformation of the dead body of Kagutsuchi when killed by Izanagi are parallel cosmogonies to P'an Ku; but a Sun-goddess comes from Izanagi's left eye and a moon-god from his right.³ In Norse mythology we find an equally striking parallel in the evolution of the Universe from the carcass of Ymir.⁴

Now here is a Norse-Japanese riddle-me riddle-me-ree for the

¹ Archdeacon Gray's *China*, i, 1, 18.

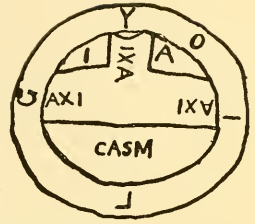
² Mayers's *Manual*, p. 174, citing also the *K'wang fo wuh che*, vol. 9.

³ Chamberlain's *Kojiki*, pp. lxix, 33, 39, 42.

⁴ G. Bergmann's *Gylfa Ginning*, 82, 83, 188 to 193.

migrationists; and they are placed under fearful bonds of gesa, which no true heroes elude (see p. 351) to answer it.

I shall just note down here an amulet which seems to connect the Three Kabeiroi with the Tomoye. It was discovered at Windisch (the ancient Vindonissa) in Switzerland.¹ Mommsen contested its authenticity, but F. Lenormant thought his objections too slender.



Orelli : *Inscr. Lat.*, 440.

CHAPTER XI.

Universe-Axis Myths.

	PAGE.
The Axis as a Bridge	992
The Dogs at the Chinvadh Bridge	999
The Heavens-Boat	1009
The Ladder	1015

The Axis as a Bridge.

THE Pillar conception assumes in Japanese myth another odd phase which must now be considered. There was the *ukibashi* or "floating"-Bridge, which we have already met with (p. 31), and it does not, any more than the heavens-Boat, presuppose an actual River. It gave communication between heavens and earth in the age of the gods;¹ the Japanese commentator Hatori Nakatsune makes it the Axis connecting heavens (*ame*) and earth²; but it was reached (a farther complication) by lofty mounds or heaven-stairs called *hashidate*. The Norse Bridge from earth to heavens, the *bifröst*, *bilröst*, or *Asbru*, the "trembling-way," had a solid bridge-head at the northern and another at the southern end, and could not change its position.³

The Broad-Boyne Bridge where stands, in the North, the Brugh (*brug* or *brud*, Palace) of the Boyne, the home of the fairy divine Dagda,⁴ is an identical myth; but it seems only natural to conclude that the Japanese were helped to the idea of the "floating" character, the airiness, of their celestial bridge by their own still primitive and daring hanging-bridges over torrents and chasms, formed of the minimum of a slight netting of bamboo cordage and

¹ Mr. Satow's *Pure Shintô*, 51; *Trans. As. Soc. Jap.* ix, 206; *Kojiki*, 19.

² *Pure Shintô*, 66, 67.

³ Rydberg's *Teut. Myth.*, 395; Bergmann's *Gylfa Ginning*, 101, 212, 240, 277.

⁴ Rhys's *Hib. Lect.*, 148, 251.

frail planking a foot wide. Some of these swing seventy yards long, and "strike an awe and terror on the aching sight." The myriad-years-bridge, again, is a mere beam tied on at each end. The snakes we have seen flung across a river to form Shôdô Shônin's magic bridge belong to the same train of ideas. (See also what is said about the Japanese rivers *supra*.)

As a matter of fact the bridges of the past were perilous everywhere. One of the rules for the partially segregated lepers of mediæval Europe was that they should pass no bridge or plank without putting on their gloves,¹ the inference being that they had to hold on with their hands.

The Japanese floating-bridge and the Norse trembling-way have their counterpart in the Cree Indians' slender and slippery tree laid across a rapid stream of muddy and foul-smelling water, and in the Algonkin fable of the oscillating log or snake-bridge by which the dead crossed a river; a great dog waiting for them at the other end,² just as at the Parsî Chinvadh,³ probably the bridge of justness or of the judge,⁴ which widens to the length of nine javelins for the just, and narrows to a thread for the wicked. It is also likened to a beam with many unequal sides, turning up for the good its wider surfaces, and for the wicked its narrowest, each man being well or ill-treated according to his works.⁵ It is the Sirat bridge of Moslems, sharper than sword edge, finer than hair, which they probably borrowed from the Magians⁶; and it is the Yorkshire "Brig o' dread, Na brader than a thread," which may come from the similar bridge of the Jews in the Midrash. Another bridge of dread is the slender cord stretched from cliff to cliff across the perilous glen in the Irish myths of Cúchulainn.⁷ It is, too, the plank of the Nivernais peasant,⁸

Pas pu longue, pas pu large
Qu'un ch'veu de la sainte Viarge;

and there is a folk-prayer, or charm, or mantra called Barbe-à-Dieu, those who know which can alone pass over the plank.

A very rare rhymed Flemish pamphlet, published about 1600, on the street cries of Brussels, mentions the pilgrims returning from

¹ Grosley's *Troyes* (1812), ii, 72.

² *Paradise Found*, 276.

⁴ Haug, *Essays*, 165.

⁶ Tanner's *Narrative*, p. 290; Schoolcraft's *Indian Tribes*, iii, 233.

⁷ Rhys's *Hib. Lects.*, 450.

³ Darmesteter's *Zend Av.*, i, 212.

⁵ West: *Pahlavi Texts*, iii, 18, 52, 86.

⁸ *Zend Av.*, i, 213.

Santiago de Compostella, who sang at every door the hymn of St. Iago :

Quand nous passions le pont qui tremble,
Hélas ! mon Dieu !¹

This also seems to be a *Jack* and the Beanstalk ; and this same "Grande chanson" of the pilgrims is thus given on a broad-sheet of 1718.

Quand nous fûmes au *pont* qui tremble,
Bien étonnés
De nous voir entre deux *montagnes*
Si oppressés,
D'ouïr les ondes de la mer
En grande tourmente ;
Compagnon, nous faut cheminer
Sans demeurance.

(*Intermédiaire*, xxii, 619.) The sudden appearance of the two mountains is strange enough (see p. 891).

A parallel is the Giöl bridge to Hel in the Eddas, and there is the bridge of Happiness in the *Rig Veda*.² The narrowness, sharpness, fineness, tenuity, and slipperiness of the Bridge may be originally a recognition of the invisibility, the elusive abstract nature of the "mathematical line," the earth-Axis.

Mr. Consul F. S. A. Bourne mentions a place called T'ien-ch'iao, which he translates *natural-bridge*, in South-Western China. Here a stream emerges from beneath limestone hills. Farther on he names T'ien-shêng-ch'iao, which he also translates "natural bridge," a picturesque spot among limestone hills, from beneath which issues a stream from a subterranean channel. "From the names on the Chinese map, 'natural-cave,' 'natural-bridge,' and so on, the limestone formation," adds Mr. Bourne, "probably extends quite down to the Tonquin border." It is to be presumed that, in rendering T'ien here by the secondary meaning *natural*, Mr. Bourne only regards the matter in a topographical sense ; and I trust I shall not be thought too much enamoured of my own theories if I point out that the literal translation *Heaven-bridge* is the true one. For here we have the river of heaven issuing from the heavenly rocks and also the heaven-caves or heavenly rock-dwellings of the Japanese Ame or heaven, which figure conspicuously in the *Kojiki*³ and

¹ *L'Intermédiaire*, xxii, 167.

² Geiger's *Iran. Civ.*, 100 ; *Gylfa Gimming*, 172.

³ e.g. in Mr. Chamberlain's version, pp. lv, 54, 100, 141, 321. See also *Trans. As. Soc. Jap.* ix, 203.

the *Nihongi*. I think too that I am fortified in my contention by the survival, as reported by Mr. Bourne, in the same neighbourhood of South-Western China, of a species of rock-worship. "At Yang-lin," he says, "I noticed for the first time a curious custom that appears widely spread over Western China. Wherever there is an overhanging ledge of rock, the coolies brought bits of wood and twigs of trees to *prop it up*. Under some of these ledges there are hundreds of such diminutive supports. The only explanation I could get was that if they helped the rock it would help them in return" (p. 9).

I must not omit to parallel the Japanese *kago no watashi* by the Indian *jula* of ropes, where the cage is often replaced by a wooden triangle, a bent bamboo, or a mere coil of rope, in which the passengers are drawn to and fro by an endless halyard.¹ Another variety of the Indian perilous bridge consists of a pair of ropes connected at intervals by stepping-boards. These the nimble and sure-footed goats refuse, and have to be carried across by the goatherds. Similar bridges are found in the Peruvian Cordilleras, see an engraving in Marcoy's *L'Amerique du Sud*, i, 357. To come nearer home: at Ballater there has been, time immemorial, a rope-bridge on which people are drawn across the Dee; and until recent years an outlying crag in the Shetlands was reached by a similar machine called "the cradle of Noss."

These frailest of flying bridges are in fact common all over Asia. Near the Chinese frontier of Tibet Hue² saw a bridge over the river Ya-Loung-Kiang which consisted merely of one thick rope of yâk-hide tightly stretched from one bank to another. A sort of wooden stirrup was hung by a solid strap from a moveable pulley on the rope. A shepherd put his feet on the stirrup and pulled himself backwards, hand over hand, along the rope. Such "bridges" are very common in Tibet across torrents and chasms.

A graphic description of a difficult bridge is given by Mr. Consul F. S. A. Bourne.³ It was over the Lung river near Yün-i Ts'un:

"There was the river in violent flood rushing over a feeble

¹ C. F. Gordon-Cumming; *Himalayas and Indian Plains*, 351, 392, 448 (engraving of a *Sutlej jula*, p. 247).

² *Travels* (Hazlitt's translation), ii, 300.

³ *Journey in S. W. China*. Parly. Paper C. 5371 (1888), p. 71.

fabric composed of five bamboo poles placed alongside each other. The bridge was about 50 yards long, formed of about ten sections resting on piles. In the ordinary way, crossing it would be only such an act of foolhardy acrobatics as the traveller has to perform many times a day in this country of bamboo bridges, except for the unusual breadth of the stream. But this bridge had two features peculiar to itself. The bamboos were lashed so far apart that one's whole weight had to be trusted to but one of them at a time, and the sections of the bridge were unconnected and at differing levels, so that a succession of jumps had to be gone through in mid-stream. . . . But this is not the sort of thing to stop the Chinese, who have the strongest nerves. By stationing men where the sections of the bridge met, they managed to get all across safely; but the difficulty may be imagined from the fact that one man lost his head in the middle, and had to sit down and be rescued. While we were watching him, one of my coolies said: 'Any small-livered man must be afraid, for it is not a pleasant thing to be dead.'¹

Numa (pray consult the Index as to him) instituted the sacred pontifices and was the first pontifex—which Plutarch drew either from potens, powerful, by a wrench which we cannot now admit, or from pons, which gives them the literal title of the word, that is bridge-makers. There is no doubt whatever that they kept and repaired the bridge or a bridge over the Tiber, and sacrificed on it. This sacred bridge, which I conclude to have been the post or pile bridge, Pons Sublicius, was earliest of wood, with wooden nails, and was therefore of a wholly pre-metallic age.² We need little doubt that we have a similar sacred observance to the repairing of this bridge in the "penny-hedge" of nine stakes, nine strout-stowers and nine gadders annually planted (now on Ascension Eve) in the bed of the Esk at Whitby, when the malediction "Out on you! out on you! out on you!" is (or was in May, 1870) blown through a horn "of seventeen centuries ago" (?)³

The title of pontifex Maximus was not given up by the Emperors until A.D. 382 when Gratianus abdicated it, and resumed the persecution of "the pagans."⁴

[There is one more not quite impossible origin of pontifex which was also written pontufex; and that is from pontus, πόντος, the sea

¹ It is well known that in China, and in Japan also, and perhaps in all that region, the liver takes the place of our heart in all such metaphoric speech.

² Clough's *Plutarch's Numa*, 139.

³ *British Popular Customs*, 1876, p. 209.

⁴ Gibbon, ch. 28; Zosimus, iv, 33.

(of course in the capacity of Universe-ocean) and fax, flame or heat. This would combine the Fire and Water which we have here so often seen joined in cosmogonies; and would accord with Aphrodite pontia of Corinth, and with Pontos, the son of Poseidôn.]

The etymology of the word pontifex is always discussed without any reference to the leading fact of the institution in the 12th century of the religious order of the bridge-making Brothers. These "freres pontifes" built the famous bridge over the Rhône at Avignon, of which four arches still stand, and another the Pont St. Esprit, which is still in use. The congregation spread into several countries of the continent.¹

It is impossible to quit the Bridge question without mentioning the authorities which have taken it for the Rainbow or the Milky Way. In Snorro Sturleson's *Gylfa Ginning* we have the passage:

"The gods made a Bridge from earth to heaven which is called Bifröst (trembling-way). Thou must have seen it; perhaps thou callest it the bow in heaven. It has three colours, and is most solid, and fashioned with more art and skill than the other works; and although it be solid, it will yet break when the mounted sons of Muspell (world-ruin) pass it. Their horses, too, swim the great rivers; thus do they press forward."

The latter portion of this passage is far from preserving a unity of idea, and indeed suggests confusion or incomplete knowledge on the part of so late a compiler as the Christian and hostile Bishop Snorro or Snorri, the son of Sturla (1178-1241); and it is admitted, besides, to have been an addition by the author to his original work. Snorri, like Xenophanes and Aristotle, only gives the rainbow three colours: but elsewhere in the Norse mythology we have four rivers on fire, side by side. Again, two of these are of red fire, and two of boiling, steaming waters.² Here there may be discerned a similarity to the River-myths, which we shall encounter later on, and a suggestion of the Northern geysers, and even of the Aurora Borealis. The likeness of these Norse conceptions to the four miraculous clouds of the Shôdô Shônin legend must not be overlooked; and there is in the same legend a comparison of the

¹ *Recherches hist. sur les Cong. hospitalières des frères pontifes*, par M. Grégoire évêque de Blois. Paris, 1818.

² Eriemann's *Gylfa Ginning*, 88, 211.

green and blue snake-bridge to a rainbow among the hills. It ought to be added here that the Chinese philosophy looks upon the summer solstice as the climax of the annual contest between the principles of heat and cold (fire and moisture), and upon the rainbow as a product of that contest.

The supposition of Professor Tiele and Mr. C. F. Keary that the Avestan Chinvaðh bridge was the rainbow seems unsupported; neither does Grill in *Die Erzväter* (p. 191) prove the double-barrelled assertion that the same bridge corresponds both to the rainbow and the Milky-Way. Nor, without adequate reason shown, can Professor Justi be followed, who makes out Merezu, in the Vendidad, the greatest seat of battle in the good and bad creation, to be the Milky-Way, and at the same time an Irânian representation of the Eddic Bifrost.¹ Such speculations only strike one as contradictory. Bergmann's suggestion that the Norse Bredablik (Broad-shiner), the dwelling of Baldur, was the Milky-Way deserves attention, though it is far from satisfying that its first and second halves should be called Andlang (drawn-out) and Widbláinn (blue-breadth).² It might be added that the Basutos call the Milky-Way the "way of the gods," and the Ojis, another African nation, call it the "way of the spirits," by which souls go up to heaven. North American tribes have called it the "path of the master of life," the "path of spirits," or the "road of souls," whereon they travel to the land beyond the grave.³

Baiame, "the great master," a god of the black-fellows of the Darling River, welcomes the good dead to a paradise in the Milky-Way.⁴

On the other hand, the Milky-Way seems to be viewed as a band tying the Universe together in Proclus (on the *Timæus* of Plato) where he cites the theologian Orpheus. Nux is instructing Zeus in his business as to creation, and says:

"Αὐτάρ ἐπὴν δεσμὸν ἡράτερον ἐπι πᾶσι ταυόσης,
Σειρὴν χρυσεῖην ἕξ ἄθερος ἀρτήσασται;

But when your power around the whole has spread a strong coercive bond, a golden chain suspend from ether,"

The Bridge-myths claim much of Dr. Warren's (and of my reader's) attention in his *Paradise Found*.

¹ *Handbuch der Zendsprache*; Darmesteter's *Zend Av.*, i, 217.

² *Gylfa Ginning*, 239, 241.

³ Tylor: *Prim. Culture*, i, 234.

⁴ Lang's *Myth, Rit. and Rel.*, ii, 8.

The Dogs at the Chinvadh Bridge.

UNDER the heading of " Parsî Dakhmas " are some remarks on the usage of obtaining the consumption of corpses by dogs. The mild variant of this which is in full practice at the present day requires that a dog shall be made to gaze thrice on the face of the dead Parsî before he is given to the vultures. The Parsîs themselves say that the exact object and meaning of this truly extraordinary proceeding has not been properly ascertained ; but if we admit the theory that religious ritual is rooted in mythology, this sag-dîd, as it is called, can certainly be illustrated to the fullest, if not explained.

In the *Rig Veda* the two brown or brindled four-eyed watchdogs of Yama (the son of Vivasvat, the first man, and therefore the foremost, the Fürst, the King, of the dead) guard the ways to the realm of death (x, 14, 10, *seq.*) ; and the Avestan Yima, the son of Vivanhat, may almost be called Yama's twin brother. Parsî traditional legend makes white dogs with yellow ears watch at the Bridge which leads from this to the other world,¹ and with their barking drive away the fiend from the souls of the holy ones, lest he should drag them to hell. The conclusion is all but irresistible that in the Parsî sag-dîd we have the outcome of a perfect faith in this myth, and a forestalling in this world, a making sure of the momentous offices of the mystical dog in the next.

By reading the thirteenth and fifteenth fargards of the Vendîdâd, we may gain some faint conception of the extravagant attributions of sacredness to the dog in Zoroastrianism. Dogs had holy souls ; in the eye of the Mazdean law it was safer for a Persian to kill a man than to give bad food to a shepherd's dog. Five hundred stripes was the Magian penalty for killing a puppy, 600 for destroying a stray dog, and 800 for a shepherd's dog. The penalties against cannibalism and eating dog's-flesh were the same, but the dog was put first ; the house of the offender was dug out, his life was torn out—so Darmesteter translated it—and his soul was unclean thenceforth for ever and ever.

This has thrown doubt, in the purview of some scholars, on much of the Zoroastrian religious penalties. But there is no

¹ *Vendîdâd*, xiii, 9 ; xix, 30. Dosabhai Framji : *Hist. Parsîs*.

particular reason for wonder. Suppose these acts, those of heretics, and that the odium theologicum had its swing, and we have a quite ordinary piece of human nature. Until very recently Christians tortured and burnt each other in crowds, for the very faintest little differences of mere theological theory, not enough "to hang a dog upon." As a great deal of Zoroastrian myth was Indo-Iranian before it developed into its Iranian forms, much of it is naturally to be found in Hindûism also; dog-worship, for instance, is not uncommon. That dog-reverence was considerable in the Vedic periods may be gathered from the *Rig Veda*.¹ Vâmadeva says: "in extreme destitution I cooked the entrails of a dog (shuna ântrâni *peche*)," and this circumstance is repeated in Manu (x, 106).

Colebrooke² gave a Vedic prayer by Vasishtha to the dog of Varuna's dwelling, that is of course a heavens-dog, in which is the petition: "Cause us to be united to a sojourn of happiness, full of delights and melody granted by thee. Preserve us." This is carrying dog-reverence to the very highest pitch. In Western India it is now customary to feed dogs as a sacred duty on one day in each month; and in the religious Hindû's grace before meat is a prayer to the dogs of Yama,³ one of which is Syâma (dark), the other Sabala (spotted).

In the *Rig Veda* the bitch Saramâ is Indra's dog and messenger, and the mother of these two four-eyed watch-dogs, called after her Sârameyas. Saramâ brought back the cows stolen by the Panis. In the *Bhâgavata-purana* Saramâ is a daughter of Daksha (the Right, the creator, the first male, who has a blazing trident), and is also the mother of wild animals. Among the eight bhairavas (= terrible) or inferior manifestations of Siva the third is Ruru a dog. In these bhairavas Siva often rides upon a dog, being therefore called Swâsua, dog-horsed.

The Vendidad prescribes that the dog employed for the sag-did [sag = dog; didan = to see] must be either yellow with four eyes, or white with yellow ears. The two extra "eyes" are traditionally and doubtless correctly interpreted to mean (so far as the natural dog is concerned) two symmetrical spots near the natural eyes. But in practice at the present day a shepherd's dog, no matter how marked, suffices; or a house-dog, or even an owner-

¹ Wilson's, iii, xxi.

² *As. Researches*, viii, 401.

Rel. Life and Thought in India, 77, 266, 286, 289, 328.

less dog; but the animal must be four months old. The Godefroy MS. (No. 194 in the Library of the Institut) of Charles IX's posthumous *Livre du Roy Charles* (ch. viii) lays it down that the true breed of French black hounds was then "quatr' ocillers" with red; "that is to say, had red or 'fauve' marks over the eyes, the legs being generally of the same colour." In fact they were black-and-tan, and were called four-eyed from the staring spots over the eyes. This, I venture to submit, places it beyond doubt that the "brown or brindled four-eyed watch-dogs of Yama" were simply black-and-tan hounds; the four-eyed epithet, older doubtless than Mazdeism, having come with them to Europe from the East.

There were dogs in Phœnician temples,¹ and in other temples of antiquity. The Hindûs and the Venetians consider dog's saliva medicinal, which is an astonishing thing, and there is the old French proverb "langue de chien sert de médeecin." In Bohemia it is lucky to have newborn infants licked by dogs. In Armenia also, and elsewhere in Asia and Europe this superstition obtains.² A dog was killed in Mexico to serve as a guide to the dead, and the Chichimec race of Mexicans were called dogs.³ An Arabian tribe calls itself Banû Kalb, sons of a dog; another Banû Kilâb, sons of dogs.⁴ The Harranian Arabs sacrificed to the dog, and in some mysteries dogs were their brothers. Caleb means dog, and the Calibites in the Old Testament were such a dog-tribe. In Isaiah (lxv, 4; lxvi, 3, 17) dog-sacrifice was a heathen abomination. The dog was eaten sacrificially by the Carthaginians.⁵ The Assyrian huntsman (called Herakles) who is accompanied by a dog on the Cylinders is, says Prof. Robertson Smith,⁶ Adar, the Sicilian Adranus, who had sacred-dogs.⁷ The Tyrian Herakles, that is Melcarth, was also accompanied by a dog.

At Sparta, recorded Pausanias (iii, 14), "each band of youths sacrifices a whelp to Enyalian Arês. I do not however know of any other Greeks who sacrifice whelps except the Colophonians, who sacrifice a black whelp to Enodian Hecatê." Both sacrifices were nocturnal. Hecatê was accompanied by dogs, and loved to be called the Dog in worship.⁸ Dogs were sacrificed to her.

In Argos was held a festival called Arnis, or Kunophontis,⁹ at

Rev. des Études Juives, iii, 201

² *Rev. de l'Hist. des Relig.*, x, 385.

³ Reville's *Hibbert Lects.*, 26, 117.

⁴ Robertson Smith: *Kinship and Marriage*; 190.

⁵ Justin, xviii, 1, 1c.

⁶ *Rel. Semites*, 272 seq.

⁷ Ælian, *Nat. An.*, xi, 20.

⁸ Porphy., *De Abst.*, iii, 17; iv, 6.

⁹ Athenæus, iii, 92.

which a number of dogs were sacrificed ; and the Romans sacrificed dogs in August. Two sacrifices were offered up on the top of Pelion to Zeus Actaios, which must be connected with Actaiôn torn in pieces by his 50 dogs (compare the slaying of the 50 husbands of the Danaïdes). There were 50 dogdays.¹ The connection of all this with *Summer-heat*, the dogstar Sirius and the dogdays is no explanation, although many accept it for such, but a mere going round in a vicious circle.

The Carians sacrificed dogs to Arês.² The Athenians, contra, from all antiquity took care that no dog should enter the acropolis ; and Philochoros (*frag.* 146) recorded as a prodigy (*σημείον*) that a dog got into the temple of (Athênê) Polias, and the Pandrosion, and even to the altar of Zeus Herkeios.

A dog was sacrificed to the Lares, who are of limitless antiquity, and have been classed with the Cabires. The Lares were draped therefore in dog-skins.³ The dog was sacred to Hermês. A dog was kept at Rome in the temple of Æsculapius. There were dogs (doubtless a kind of St. Bernard's) at the temple of Vulcan, on Mount Etna, and they guarded Vulcan's fire-temple in Rome.

Apollo was a dog for the daughter of Agênôr (or Antênôr), and their son was Telmissos. If this be Agênôr (as seems likely, for Antênôr, who had 19 sons, would not appear to have had any daughter), the mother of Telmissos was Europa herself, the sister of Kadmos, afterwards rapt away to Crete by bull-Zeus.

Apollo was Lukeios at Argos, so was Zeus in Arkadia ; Artemis was Lukaia at Troizên. A wolf fights the bull in the legend of Danaos, and thus gave its origin to the temple of the Wolf-Apollo.⁴ The earliest coins of Argos bore a wolf whose head was sometimes rayed.⁵ Zeus was also KunaiTheus, the Dog-god in Arkadia.⁶ Argos, the dog of Aktaiôn and Odusseus, seems also to be a heavens-dog.

The Kunosarges or dog-yard sacred to Heraklês Kunades is connected by Pausanias with a legend of a white bitch. The Greeks according to Plutarch (*Rom. Quæst.* 51) made use of dogs in their purifications, and actually had a sort of bambino ceremony called "carrying round the puppy."⁷ An inscription found in the Piræus directs offerings to be made (among others) "to Apollo

¹ K. O. Müller, *Mythol.*, ch. ix, Appx.

² Apollodoros, *frag.* 13.

³ Plutarch, *Quæst. rom.*, 21, 51.

⁴ Paus., ii, 19, 3 and 4.

⁵ Welcker, i, 480.

⁶ Lycophr., 400.

⁷ Harrison and Verrall's *Ancient Athens*, 217, 318.

three cakes, to Hermês three cakes, to Iaso three cakes, to the Dogs [of Asklopîos] three cakes, to the watchers of the dogs three cakes."


Κυνὸς Οὐρα, Cynosura, cynosure, the name of the Little Bear, and also of the Polestar, must, as DogTail, be connected with the celestial Northern Dog.

The people of Throndhjem chose King Eystein's dog Sauer for their King. He was gifted by witchcraft with three men's wisdom. When he barked, he barked one word and spoke two; which seems to indicate three mouths and thus three heads like Kerberos. He dwelt in Indri Isle and his mansion is now called Saurshaug.¹ In the lesser Swedish chronicle the dog is called Sverre. In a Danish chronicle² Adils makes his dog Rache King of Denmark. In Saxo (vii, 351) the Swede Gunnar makes his dog King of the Northmen.

The mother or wife of the Eskimo good god Torngarsuk has a huge watch-dog in her haunt under the sea. The dog sleeps for one moment at a time³; clearly a variant of the wakefulness of Kerberos.

The heaven-dogs, ama-inu, of Japan, seem to me to be clearly comparable with other mythological dogs, which is not perhaps to be wondered at for natural dogs, nay natural men, wherever they occur, are clearly comparable each with other. The ama-inn are found in pairs guarding temple entrances; thus the dogs had to be passed to reach holy ground. They are at the foot of the Mikado's throne as leg-supporters of the golden chair. Legends make these ten-gu (their Chinese alias, 天狗) inhabit mountains and unfrequented places, and the pictures give them a long nose, wings, and two claws only on each foot and hand. The warts or great bosses covered with spindles on pinus Thunbergii (Kuro-matsū) are called nests of the heavens-dogs, tengu no su, by the foresters.⁴

The Egyptian "Jackals." I freely acknowledge that I approached the subject of the Egyptian "jackals" with a sort of foregone conclusion that they ought to be the parallels of the Zoroastrian and other heavenly dogs.

This jackal is often at the summit of stelæ with the title *apat*⁵ (ways-guide) . When furnished with the divine

¹ Hakon the Good's Saga, ch. 13.











² *M. R. and R.*, ii, 48.


³ This is the correct reading, as Dr. Wallis Budge informs me; and not *mâtenu*

Picrret: *Vocab.*, 204).

⁴ *Script. ner. Dan.*, i, 151.

⁵ Dupont: *Essences Forestières* (1880), p. 11.

scourge  called nekhekh  and the sceptre  called skhem  it would almost seem as if he should be viewed as the jackal-god himself Anpu (Anubis) than as that god's sacred animal. Ways-guide was also a name of Anpu, in the nome of Siout (Saout) especially; and that one of the four Canopes (?), "lords of the angles" of heaven   who guards the heart of the dead Duaumautef or Tiaumautef *   (obviously connected with the goddess Maut  ) is jackal-headed. The classic name of Saout was Lycopolis, ἡλύκων πόλις, which clearly shows that the "jackal" was then considered to be a wolf by the foreigner.

The two *ap-uatu* often replace the wings of the winged sphere in the always uppermost portion of monuments. The two Eyes of heaven, the utchat,  also replaced the same wings, which directly connects the 2 jackals with the 2 eyes. The Dendêrah "zodiac," so miscalled, which is in reality a celestial chart, shows in the centre (which Biot no doubt rightly says is the North pole) one divine jackal. "Two similar jackals serve to fix the N. and the S. in certain monuments which it was desired to adjust to the points of the compass."¹ So that nothing can be much more likely than that eyes, wings, and jackals have all reference to the two extremities of the Universe-axis.



Anpu is a god of the highest rank, son of Nephthys and Osiris [M. Pierret gives one instance which calls him "son of the Cow" (*i.e.*, of Isis) p. 49]; he helped in the search for the pieces of Osiris; but he is also a god of the dead, that is of the South, and is figured with the head of a black jackal, a supposed allusion to his position in the under hemisphere. But if there be anything in the facts I have just given as to the N. and the summit of the stelæ, the old symbolism of the jackal would seem to have its supremacy and its origin in the North. The statuettes which give Anpu drawing the bow may have reference to an archaic supernal position; for this magic bow must be regarded not as "the bow in the heavens," but as the bow which *is* the heavens. M. Pierret




¹ Pierret : *Dict.*, 571.








says that Anepu seems to have preceded, d'avoir en le pas sur, Osiris as a funereal god.

M. E. de Rougé seemed in doubt about the reading matenon, which he queried.¹ But he said distinctly that one celestial jackal is qualified as the "guide of the North celestial ways," the other as "guide of the Southern ways." (*Notice*, 71.) On the summit of a (Louvre) stela, before the 18th dynasty, is the sphere between the two eyes and the two (black) jackals (*ibid.* 90). On another stela of the 18th dynasty the summit is occupied by "the vase" with two lotus-flowers on an altar, flanked right and left by the 2 jackals (101). Another stela (temp. Seti I) shows the divine triad of Osiris, Isis, and Horus in the summit accompanied by "the jackal-god guardian of the Southern way" (114). A later stela shows below the winged sphere (or globe, as de Rougé here calls it) "two jackals towing the barque of the Sun" (120).

I think it is obvious that these funereal (canine) jackals must be connected with the Zoroastrian dogs of the dead, and with all other canine animals of the bridge or paths to the other world.


The Anastasi papyrus iv (xiii, 3) mentions a "red dog-wolf," long-tailed, and roving at night; and a dog of big size, a sort of mastiff perhaps, was called āu  @  and āuāu

 @  @  a manifest parallel to our babies' bowwow. A personage is often represented too, on funereal stela, accompanied by a dog which again is accompanied by its pet-name; but these seem to be all different from the āp-heru animals. The sacred Zoroastrian dog was also a dog apart, the four-eyed dog. The word

ābsi      which Brugsch gave as "wolf or jackal," must be put with another word of his, given as jackal alone.  

and     sâb and sâbi.


"The jackal, by a myth that cannot be called pious," writes Mr. Lang,² "was said to have eaten his father Osiris." The most facile way of reconciling this myth with human (shall I say humane?) funereal customs is to identify the Egyptian "jackal" with the dog

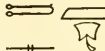
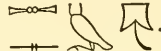
The uas sceptre of Amen  which is also called dâm, is topped with an object which has been taken for the head of a bird, the

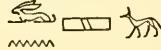
Notice des Monuments (Louvre), 1883, p. 38.

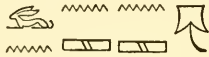
M. R. and R., ii, 123.

cucupha; but is now said to be that of some wild animal resembling a greyhound as to its head. Can it be that of the slugh dog, as it is now called in N. Africa, figured from the tomb of Ti in Bædeker's *Lower Egypt*, p. 384? Is that also, after all, the animal of Set? (See also "The Rod.")

Mem. Meṭeni  was "the principle of evil under the form of the hippopotamus" (Brugsch).¹ Has this then a reference to the extreme South?

tesem, dog, greyhound,  and .

unes' unes'nes', dog, wolf or jackal,  and



Maṭi "a country of Asia" (Brugsch, *Geog.*, ii, 96)



Σείριος the Dogstar, under the reign of PanDion, Ikarios and Phanothêa were a divine couple whose daughter was Êrignonê. To Ikarios Dionusos, in return for hospitality made the gift of Wine, which shepherds finding drunk to drunkenness, quarrelled with and killed Ikarios, burying his corpse in the well Anugros, which they then filled up with stones. The despairing Êrignonê became a wanderer, searching everywhere with her bitch Maira² for her father's body (a sort of Isis and Osiris myth). At last she finds his grave at the foot of a tree in Humêttoſ—(clearly the Universe-Tree with the Well at its roots), and hangs herself thereon. Dionusos or else Zeus assumes all these actors into the heavens Ikarios as Boûtês or Arktouros; Êrignonê as Virgo, and the bitch Maira as the (dogstar) Scirios.³

Nota bene that there is absolutely nothing whatever in this myth to connect a dog with this "dogstar," or to justify the transformation. It may be, for all we can now tell, pure and simple downright lying on the part of some inventive expounder of the constellation-names. Maira (daughter of Proitos and Anteia) was also the virgin huntress-companion of Artemis,⁴ but killed by her with an arrow because she refused the chase, when gravid by

¹ Pierret, *Vocab.*, 94, 205, 696.




² Apoll. *Bibl.*, iii, 14, 7.


F. I enormant, art. Bacchus in Saglio's *Dict.*, i, 606.

Phœncydes, *frag.* 79.

Zeus with Lokros. The Proitides, daughters of Proitos, by yet another legend went mad and believed themselves cows.

It was in Êrignonê's honour that the swinging games of the Aiôra or Eôra were practised (see "The Tree"); while the Askôlia game—in which a man tries to preserve equilibrium standing on a full wine-skin—was invented by Ikarios, who was also one of the first-vineplanters, and Êrignonê was also said to be the Vine, climbing and hanging on the trees.

Though of the Roman and Ptolemaic periods, the Dendêrah "zodiac" (celestial chart), must have perpetuated many more ancient things. Among these one would suppose to be the representation of the Egyptian Sept  (Sothis, Sirius), as the cow-Isis lying-down in a boat. "The soul of Osiris dwelt in the personage who stalks on before Sept, holding the  was sceptre and wearing the crown of the South."¹ The Decree of Canopus calls Sept "the star of Isis." There is nothing about a dog here. Sept  is a human-headed god in the *Peremhrê* (Book of the Dead).²

The acceptance of the word Sept (which has many meanings), must here be, I suggest, "to protect, to be a Providence," as in Sept-tai  "Providence of the double-land," that is of the land of the N. and S., of the Earth—a title of Amasis.³ As "triangle," Sept too ought perhaps to have some connection with the pyramid.

Hyginus⁴ gave a long tale about the constellation Canis; which was the dog set by Zeus to guard Europa. It afterwards came to Minos; and this, said Hyginus, was the dog (Lailaps, whirlwind) which Prokris in childbirth accepted as a wholesome and luck-working gift [which recalls the Parsî sagdid]. Another reason was that Prokris was studious of the chase, and that no wild animal could outrun Lailaps. After Prokris was fatally wounded by Kephalos, the dog came to him, and he took it with him to Thebes, where a wild fox, which no other dog could overtake,⁵ was devastating the Kadmeia [Apollod. *Bibl.* ii, 4, 6; where we seem to have

¹ De Rougé, *Notice*.

² cxxx, 7; and see Wilkinson, v. 79.

³ Pierret, *Vocab.*, 482, 658.

⁴ *Astron.*, ii, 35.

⁵ See also Ovid, *Met.*, vii, 759; Paus., ix, 19, 1.

a Samson-myth indicated by a fragment of the whole story preserved in the ritual of the Roman Robigalia of April 25th, when they hunted foxes with lighted torches tied to their tails. Ovid, *Fast.* iv, 679. Red dogs were also sacrificed to Robigo on a day fixed by the augurs (augurium canarium)—Pliny xviii, 3, 3]. Lailaps caught that fox ; and Zeus, knowing not what he did, changed both into stone “as Ister (Istros), says.” So Hyginus, as above.

The Heavens-Boat.

[No more than the Bridge does the heavens-Boat presuppose an actual mythic River.]

THERE is another at first sight puzzling point about the Japanese bridge which must not be slurred over. When Ninigi came down from heaven he "set off floating shut up in the floating-bridge of heaven,"¹ as the very difficult passage has been interpreted by the native commentator Hirata. His predecessor Motowori confessed he could make nothing of it, but Hirata compares the Bridge itself to "some kind of huge boat in which the gods went backwards and forwards" between heaven and earth.² The Bird-boat of heaven, Ame no Tori-bune, was a deity begotten by Izanagi and Izanami; and this Kami is also called the Rock-Camphortree-boat of the Bird Tori no Iha-Kusa-bune no Kami.³ He afterwards descends to Earth.

"A passage in the *Nihongi* quoted in the *Sanzai-dzuye* says the two Kami Izanagi and Izanami begat Kayu. This god even when three years old could not stand on his legs; they therefore embarked him in the heavenly Boat of adamantine camphor wood, and turned him adrift to the Winds."⁴ (This Kayu is the abortion Hirugo of the *Kojiki* (i, 4, and 7), and has erroneously been confused with the Japano-Buddhic Ebisu.)

In modern folklore the Takara-bune (treasure-ship) sails into port every New-year's eve with "the treasures" (takara-mono) on board. These comprise a lucky-coat, the worldwide hat of invisibility, an inexhaustible purse, a precious jewel, a sacred key, a hammer, and other properties. The passengers in the good ship are the *Seven* Fortune-gods, the Shichi Fukujin.

It is also worth noting that the generic term, maru, which terminates the names of merchant ships, means simply "round"; as in Sagami Maru, Kôryô Maru and so on (Kan is similarly used for warships, but is a Chinese loan-word; Maru is pure Japanese).

One name for the bridge is taken to have been the boat of the heavens-rock (ama-no-Iha bune or Iwa fune), and this name

¹ Chamberlain's *Kojiki*, p. 111.

² *Kojiki*, i, 9, 32.

³ Satow's *Pure Shintô*, 51, 67.

⁴ Anderson's *Jap. Paintings*, 36, 38.

seems to find a striking sort of parallel in the log of the good ship Argo, which issued forth between the Kuanean rocks. But I fancy it must turn out that this Japanese Boat was a separate myth, which has got muddled-up with the Bridge myth. Although, indeed, one might try and explain the "boat in which the gods went backwards and forwards between heaven and earth," from everyday Japanese life, for it might quite prosaically seem to suggest the ordinary *kago no watashi* bridge, which is thus described in Murray's *Handbook of Japan*, by Messrs. Satow and Hawes :

"Four stout hempen ropes are secured to each bank of the river. Suspended to these ropes is a rude sort of *kago*, cage or cradle, consisting merely of a wicker-work circular bottom, above which are bent and firmly attached crosswise a couple of hoops made of tough branches. The suspension of the cradle is simplicity itself ; the four bridge-ropes passing through the cross-hoops."

The passenger gets into, is "shut up" in fact, in this cradle or cage, and pulls or jerks himself across by handling the ropes, and the dangerous exercise seems to require about as much practice as snow-shoeing. There is an engraving of one in Humbert's *Le Japon Illustré* (i, 91), which is even frailer than that here described ; and oddly enough he calls it a sort of "bac aérien" or airy ferry-boat. Here we would have the floating-bridge and the boat in one ; in fact neither is complete without the other, and it seems natural that a native mind like Hirata's should have furnished the interpretation which he gave.

Of course another, and not incompatible, line of illustration of the Boat idea will occur to everyone in the boat of Charon, and the Egyptian bark of Râ, which navigates heaven, or floats on the back of Nut.¹ We must not forget the sacred barque of Osiris mentioned on the Stele of Ptahmes.² The dead also became mariners of the divine bark of Horus in the underworld ;³ and there is a Chinese constellation in the Milky Way and in our Perseus, t'ien-chuen, the heaven-ship.

¹ Dr. Ebers (in Bædeker, 123).

² D. Mosconas : *Obélisques*. Alexandria, 1877, p. 11.

³ Th. Devéria : *Catal. MSS.*, 57.

The Bridge too is at times replaced by a boat in the *Rig Veda*; and there is another and quite naturalistic constellation in the Chinese sphere, Wang-liang, or King's-bridge (in our Cassiopeia), explained as the bridge which spans the moat of the Ruler's castle, and which kings or chiefs crossed when paying homage¹; this moat was crossed also by a boat.

The connection with the other world by means of a boat is in fact world-wide. The Greeks put an obolus in the mouth of the corpse, and looked on it as ferriage, *ναῦλον*, for Charon. Similarly the Chinese place a silver bit in the mouth of the dead to pay the toll to heaven. As the Hindûs recognise a river (Vaitarani) in the way to another sphere, and it has to be crossed with great difficulty, it is possible, writes Mr. Râjendralâla Mitra² that the original idea of placing gold in the dead hand, as is done to this day, was ferriage.

Manu's ship was towed in the deluge (of the primeval universe-waters) by Vishnu as the fish with a most stupendous horn (axis?) to which the ship was made-fast with the great sea-serpent used as a hawser. (The ship is here the Earth, says the *Bhâgavata-purâna* (i, 3, 15), and the Manu was Vâivaswata, the seventh Manu.)

The golden junk or ship is in Siam, one of the emblems on the famous symbol-repertory called the footprint of Buddha. In the Life of Buddha we are told of the lustrous vessel of the true Law, by which he enables men to cross the ocean of transmigrating existence, and reach the other shore, that is to say attain nirvana.³

There is a favourite dhâranî which no doubt has reference to this—Gata, gata; Parâgata; Parâsangata; Bôdhisatwa; which is rendered "gone, gone, gone-across (or burnt out), gone across for ever, Bôdhisawva."⁴ We shall not be far wrong in connecting the symbol and the dhâranî, which, as my friend (if I may call him so) the Japanese Buddhist priest, Mr. Nanjio Bunyu informed me some years ago, reappears in Japan as: Giyate, giyate, haragiyate, hara sô giyate, Bôjisobaka. The ten transcendent Buddhist virtues are called pâramitâ, which Burnouf derived from pâram, "to the other shore," and itâ, "the act of being gone"; the other shore being nirvâna. This golden junk seems a near parallel to the heavenly rock-boat; and I shall just mention a sentence which

¹ *Uranog. Chi.*, 329, 109.

Indo-Aryans, ii, 138.

³ Alabaster's *Wheel of the Law*, p. 295, 184.

⁴ Hardy's *Manual of Buddhism*, p. 284.

occurs twice in the *Rig Veda*, and reminds one strangely of the dhârani: "Through your aid, Aświns, we cross over this limit of darkness."¹

This refers, doubtless, to the Universe-myth of Bhujyu, son of Tugra, in which the Aświns "constructed a pleasant, substantial, winged *plava*" (raft or float), or else "*chatasro nāvah*, four boats," launched according to Roth, into mid-heaven (*samudra*, *i.e.* *antariksha*), and "made a path across the great waters" and "brought safe to shore" the supplicating son of Tugra, who, "cast headlong into the waters and plunged in inextricable darkness," was clinging for support to the Tree stationed in the midst of the ocean. "What was that Tree?" asks the hymn,² and gives no reply. It was clearly the World-Tree, and the legend is an archaic salvation-myth. Elsewhere there is also a strange prayer to Agni to "bestow a boat ever fitted with oars *and feet* (*Návam nityâritram padvatim*) . . . to bear mankind across to felicity."³ This boat the commentators—and perhaps they are not very far wrong—explain to be sacrifice, the oars being the priests, and the feet the prayers and offerings. The *bahish-pavamâna* (outside-purifying) chant is called in the *Śatapatha-brâhmaṇa*⁴ "truly a ship bound heavenwards; the priests are its spars and oars, the means of reaching the heavenly world."

I have come to feel little doubt that the "vehicles" and "crossing over" of Buddhism, which are thus to be traced to the Vedas, give us the self-same idea as the boat. One prayer is: "May the Ancient and most mighty Indra, who is a sure conveyance, bear us over all difficulties" (*Rig V.*, iii, 428). Agni is called "the conveyance" (iii, 36), and the commentators add "by which mortals cross over sin," a gloss which lacks clarity. Again (iii, 148) "yoking the straight-going steeds, the sage Kutsa was enabled to cross over calamity." And we have the actual parallel of the boat used in iii, 241, where Agni is addressed in the words: "thou conveyest us, Jâtavedas, across all intolerable evils, as over a river by a boat"; and again (iii, 271), "May Agni enable us to pass over all our enemies (?) as [a river, says the commentator] with a boat."

The same mystery recurs at p. 425: "When thou, Indra, the hero, hadst crossed, having traversed the ocean, thou hast enabled

¹ Wilson's version, ii, 185, 186.

² *Rig Veda*, ii, 183.

³ *Rig Veda*, ii, 66.

⁴ Dr. Eggeling's, ii, 310.

Turvasa and Yadu to cross (apârayah), both standing on the other shore (samudram atipraparshi, samudram atikramya pratirno bhavasi . . . samudrapâre tishtantau apârayah)." And elsewhere (p. 179) "the wise Indra has enabled Turvaṣas and Yadu to cross (apârayat)."

The great Babylonian god Êa had a ship "unparalleled by Fate" (?) in which he traversed the Ocean to help his son Marduk when fighting Tiamat. In it Êa also saved Sisithrus from the flood¹; and it is clear that we must identify it with the boat of Bhujyu in the Vedas.

Ur-Êa (Lion of Êa), the boatman of Xisuthrus, conveyed Izdubar across the sea of the waters of Death, according to the tenth Gilgamish Assyrian tablet (700 B.C.), as translated by Prof. Sayce.²

Sanchoniathon said the eight Kabirim invented navigation; and the seafaring Phœnicians figured to themselves that the stars made their voyages over the celestial ocean in boats.³ The name of the boat *κέρκουρος* or *κερκοῦρος*, like that of the Island Corcyra (*κόρκυρα*) which it resembles, may have a reference to this rotating motion. Mr. E. R. Wharton says *κέρκουρος* is Cypriote not Corfiote.

One would even be inclined to see this heavens-boat resting on the Cosmic mountain, after the settlement of the Cosmic Ocean, in the ark resting after the deluge on "lofty Ararat, which looms amid the Caucasian and Anatolian Alps in majestic isolation."⁴

A white-ink papyrus in the Louvre⁵ shows the defunct sailing on the heavens-waters. Another MS. shows the mummy in a boat which is on a sledge drawn (presumably towards water) by four oxen. One of the three coffins of the librarian Sutesmes exhibits him navigating the heavens-space.

On a fragment of a grey granite Egyptian "calendar" in the Louvre are the 36 decads of the year of 360 days, each as a man-headed hawk in a boat.⁶ The symbolism is incongruous when one comes to think over it, for what does a hawk want

¹ Wallis Budge's *Babyl. Life and Hist.*, 133.

² Dr. E. G. King's *Akkadian Genesis* (1888), p. 20.

³ F. Lenormant in *Saglio's Dict.*, i, 773.

⁴ Stumm's *Russia in Central Asia*, 1885, p. 137.

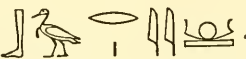


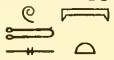

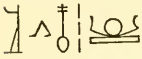
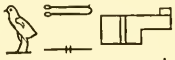



De Rougé: *Notice Sommaire* (1876), pp. 101, 103, 107.

Ibid., 55, 137.

with a boat; but it is valuable as showing how inseparably the boat had then (whenever it was) got to be connected with motion in or of the heavens or heavenly bodies and periods.

The sacred boats and arks of the Egyptian gods were taken outside the temples on their feast-days in processions.¹ Maspero² says the bari was the model of these sacred barks.

"The ark of the Covenant itself," says M. Babelon,³ "resembled those naoi or bari which we see carried by Egyptian priests upon their shoulders."

The bari is . There was also the sacred bā  and the bai . The heights of heaven were called uthes  and the uthes nefru .  is explained to be "the solar barque"; but it seems that it is rather the celestial boat par excellence that we are here considering; uthes , also means seat or chair, that is *throne-of-heaven*; and nefru  means perfection and also treasury, arcanum (see Index); nefer  is also the white crown of the North, and the plant nefer  ought to be analogous to the haoma, soma, and fleur-de-lis (p. 63).

At Amoy the Chinese on the feast of T'ien (the heavens) on the 9th of the 1st month buy a special sort of large gilt paper, fold it into the form of a boat, and burn it.⁴ This is Taoist, not Buddhist.

I know not whether fellow-students will be disposed fully to agree in the identification of the good ship Argo (see Index) with the heavens-boat.

¹ Pierret's *Dict. d'Arch.*, 224, 386.

² *Egypt. Archeol.* (Edwards), 105.

³ *Manual of Oriental Ant.* (enlarged by Evetts), p. 225.

⁴ Van Groot : *Fêtes à Émoui*, i, 51.

The Ladder.

AFTER the descent by Bridge and stairs of the Japanese Ninigi already mentioned, the *hashidate* fell down flat; and one tradition says they became sandspits forming a series of natural breakwaters on several points of the Japanese coast.¹ One is shown which is said to measure 22,290 feet. That accomplished Japanese scholar Mr. E. M. Satow (from whose invaluable Essays in the *Transactions* of the Asiatic Society of Japan I frequently have occasion to quote) views the representation of one of the *hashidate* as a pillar of solid earth to be a modern invention²; but, as I trust the array of facts in this *Inquiry* may show, this pillar idea is worldwide and undoubtedly primeval; although in Japan it may be a graft on the Spear-Axis myth.

Hashi meant ladder and bridge in archaic Japanese, and hashira a pillar is a word of the same family, where *-ra* may simply be a vague plural.³ Hashitate is standing-ladder. The use of the term as a "pillow-word" in the *Kojiki* (iii, 127)⁴ for a mountain called Dark-Ladder, Kurahashi (? the night-heavens), seems to be very significant, although the true sense has escaped all the commentators.

1. Hashitate no | Kurahashi-yama wo
Sagashimi to | Iha kakikanete
Waga te torasu mo.
2. Hashitate no | Kurahashi-yama ha
Sagashi kedo | Imo to noboreba
Sagashiku mo arazu.

[Powerless to scale the Rocks, because of the steepness of the vertical-laddered Dark-Ladder mountain, She deigns to take my hand. Steep though Kurahashi be, steep it is not when I climb it with my Sister.] The sister here is the goddess Medori, which simply means Hen-bird. She is therefore the consort of the heavens-bird and this confirms the above interpretation of Kurahashi-yama. Her consort is the Quick-Falcon-lord, Hayabusa-wake, and his elder brother is the Great-Wren (a curious con-

¹ Satow's *Pure Shintô*, 51.

² *Trans. As. Soc. Jap.*, vii, 419.

³ See also *Trans. As. Soc. Jap.*, vii, 418.

⁴ Mr. Chamberlain's version, pp. 282, 358.

nection with the Mexican Huitzilopochtli) Oho-Sazaki. We move in the very highest celestial circles.

Medori also weaves at her loom—a divine Veil for the high-soaring Falcon-lord (taka-yuku ya | Hayabusa-wake no | mi osuhigane). Here is a further point of contact with the sublime and universal Weaving-myths already treated of.¹

The signification stairs or ladder at once connects these hashidate with Jacob's Ladder, which stood up from the Earth; its head touched the heavens, the messengers of Jehovah (Yahveh) ascending and descending on it, while Yahveh stood above it,² and spake. A place called The Ladder "of Tyrus unto the borders of Egypt" is mentioned in 1 Maccabees xi, 59. The Ladder was a mountain near Ptolemais, mentioned by Josephus.³ It is now sufficiently clear that this going up and down the ladder is a figure of metempsychosis, like the ladder in the cave of Mithra which extended through the Seven planetary spheres.⁴

In the Orphic verses souls come from the Moon and return there as mânes.⁵ In the Egyptian "Book of Breathings" the corporeal germs issue from Orion (?) in the bosom of Nut.⁶ In Fergusson's Naga sculptures⁷ an upper and a lower tree are joined by a kind of ladder or steps, which give us the World-tree and ladder conjoined. On one of the sacred symbolic "Hittite" stones at Eyuk a man is represented climbing a ladder.⁸

I have conjectured elsewhere that it will some day be made clear that the identification of Mithra with the sun is but comparatively modern. Celsus⁹ described among the secret symbols of the higher Mithraic doctrine, the ladder just referred to, as having seven gates, and overhead an eighth gate; the mysteries had seven degrees. Those admitted to the first—that is the vast mass of worshippers; "the soldiers"; a sort of Salvation Army—received a wreath or crown, and said "Mithra is my crown."¹⁰ This crown

¹ I take this opportunity of expressing the gratitude every Japanese student should feel for the valuable archaic vocabulary of Mr. Chamberlain (assisted by M. Ueda) in *Trans. As. Soc. Jap.*, xvi, 225.

² Genesis xxviii, 12, 13 (F. Lenormant).

³ *Jewish War*, ii, 17.

⁴ Dupuis: *Origines*, 344 (Eng. trans., 1872).

⁵ *Gylfa Ginning*, 211. *Orlando Furioso*, xxxiv, 83.

⁶ Theodule Devéria: *Catalogue des MSS.*, 130.

⁷ *Tree and Serpent Worship*, plate 27.

⁸ Prof. Sayce: *Hittites*, p. 86.

⁹ *Apud Origen*, v i, 292.

¹⁰ Tertullian: *De Corona*, § 15.

is nothing but the endless circle of Time, and is connected with the Universe-wheel, and not with the sun. In the Persic degree and mysteries no offering was made to Mithra but honey, which must have indicated the Bees or stars of heaven. In the leontic degree the initiated wore a vestment covered with figures of all sorts of animals, which seems to refer to the Veil or vesture of the Universe, with which I deal elsewhere.

This ladder and its eight doors of different metals are a parallel to Plato's luminous pillar of the heavens, surrounded by eight spheres of diverse colours,¹ and offer us nothing but the Universe-axis. Creuzer went so far (i, 360) as to theorise that it is probable that in the upward progress through these seven degrees the conception of Mithra was gradually unfolded to the initiated, until he was identified with the Eternal, with Zervan Akerane, which would just chime in with my arguments.

There is in *Iphigeneia in Tauris* a "Brauronian sacred stair" which climbs or mounts up. This must be our ladder or stairs which is near by the Bear.

On the Aventine hill was shown the subterranean stone stairs called the Ladder of Cacus.²

The "knife-ladder" now used by Tâoist exorcists or priest-jugglers in China is a clear combination of the Bridge and Ladder ideas. It is formed by two uprights of bamboo in which knives or swords are inserted, edge-uppermost, as rungs. The "knife-bridge" is a similar horizontal ladder.³

We see the heavens-ladder idea cropping up again in the middle-ages collection of edifying anecdotes called the *Scala Celi* by Friar Johannes (Gobii) Junior of the order of Preachers, about the middle of the 14th century. After the *Gesta Romanorum*, it is the most interesting of all the mediæval story-books.

The chapel outside Rome on the road to Ostia which is called the *Scala Cœli* got its name from St. Bernard's vision of the souls for whom he was saying mass ascending to heaven by a ladder.⁴

The Ladder idea still subsists (and for an obvious reason) in the French term for places of em- and disem-barkation—"les échelles du Levant, les échelles de l'extrême Orient." The once-famous

¹ *De Repub.*, x, 13.

² *Diod. Sic.*, iv, 21; *Solin.*, i, 18.

³ A. Reville: *Relig. Chi.*, 1889, p. 586.

⁴ *Academy*, 3 Jan., 1891, p. 15.

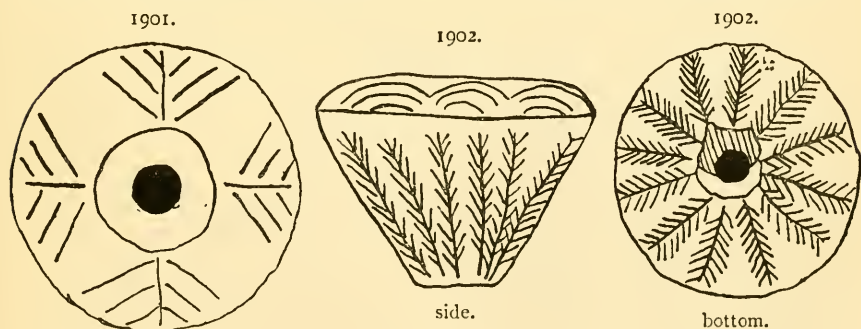
name of Scaliger, whom Henri Quatre insisted upon calling M. de Lescalle, hides a ladder, and the La Scala opera-house gives us (when it is not in ruins) a music more audible than that of the spheres.

The idea of a Ladder may not have primarily arisen from its affording access alone ; but also from its removeability. When heavens and earth were joined (as myths universally agree they were), the "ladder" was there. Now they are separate, now that access is impossible, the (Japanese) ladder has been taken, or has fallen, down.

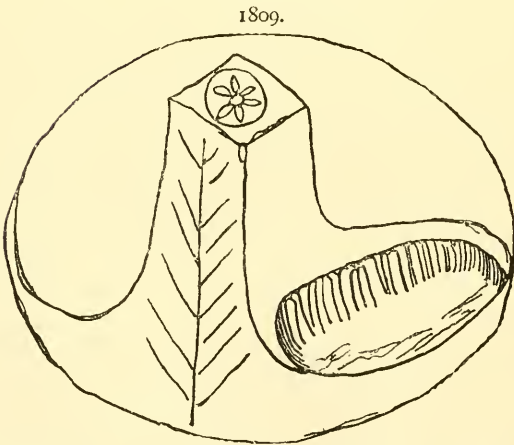
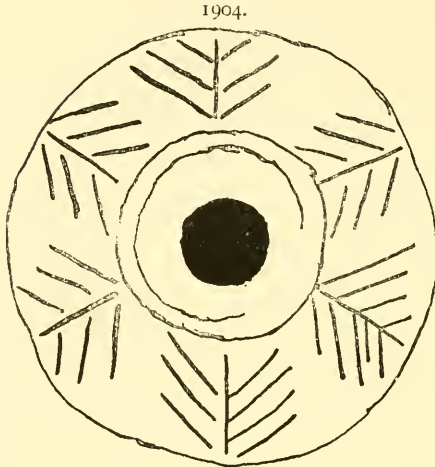
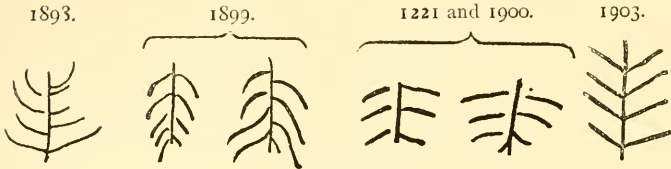
CHAPTER XII.

Whorls.

I HAVE already (p. 649) compared the ancient symbols on the Trojan whorls to the modern formulæ on the Buddhist praise-machines ; but there is perhaps a closer parallel. The markings on many of the whorls bear an almost unmistakable resemblance to written characters. It would be strange indeed if these too, should they be ever fully deciphered, turn out to be similar ascriptions of praise to the supreme heavens-deity. It is also possible that some of them may be astronomical signs. Apart from this class of whorls bearing what are apparently archaic, rude, ill-formed, characters of writing, there remain several other marks which seem to me to be symbols attaching to the heavens-worship which this treatise aims at elaborating. I fancy that the World-tree, the Mountain and the heaven-River, already so fully dealt with here (see Index) can also be traced on the whorls. The illustrations on the opposite page, among others, seem to me to have reference to the world-tree. Dr. Schliemann has already



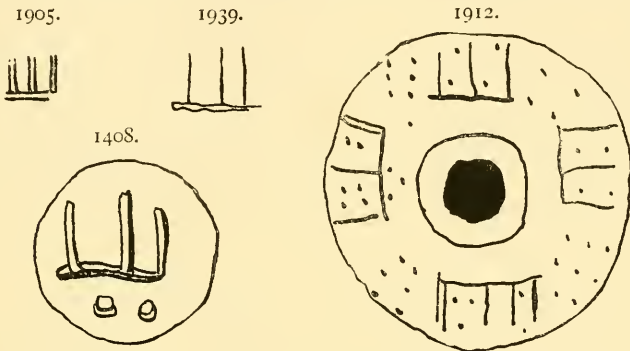
pointed out these trees (*Ilios*, pp. 367, 383, 413), but I have not before found them claimed for the World-tree. The last illustration






I shall give of the Tree is the curious object No. 1809. It is twice the size here represented, and is of lustrous-yellow baked clay. It is quite flat on the underside, and the upright square handle has the wheel (similar to No. 1997, p. 646) and the tree. It somewhat resembles the stones used in curling, and the cavity at one side is like the well of a gravy-dish. If it did not belong to some game or other, I would suggest that, like a few items of the extensive

“plant” of minute brass utensils which the Hindûs employ in their private devotions, it may have been used for libations, or other offerings, in the prehistoric cult to which the emblems incised upon it refer us. Little vessels not so very unlike it are still used in Catholic countries for domestic “holy water.” Dr. Schliemann presumes the hollow was to put the hand in, and that the “instrument may have served for polishing the newly made and still unbaked pottery.”





The whorls which may be conjectured to show the Mountain in their markings divide into two distinct categories as to each of






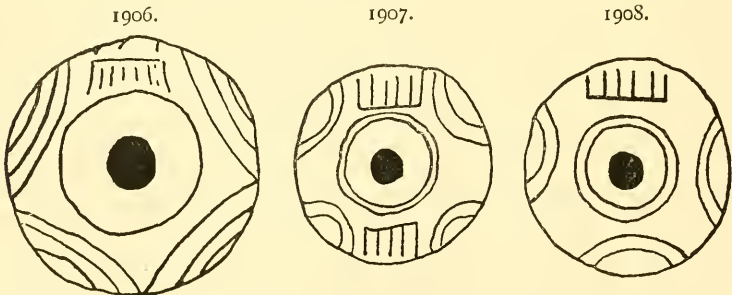
which I freely confess myself equally diffident. The first are those which offer the mark . The full whorl 1905 has already been given at p. 653; and 1408 is not a whorl but a watch-shaped amulet twice the size here shown, with two holes for suspension, it may be, round the neck. My reasons for taking this as a sign for the Mountain are the two following. It is clearly like the Chinese character for Mountain, Shan, , which is also employed (p. 915) for ocean islands; the Three Isles of the Genii, for instance, being called either san shan or san t'ao. Mr. Flinders Petrie in his *Season in Egypt* (1888), p. 22, gives the following hieroglyphic from a beautiful sculpture in Bath Museum, where Ramesu II is accompanied by his *ka*. . Mr. Petrie says this must mean the dark

opening of a rock tomb “beneath the mountains, whose sign is on it.” I would, of course, add that the mountain represented is the heavenly mountain. To this I will add the badge of a former Japanese daimiô, Aoki Gengorô, in which we have the triple-




peaked mountain issuing, as some say, from the clouds, but, as I would suggest, in combination with the heaven-river.¹ As to my next point I am sensible of another difficulty. Dr. Schliemann says in *Ilios* (pp. 350, 602) that the sign  occurs over the openings of three hut-urns found under ancient lava at Marino near Albano; and this would seem to me to be a similar sepulchral case to that pointed out by Mr. Flinders Petrie; and Dr. Schliemann says it occurs also among the devices on the flagstones in the interior of the tomb of Ollam Fodhla (*Ilios*, p. 350). Loftus, in his *Travels in Chaldea* (1857), says that "scratched upon the edge of one object" found at Warka were the characters   , "which approach nearer to the Himyaric than any with which I am acquainted" (p. 226).

But when, four years later than *Ilios*, Dr. Schliemann again mentions in *Troja* (1884) the sign  it is inverted and slightly altered, as  and the signs on the hut-urns (which I have not seen) found at Marino, as above, and in tombs near Corneto, are given as . In this latter, as a Hittite glyph, some scholars have, says Prof. Sayce, seen a chair—a tripod, a three-legged stool in fact. Of course, if the sign is to be looked at in this way—and the amulet (if it be one) No. 1408, when suspended, would tell in that direction—the Mountain theory must be dropped; and in that case another class of similar marks, with more than three upright strokes, claim attention. I here give the majority of them. One with four uprights is already seen on 1912, and it will be

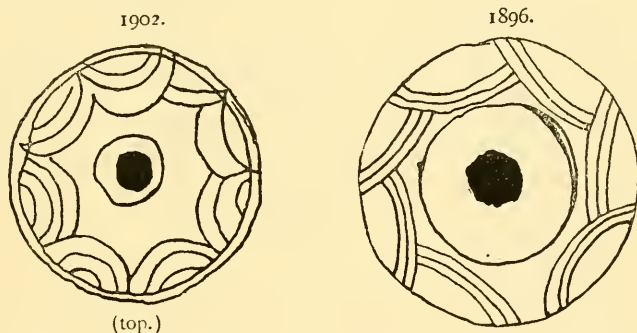


observed that 1906 alone gives the object reversed. It would also appear (*Troja*, p. 126) that the Italian hut-urns give a quadruped

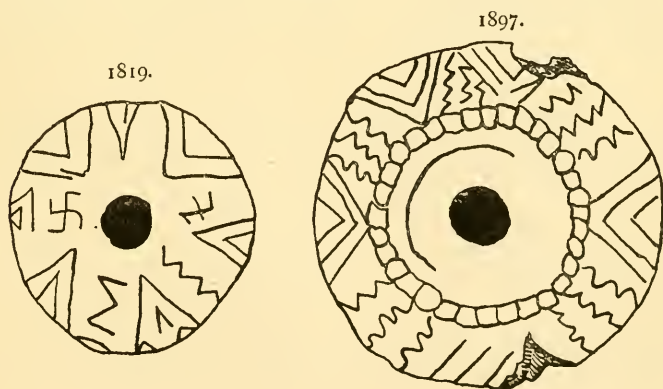
¹ *Trans. As. Soc. Japan*, v, 14 (1876).

as well as a tripod symbol, thus:  . If such be the correct position, all such signs may represent primitive altars formed of upright and horizontal great flat stones. There are also a large number of other whorls which bear a more complicated symbol, mentioned by Dr. Schliemann as "burning altars," or "altars with flames" (*Ilios*, pp. 417, 418, etc.), but these would lead me too far afield.

I now proceed to the other distinct category of Mountain whorls. In these I would propose to see a representation of Mount Chakrawan, the wall of the world, the crystal annular mountain, or rather mountain-range, which encircles the system, and which must also be identified with the Irânian *Albordj* (p. 887). Whorls 1902—of which two other views have been



already given—and 1896 are specimens. No. 1835, already figured,

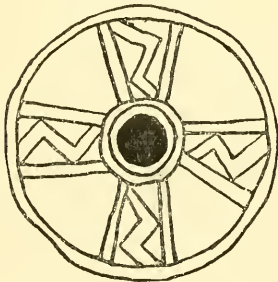


may perhaps also be included, and there are a very large number resembling 1906, 1907 and 1908, above, which I should be inclined to add to the foregoing. There is yet another series of whorls in which I detect the conical Mountain already treated of (pp. 922, 925). Such are 1819 and 1897, herewith, and also 1873, already given under the head of "The Suastika" (p. 649). The whorl 1920 may give us both the rounded mountain and a peaked chain.

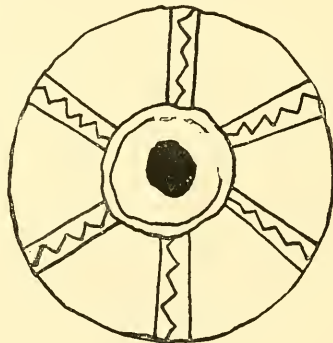


1920.

I fancy also that the heavenly River or rivers can be detected on more of the whorls.



1921.



1923.

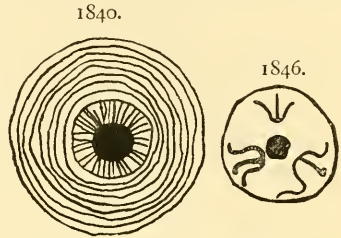


1879.

Nos. 1921, 1923, and 1879 are specimens of these. Perhaps I should be drawing too much on the good will of the fellow-student if I asked for a recognition in the last of the heaven-river as the Milky-Way; but if he go that far with me, I would say further that we might recognise in the animals the signs of constellations—indeed the idea seems to be further conveyed by

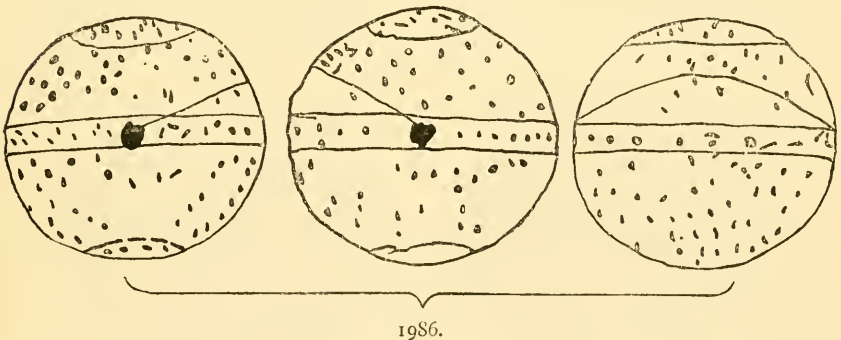
the star-dots over the back of one—and an unbridled imagination

might even rush to the conclusion that the two animals nearest the centre might be representatives, not necessarily ursine, of the Great and Little Bears. On the other hand, it does not seem impossible that in 1840 we have a representation of some such cosmical myth as the Hindû eight oceans surrounding the central chakra. The seven annular mountain ranges surrounding Mount Meru form one of the emblems of the Siamese Buddha's footprint, and the seven annular belts of ocean between them form another; but there is an eighth, the great, ocean outside; the whole system being bounded by the crystal range of Chakrawan.¹ There need be little doubt, I think, that 1846 gives us thrice the triple fleur-de-lis emblem of the triad of central deities (see p. 62).



The mention of constellation signs on whorl 1879 leads directly to what seem without any manner of doubt to be astronomical signs on the terra-cotta balls which, it seems hard to deny, represent the heavenly sphere, and forerun our modern "celestial globes"; not as what we now call scientific but rather as sacred astrological symbols, it may be even as heavens-idols.

The first of these which I present is the ball numbered 1986 in *Ilios*; of which there are three views. Dr. Julius Schmidt, Director



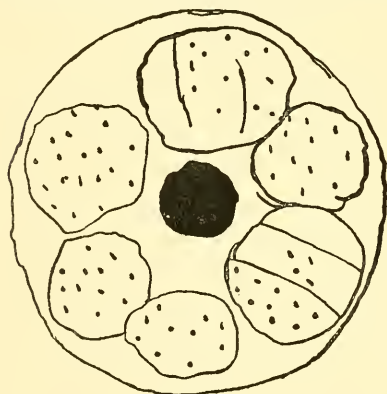
of the Athens Observatory, who shows an extreme caution in his remarks, says:

"We recognise on the ball 1986 the equator by two parallel

¹ Alabaster's *Wheel of the Law*, 293, 306.

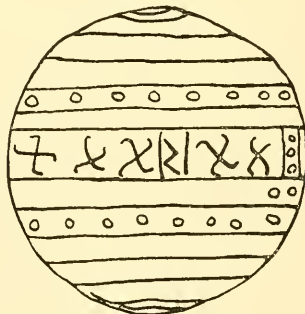
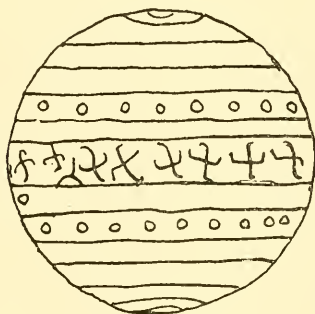
circles, the two arctic circles, and in the arc which stands obliquely to the equator, the ecliptic . . . If the balls were of the year 1500 B.C. it might be said that at that time there may have lived in Japan, China, Babylon, and Egypt students who knew how to infer from the phenomena of the heavens the most important circles ; but such knowledge could at that time scarcely have passed over to the Greeks, or even to Troy" (*Troja*, p. 129).

The fact of the finding of the ball in the ruins of the "second city" at Hissarlik, and the other fact that this city belonged to a far back pre-historical time being admitted, I am not in any way



1956.

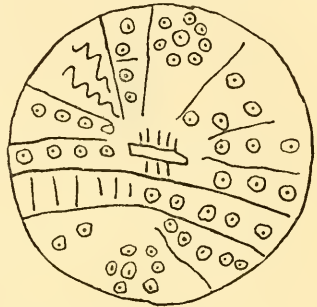
concerned here to debate the question of the local standard of astronomical knowledge. The next illustration is the top of a millstone-shaped whorl, No. 1956, on which one may perhaps see very rude representations "on the flat" of such balls as 1986. The only other suppositions that occur to me are that they may be separate constellations, or else that they may be meant for the cakes used in sacrificial banquets to the heavens deity ; the symbolic marking of such cakes being a matter of notoriety everywhere. The next ball to be mentioned is 245 of *Ilios*, with which Dr.



245.

Schmidt declines to deal (*Troja*, p. 129). On the supposition that the ball is meant to represent the Universe, the seven upper zones

may be the seven heavens, and the lower the seven hells; the zone with dots may (or may not) stand for the starry sphere, and the central belt with its mixed suastikas on which I have already dwelt may be intended for the central habitable earth. As the matter-of-fact Horatio says to the dreamy Hamlet, perhaps "twere to consider too curiously to consider so." No. 309 is the top of a vase-cover from *Ilios*, and here again I think we may admit that there are reminiscences of zones and constellations, with perhaps a pair of rivers; for I incline to the heaven-river rather than the lightning theory of all these zig-zags. In the whorl No. 1954 we have also astrological signs, and perhaps, as before pointed out, heavenly mountains. No. 1969, rude as it is, must in all probability be placed in the same list, and there are a variety of others, with which I must



309.

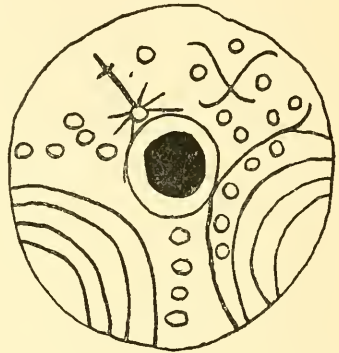
not now overburden this already too lengthy section of my book; referring students to Dr. Schliemann's own seductive though weighty pages. I shall wind up with the important ball or sphere 1999 which exhibits the suastika, the world-tree and a host of constellations. The ball is represented whole and also in the detail of its eight right spherical triangles. "It appears very probable," wrote Dr. Schliemann (*Troja*, p. 128), "that the primitive artist intended to represent on these, as well as on numerous similar terra-cotta balls found by me at Hissarlik, the starry heavens."

I trust that under the headings, Wheel, Buddha's Footprint, Suastika, and Whorls, I have now presented such a considerable body of facts of similar tendency as to justify me in ascribing, with some probability, to the decoration of many of Dr. Schliemann's Hissarlik antiquities an origin consonant with an extremely remote worship of the heavens, the starry spheres, their revolution, and their god and gods. The symbolism of a few of the objects may speak to some, of a contemporaneous, or a long prior science of astronomy, which was well advanced. An incredibly ancient and accurate system of celestial lore may have vanished, just as the Trojan art of soldering gold to gold without silver or borax is lost (*Troja*, p. 109); but for my part I am content to attribute much of all this

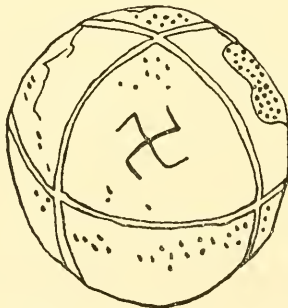
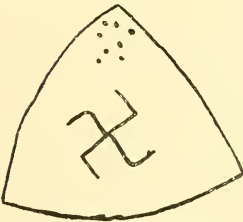
inexact symbolism to popular faith, to a supremely engrossing belief in sacred astrology and in the equally venerated cosmogonies of a—then as now—mysterious and perhaps too attractive past.



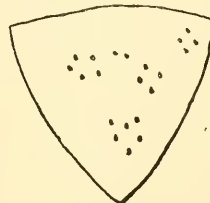
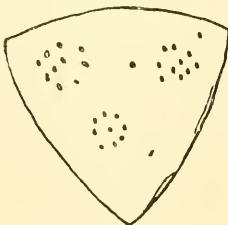
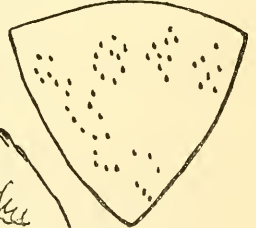
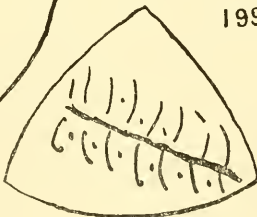
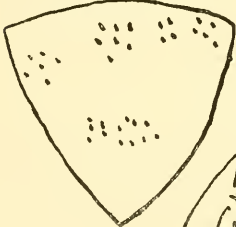
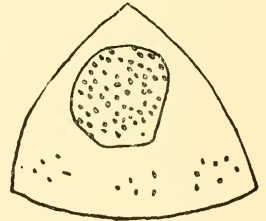
1969.



1954.



1999



APPENDIX.

Rags.

IN the Abbé Des Godins' work on Thibet is mentioned a Lamaist practice of hanging up rags as an offering. Heaps of stones called *dobongs* are piled up along the roads and surmounted by a faggot of branches hung with scraps of stuff. Mr. W. G. Aston, who has drawn my attention to this passage, adds that similar heaps of stones are found in Corea (where he was Consul-General), but the rags there are attached to some bush overhanging the road. Old sacred trees with heaps of stones round them are very common along Korean roads. To its branches hang rags. "The spot is called Son Wang Don or the home of the King of the fairies."¹

A similar record is met with in the Abbé Huc's well-known *Travels*²; where he mentions the *obos* or "Buddhic monuments" consisting of piled-up stones surmounted by dried branches of trees from which hang strips of cloth, flags, and bones, covered with Thibetan and Mongol sentences. The sentences are no doubt Buddhist sacred formulas, but we may decline to admit that the heaps of stones were originally Buddhistic. These monuments are sometimes of some magnitude, for Huc mentions his dining on a pipe of tobacco in the shade of a large stone Obo. Elsewhere (i, 25) Huc gives us probably the true origin of the Obos when he says the Tartars resort to them to worship the Spirit of the Mountain; and they reminded him of the *loca excelsa* denounced by the Jewish prophets.

Chardin was one of the first to draw attention to such trees. At Shiraz he saw an old tree to the branches of which were hung chaplets amulets, and pieces of garments. Lighted tapers were

¹ *Chosön*, by Percival Lowell, p. 202.

² W. Hazlitt's translation, ii, 250, 254; i, 25.

fixed to it, and incense burned, for the sick. He said there were such trees everywhere in Persia, and they were also stuck full of nails for holding clothing and other tokens.¹ Pococke saw at Derb-el-Hammer(?) between Suez and Cairo a sacred tree covered with rags by the Mecca pilgrims.² Virgil makes the Trojan sailors hang garments to the sacred olive-tree of the Laurentines. The passage in Horace is almost too well-known to need quoting.

Me tabulâ sacer
Votivâ paries indicat uvida
Suspendisse potenti
Vestimenta maris deo. (*Odes*, i, 5.)

Pliny (xvi, 44) mentions the Roman tree on which, time immemorial, the vestal virgins hung their tresses, when shorn at their consecration. This is a notion which reminds one somewhat of the *gohei* paper-strips of the Japanese. And we can scarcely separate from the clothes-offerings those of weapons which Theophrastus (according to Pliny, xvi, 39) said had been hung so long to a wild olive-tree on the market-place of Megara that the bark had grown round them.

There is sometimes to be seen in the Egyptian desert the trunk of an old tree, or a pole secured in a heap of stones, and ornamented with old rags, each pilgrim who passes adding a rag to it. The Shillûks of the White Nile ornament with pieces of cloth and glass pearls the tree consecrated to the father of their race, Nickam. Dwarf, stunted trees are found farther West in Northern Africa, where they are called Marabout trees, and to them the afflicted transfer, as to a sort of scape-goat, their diseases and complaints by attaching a rag of their garments. A very remarkable tree is a tamarisk called the mother of rags, Um-esh-sharamat near Suez. Dr. Schliemann saw a plane-tree, overshadowing a hot marsh-bath at Lugia Hammâm in the Troad, covered with rags of clothing. (*Troja*, p. 325.)

The custom of placing ex-voto offerings, generally pieces torn from the garments, on or near the tomb of a holy person, prevails throughout the East. Frequently the branches of a neighbouring tree, and the iron grating of the windows of the resting-place of a saint, are completely covered with such relics. . . . Saints abound among the Kurds . . . the burial ground near the fountain of Akra was made gay by the many-coloured shreds

¹ *Voyage*, ix, 182.

² *Travels*, i, 482.

and remnants of old garments which fluttered like streamers from the tall headstones.¹

Throughout Constantinople, on the windows of the tombs of saints, pieces of rags are tied, and called nezr, vows.² Rag-offerings of shreds from raiment still hang on the sacred trees, and the tombs of Moslem saints in Syria³; and I may add, as to the tombs, in Cyprus. It is well known that the Irish peasants, especially the women, to this day cover the trees and bushes at sacred spots—particularly near a *tobar* or holy well with shreds and scraps, and all sorts of miscellaneous nothings. And this is a further connection of Irish devotional practices in pilgrimages with those of Eastern countries, which the reader is requested to add on to the ailthre at p. 272 and the pillar-stone worship at p. 275.

In Mr. E. M. Satow's article in the *Westminster Review* for July, 1878,⁴ it is pointed out that at the great yearly Shintô "sweeping-" festival of purification, the Ohobarai, the clothing of the penitent was destroyed. At the half-yearly similar festival, the Mikado was measured for clothes which were at first thrown into running water but eventually appropriated by the servitors. It is also found that iron (wire?) figures were dressed-up and thrown-into rivers; and this doubtless had a common origin with the easier custom.

In A.D. 810, horses, swords, bows and arrows, food, peltry, utensils, *thread*, and other things were offered in expiation. These were similar to the ordinary offerings, made in propitiation of the gods. When the officiating priest at the Ohobarai had arranged the offerings, he turned round to the people and waved a sort of broom made of grass, to symbolise the sweeping-away of the offences. The harai was performed on the 3rd of March (says one authority) which would connect it with that annual rite so feared by book-worms, the English "spring-cleaning." Painting London shops in holy week, and wearing new clothes at Easter in the Greek church, or at *White-Sunday* with us, are observances of the same character. This connection with the spring-cleaning is far from being matter for mere mirth, and it must be added that Saturday is called washing-day in Norse, Danish, and Swedish (*laugar-dagr*, *löverdag*,

¹ Layard's *Nineveh and Babylon*, 367.

² Jno. P. Brown: *The Dervishes*, 272, 275.

³ *Relig. of Semites*, 317.

⁴ p. 48 *sqq.*

lördag) because it was that of the weekly washing or purifying of the house in honour of the heavens-god of waters, Niördr.¹

The Japanese Ohobarai thus, too, resembles the Jewish taschlikh, casting offences into the water, which was practised also by the Christians of Petrarch's time at Cologne.² The Peruvian citua-raymi purification-feast also fell in the Spring (September). February was the purification month with the Romans—the purification of the B.V. Mary still falls on the second of the month.

Dionysius of Halicarnassus is the authority for the abolition by Hercules of human sacrifices to Saturn; for them he substituted the casting of 24 (12 × 2) zodiacal men of men of straw into the Tiber instead of the 24 old men of flesh and blood (such as it was) tied hand and foot, who had been theretofore drowned in its yellow flood. These straw, or rather rush, dummies were committed to the waters by the Vestals in presence of the pontiffs and magistrates shortly after the spring equinox, or rather at the ides of May, from the sacred Sublicius bridge, that is the bridge of publicæ, posts or piles, attributed to Ancus Martius, that is the ancus or servant of Mars (a parallel to the Arabic Abd-Allah, etc.), who was grandson of Numa (see p. 719) and fourth king-god of Rome. These lay-figures were called scirpea [that is, of reeds or rushes] imago (Ovid : *Fast.* v, 659) or scirpea simulacra.

Tum quoque priscorum virgo simulacra virorum
Mittere roboreo scirpea ponte solent. (*Ibid.*, v, 621.)

These figures were also called Argei, a word which has been fully dealt with at p. 807. [It is well worth while to repeat here again that the reed or rush, ashi, plays a primary part in Japanese Cosmogony. It was the first form in which life appeared; was deified as the mikoto Kuni-toko-tachi (country-place-stand); and gave its name to Japan, the central land of the Reed-expanse—Ashi-hara no naka tsu Kuni. I believe the reed to be a symbol of the axis, and the Reed-expanse to be the heavens-universe around it.]

There is a similar custom to the Roman one in Burgundy to this day at the Spring carnival; but the straw counterfeits are set on fire before they are thrown in. Thereupon M. Eugène Beauvois³ has suggested that carnis levamen, relief of the flesh—the derivation of carnival which he recognises—referred in fact to this

¹ Bergmann's *Gylfa Ginning*, 262.

² *Rev. des Études Juives* (1881), p. 299.

³ *Rev. de l'Hist. des Rel.*, x, 293.

supreme relief from sacrificial death. But, not to be too tender with the human nature of Romans or Burgundians, one cannot help a sly belief that the carni-v-al was originally a "No. 1" cannibalistic orgie, a carni-vorous *flesh*-pot feast of the highest kind; and that the ending of the word is simply and solely linguistic, as in festi-v-al. This would be bringing closer together the two debatable words carnival and cannibal (of which the latest theories are stated at their best in Littré and Skeat).

The pilae or woollen figures of men which were offered to the Lares in the annual feast of the compitalia, at the "ambulation" (Cicero, *Att*, ii, 3) of the compiti or cross-roads, were said by Macrobius to have replaced the actual sacrifice of little children. But that they also replaced men and women is clearly seen from Paulus Grammaticus (ex *Fast.*, p. 239, ed. Müller) who calls them "pilae et effigies viriles et muliebris ex lana" . . . ut [Lares] vivis parcerent et essent his pilis et simulacris contenti. Were these figures impiled or impaled? They were hung-up at the cross-roads, a spot which must be taken as representative of the centre of the wheel from which the spokes or roads radiate. And the hieroglyphic determinant for "a town or inhabited place" ¹ ⊗ must now clearly, I think, be taken as "the cross-roads"; which would give us the typical terrestrial city as a representative of the central heavens-city. This of course gives us another connection with the Suastika. The beating of children at perambulations may also be a survival of the sacrifices of Macrobius.

The Gauls seem even to have burnt human victims at the summer solstice in wicker cages of human form; and the custom of burning cats and other things in baskets on St. John's Day succeeded to this.² In China, straw dolls or wooden figures to represent deceased ancestors, preceded the present wooden tablets (Shin Chu)³ in which the ancestral spirits actually reside.

I would suggest, therefore, that the drowning of clothes or of a clothed figure in Japan, represents an older and forgotten custom of drowning human expiators; and that we have a clear parallel to the human sacrifices at Japanese graves, called "following the dead," when a row of live retainers was planted round the burial-mound. This too was succeeded by clay figures of men, of horses, and of various other things.⁴

¹ Birch's *Egyptian Texts*, p. 98.

² H. Gaidoz: *La Roue*, p. 28.

³ *Uranog. Chi.*, 237.

⁴ *Kojiki*, xl, xli, 174, 175, 200; *Trans. As. Soc. Jap.*, vii, 313.

In the *Lî-Kî* figures of straw and wood, and carriages made of clay, were buried; and Confucius approved of the straw, but condemned the wood, lest it might lead back to burying live men; and a proposal to revert to this custom is recorded in the *Lî-Kî* as not having been adopted;¹ from which record we may conclude that the practice had then died or was dying out.

Living slaves were buried with deceased Fijian chiefs, which in their case was a dead loss of good "long pig" (a straight translation of the Fijian *puaka balava*; pork being *puaka dina* or real).

The Vaishnavas, that is Vishnu-worshippers, of Kalnâ in the Burdwan district still offer effigies of buffaloes in their Durgâ-pûjâh. Old families of the sect of the Vâmâchâris still *sacrifice* at the Durgâ and Kâlî pûjâhs a foot-long effigy of a man made of dried milk (*khîra*). In the Eastern districts of Bengal this is frequent; and the image is actually stabbed and hacked to pieces secretly at midnight by all the grown-up members of the family. It is called *satrubali* or enemy-sacrifice.²

The Gohei. As to these puzzling Japanese emblems, it has already been seen that peltry and *thread* were among the expiatory purification offerings. These may have represented the clothing, which itself had represented the victim. But as these are found with a great variety of other offerings, which can in no way be connected with clothing, considerable caution is required in drawing any general conclusion. Mr. E. M. Satow says distinctly that the *gohei* or strips of white paper seen on wands in Shintô temples descend from the offerings of cloth fastened to a branch of the sacred tree (*Ma saka-ki*) the *clevera*, in ancient times;³ adding that the cloth was made of hemp, of wistaria, of paper-mulberry bark, and of silk. Mr. B. H. Chamberlain⁴ says the early Japanese made offerings of blue hempen cloth and of white paper-mulberry bark-cloth, which have degenerated into strips of paper.

Mr. Aston suggests⁵ that the offerings of rags, like the Japanese paper slips called *gohei*, are survivals of offerings of garments or cloth to some anthropomorphic deity. He thinks the evidence about the *gohei* representing cloth is quite conclusive⁶; and he

¹ Dr. Legge's *Lî-Kî*, i, 182.

² Râjendralâla Mitra's *Indo-Aryans*, ii, 103, 110.

³ *Trans. As. Soc. Jap.*, ix, 119; *Handbook of Japan*, p. [64].

⁴ *Kojiki*, p. lviii, 57.

⁵ Letter of 9th March, 1889.

⁶ Letter of 29th March, 1889.

adds that the shaven sticks of the Ainu of Yeso are also found in the northern part of Japan proper.

In the *Yengishiki* (10th century) is mentioned the provision of many hundreds of pieces of cloth, of catties of hemp, and of sheets of *paper* (whence we may at all events establish the antiquity of paper in Japan) with thin silk of the five colours.¹ Skins and pieces of silk are mentioned as archaic Chinese offerings in the *Lî-Kî*. At Fukugawa in Japan, small bundles of straw are bought by Buddhist pilgrims and worshippers at the temple-gate. They dip these wisps in water, and with them brush the image of Shôgiô Booatsu. The straw bundles are then hung up as offerings.² The fibres of the paper-mulberry were hung up in the Mikado's hall and kitchen at the Luck-wishing of the palace (oho to no hogahi).³

À force de chercher toujours on trouve quelquefois. There is at the supremely sacred shrine of Ise "a tree called Soyogi, supposed to be hallowed by the presence of the two gods." Soyogi ought to be here for Soyoki, that is Soyo-tree. But Soyogi 戦 means to flutter in the wind, Soyo 習 means gently, and So was an archaic word for gently. Can the gohei paper-strips on the long wand have ever represented the fluttering leaves of a tree, and not offerings attached thereon?

Another idea altogether is not without its recommendations. The Maratha god Bhairava (who is equated with Shiva) is surrounded in the sacred pictures by "attendants bearing the chamara or chauri, a kind of wisp made of ivory shavings, or sandalwood shavings, or yak's tails; and used as a symbol of royalty and divinity all over India."² The horse-tail or fly-flapper of the Turkish pasha is doubtless a similar object. Can the gohei be a separate and unvulgarised survival of the same symbolism? And, if so, what does that symbolism mean? In that case we should be driven to the theory of its being a survival of horse-god worship, of a period when the centaurs were gods of the archaic Greek, when the aswamedha or horse-sacrifice was the acmê of supremest ritual in India, and when the now mysterious flaying of a pie-bald horse backwards in legendary Japan was explicable. Sacred white

¹ *Trans. As. Soc. Jap.*, vii, 406, 415.

² *Handbook of Japan*, p. 35. The subject of straw in ritual and legend would require a lengthy monograph.

³ *Trans. As. Soc. Jap.* (Mr. Satow), ix, 193.

⁴ *Indian Arts*, by Sir Geo. Birdwood, 1884; i, 60.

horses are still stabled at the great Shintô temples. 'Tis not for nothing that we still call the crests of waves "white horses."

Here, for the present, this *Inquiry* closes; but not without again addressing to those who have had the patience to read it, many much-needed apologies for the forcedly inept treatment of the multiplicity of subjects which it endeavours to embrace. In the words of Petrarch,

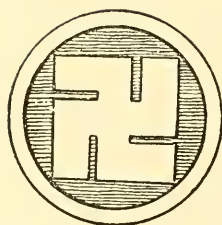
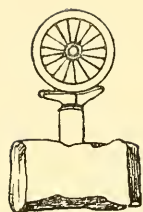
Vedi insieme l'uno e l'altro Polo,
Le Stelle vaghe e lor viaggio torto,
E vedi 'l veder nostro quanto e corto.



INDEX.



VOLS. I AND II.



INDEX.

- Aaron, 52, 56, 176, 508.
 ab, 427.
 abadir, 114, 825.
 Abarbanel, 196.
 Abas, 178, 809.
 Abaster, 809.
 Ab- Aud, 776.
 Abazii, 809.
 abbadires, 114, 825.
 Abdosir, 927.
 Ab-origines, 41.
 Abraham, 196, 630.
 Absyrtus, 965.
 äbti, 427.
 Accius Navius, 374.
 Acheron, 385, 864.
 Achilles, 47, 133, 470, 599, 619.
 Acropolis, 133, 228, 233, 313, 384.
 Actaiôn, 56, 1002.
 Acteon, 89, 92, 150, 808.
 Adam, 143, 240, 323, 497, 876, 952, 1000.
 Adamant, 1009.
 Adamantine, 80, 685.
 Adamas, 80, 106, 143.
 Adâmâth, 238.
 Adar, 948, 1001.
 âdâra, 290.
 Addaru, 947.
 Adhimanthana, 592.
 adhvaryu, 426.
 Adils, 1003.
 Aditi, 20, 31, 177.
 Admêtus, 143.
 Adon, 196.
 Adonai, 116.
 Adonais, 912.
 Adonis, 87, 306.
 Adranus, 45, 1001.
 Adrastos, 135, 155.
 AduachiEl, 175.
 Adzuma, 682, 704.
 Aed Abrat, 478.
 Aeife, 351.
 Aelto, 90.
 Æneas, 47, 209, 809.
 Ænesi, 849.
 Aengus, 228, 478, 758.
 Æolians, 244.
 Æon, 187.
 Æpyornis, 776.
 Ærui, 307.
 Ær, 829.
 aerolite, 95, 143, 212, 687.
 Æsculapius, 818, 1002.
 ag (root), 120, 155, 344, 419, 617, 680, 838.
 Agade, 410, 935.
 agalmata, 120.
 Agamedes, 51, 396, 855.
 AgaMeMnon, 119, 368.
 Agathodemon, 345, 732.
 Agavê, 154, 346.
 AgDistis, 87, 239, 346, 349, 374, 616.
 Agdlos, 374.
 Agênôr, 82, 154, 346, 759.
 Aghadoc, 265.
 AgLauros, 344, 347, 348, 419.
 Agni, 235, 348, 378, 590, 628, 744, 804, 853, 948, 1012.
 Agnidhra, 592.
 Agonalia, 345.
 Agone, 346.
 Agonensis, 345.
 Agora, 155, 176, 180.
 Agraulos, 348.
 Agrauleion, 348.
 Ahi, 685, 852.
 Ahl es Selseiat, 615.
 Ahmed, 817.
 Ahura Mazda, 147, 742, 832.
 Aicêts, 80, 90.
 Aigina, 115.
 Aiglê, 298.
 Aigres de l'Aimant, 131.
 Aigithalos, 89.
 Aiguptos, 187, 809.
 Ail, 272.
 Ailithre, 272.
 Aimant, 107, 131.
 Aimodes, 619.
 Aimos, 150, 619.
 Ainu, 297, 312, 604, 908, 1034.
 Aiolian, 140.
 Aiolos, 136, 140, 953.
 Aiôra, 1007.
 Aison, 298.
 Aithalêi, 139.
 Aithalidês, 139.
 Ajax, 92.
 Ak, root, 829.
 Akal, 680.
 Akarana, 680.
 Akastus, 619.
 Akhal, 680.
 Akhimous, 166, 182.
 Akkad, 410.
 Akrisios, 678, 809.
 Aksa, 255.

- Aksh, 353.
 Aktaïôn, 154, 357.
 Aktaios, 348.
 Aktis, 617.
 Alans, 833.
 Alastôr, 90.
 Alba, 48, 113, 209, 623.
 Albania, 49.
 Albanus, 637.
 Alberich, 925.
 Alburj, 946.
 Alektropodion, 759.
 Alexander legend, 231.
 Alitta, 204.
 Alkidamas, 142.
 Alkippê, 134, 347.
 AlkMaiôn, 149, 318.
 All, 162, 390, 770, 780, 782.
 Allah, 727.
 Allât, 122, 203, 204, 856.
 Alleluia, 775.
 All-halloween, 268, 410, 831
 Allon tree, 858.
 All Saints, 268, 410.
 All shine, 909.
 Al-Mogheirah, 203.
 Almond tree, 115, 385.
 Al Ozza, 204.
 Alph, 868.
 Alphabet, 438.
 Al-rucaba, 226, 508, 940.
 Altair, 775, 872.
 Altar, 120, 121, 124, 125, 161, 175, 176,
 229, 231, 280, 362, 426, 438, 440,
 603, 628, 688.
 Altariolus, 124.
 Aluattês, 233.
 Ama-inw, 1003.
 Amaltheia, 855.
 Amanière, 105.
 Ama no Ma-hitotou, 464.
 Amara-Kosha, 607.
 Amasis, 506, 811, 1007.
 Amaterasu, 87, 144, 150, 336, 874.
 Amazon, 47, 89, 121, 372.
 Amb-arvalia, 848, 850.
 Ambracia, 809.
 AmbriEl, 175.
 Ame hitotsu bashira, 189.
 Amen, 200, 218, 734, 753, 775, 777, 794,
 804, 811, 816, 911.
 Ame no ihakura, 381.
 ,, Kanayama, 909.
 ,, mi-hashira, 189.
 ,, mi-naka Nushi, 62, 536.
 ,, Tori-bune, 1009.
 ,, Wohabari, 85, 685.
 Amen Ra, 761.
 Amenti, 447, 665, 752, 899, 979.
 Amesha-spentas, 435, 972.
 Amhi, 452.
 Ammâ, 114, 825, 960.
 Amogha, 171.
 Amphi, 142, 179, 181.
 Amphi Araos, 135, 149, 237.
 AmphiKtiones, 179.
 AmphiKtuon, 179, 180, 181.
 Amphion, 240, 497, 662, 837, 857.
 Amphiosos, 355.
 Amset, 58, 159.
 Amshaspendis, 972.
 Amulets, 71, 481, 934, 991.
 Amuces, 201.
 Anumônê, 75.
 An, 92, 117, 199, 200, 236.
 Anaces, 826, 840.
 Anaches, 159.
 Anâhita, 856.
 Anakes, 818, 826, 835, 837.
 Anammelech, 117.
 Anaphê, 33.
 Anat, 856.
 Anath, 117, 254.
 Anauros, 628, 637.
 Ancestor worship, 11, 20, 1033.
 Ancus Martius, 47, 1032.
 Andraimôn, 355.
 Andrew, St., 437.
 AndroGeos, 139, 666.
 Andromeda, 144, 617.
 Andros, 45.
 Anepu, 743.
 Anga, 669.
 Angels, 110, 174, 710.
 Angirasas, 687.
 Angles, 433.
 Angus, 351.
 Anhur, 506, 885.
 Animated stones, 111, 113, 118, 142, 310
 Ankh, 213, 462, 506, 782.
 Ankus, 74.
 Anmenti, 236.
 Ann-Oeth, 665.
 Annos, 960.
 Annus, 51, 780.
 Anpu, 899, 1004.
 Ansab, 123.
 Ân-s-Ra, 59.
 Anteia, 1006.
 Ant-Enor, 453.
 AntiKleia, 178.
 Antrim, 260, 279.
 Anu, 117, 254, 669.
 Anubis, 743, 980.
 Anugros, 1006.
 Anxur, 829.
 Aones, 953.
 âp, 54, 732.
 apâm-napât, 78.
 âpap, 732.
 Apatouroi, 92.
 Ape, 73, 185.
 Apento, 926, 979.
 Apep, 665.
 Apet, 58.
 Apex, 717, 841, 923.
 Aphareus, 298.
 Apheidas, 211.

- Ap-heru, 1003.
 Aphôphis, 788.
 Aphroditê, 23, 92, 117, 833, 912, 997.
 Apis, 161, 791, 847.
 Aplanê, 166.
 Aplu, 286.
 Apple, 268, 298, 454, 668.
 Apollo, 32, 89, 120, 151, 154, 173, 199,
 263, 285, 309, 312, 342, 343, 452,
 454, 455, 616, 621, 638, 678, 711,
 764, 773, 824, 1002.
 Apollo's temple, 856, 857.
 Apophis, 665, 732, 788.
 Apostles, 176, 710.
 Apsaras, 34, 949.
 Apt, 58, 251.
 Aptya, 79.
 Ap-uat, 1003.
 Aquarius, 863.
 arâ, 40, 144, 213, 419, 465, 733.
 Arabian Nights, 126, 304, 457, 753, 757,
 758, 817, 868, 908.
 Ararat, 1013.
 Aratos, 819, 820, 940.
 Arbor, 315.
 Arca, 394.
 Arcadia, 89, 298, 356, 395.
 Arcadian, 395, 714, 876.
 Arcana, 394, 413, 467, 940, 1004.
 Arcanum, 1014.
 Arcanus, 856.
 Arcath, 804.
 Arceo, 394, 939.
 Arch, 394.
 Archon, 68, 637.
 Archêgetes, 285.
 Archêlaus, 281.
 Archery, 685.
 Archibuculus, 396.
 "Arctic discovery," 644.
 Arctos, 394, 939.
 Arcturus, 395, 940.
 arculata, 395.
 Ardea, 144.
 Ardmore, 297.
 Arêios, 135.
 Arepuiai, 90.
 Ares, 82, 90, 121, 143, 150, 347, 353,
 619, 683, 721, 778, 807, 816, 833,
 834, 836, 1001.
 Arêtê, 144.
 Argei, 808, 1032.
 Argeia, 807.
 Argetlâm, 805.
 Argives, 233.
 Argo, 32, 33, 34, 140, 145, 228, 307, 381,
 807.
 Argo navis, 48, 229, 413, 585, 807.
 Argonaut, 44, 150, 151, 233.
 Argonauts, 33, 139, 211, 293, 807.
 Argos, 81, 120, 121, 135, 143, 155, 182,
 469, 621, 678, 716, 748, 751, 807,
 1002.
 Argus, 805.
 Ariadne, 666.
 Arian-rhod, 273, 586.
 Arians, 727.
 Aricia, 114.
 Ari-El, 238.
 Aries, 413, 807.
 Arion, 78, 413, 846.
 Arion rhod, 586, 810.
 Aristaios, 150, 155.
 Aristo-Machus, 135.
 Arjuna, 84, 585, 687.
 Ark, 113, 246, 629, 698, 955, 1014.
 Arkadians, 211.
 Arkas, 211, 248, 395, 940.
 Arktophulax, 395, 940.
 Arktouros, 1006.
 Armenios, 293, 618.
 Arnobius, 123.
 Arriphê, 146.
 Arnis, 1001.
 Arrow, Broad, 180.
 Arsalis, 664.
 Arsinoê, 110.
 Artêmichê, 89.
 Artemis, 91, 118, 155, 173, 181, 199, 273,
 306, 309, 310, 343, 454, 628, 778,
 841, 861, 875, 926, 945.
 Arthur's Court, 39, 478, 818.
 Aruna, 22.
 Arundo, 211.
 Aruns, 211.
 Arvalian brothers, 179, 638, 698, 848.
 Arvalian hymns, 211, 256, 431, 601, 848.
 Arvalii, 147.
 Arx, 48, 394, 939.
 Arya, 586.
 Aryaman, 177.
 Aryan, 24, 287, 455, 459, 586.
 Aryâvata, 586.
 Aryo-Hellenic, 459.
 As, 59.
 Asa-gods, 36.
 Asal, 268.
 Asani, 688.
 Asarhaddon, 300.
 Asar, 59.
 Ascension, 418, 630, 846.
 Ascension Thursday, 61, 250, 850.
 Asesra, 179.
 Asgard, 748.
 Ash, 47, 310, 344, 353, 855.
 Ash-Wednesday, 45, 365.
 Ashes, 45, 437, 869.
 Ashêrah, 54, 197, 300, 306.
 Asherim, 116, 195.
 Ashi, 170, 224, 306, 1032.
 Ashi-hara, 48, 168, 224, 806, 1032.
 'Ashthârth, 960.
 Ashtoreth, 91, 254, 283, 743, 836, 877,
 927, 963.
 Ash-trees, 310, 855.
 Asios, 47.
 Asklepios, 285, 778, 818, 1003.
 Askôlia, 1007.

- AsmodiEl, 175.
 Asópos, 90.
 Asp, 733.
 Aspendos, 635.
 As-Ra, 59, 965.
 Ass, 57, 82, 89, 788.
 Asshur, 116.
 Assur, 738.
 Assyrian, 443.
 Astarte, 96, 254, 929.
 Asteria, 32, 210.
 Asterios, 90, 138, 181, 666, 1034.
 Aston, Dr. W. G., C.M.G., 29, 189, 429, 669, 705, 944, 989, 1034.
 Astrology, 585, 935.
 Astrological, 98.
 Astronomy, 5.
 AstuDamia, 143.
 AstuMedousa, 145.
 Asura, 60, 147, 229, 678, 879.
 Asuras, 35, 622.
 Aswatthāman, 86.
 Aswamedha, 1035.
 Aswins, 240, 426, 749, 837, 838, 1012.
 Ataburis, 663.
 Atabyris, 657.
 Atalanta, 121, 142, 348, 619, 621.
 Atargatis, 767.
 Atéf, 164, 763.
 Ateuchus, 142, 154, 769.
 Athè, 880.
 Athena, 155.
 Athenè, 23, 35, 49, 79, 144, 147, 155, 180, 181, 191, 285, 347, 348, 357, 470, 486, 621, 635, 711, 778, 841, 847, 875, 880.
 Ath Finnfaíl, 806.
 Athos, 897.
 Athi, 880.
 Athienou, 927.
 Atlas, 47, 87, 119, 135, 144, 148, 164, 192, 208, 214, 298, 353, 355, 453, 454, 464, 467, 474, 509, 679, 762, 805, 855, 884, 885, 947.
 Atlantidès, 454.
 Atonement, 824.
 Atreus, 119.
 Atri, 216, 973.
 Atrides, 835.
 Atta, 373.
 Attalus, 93.
 Attica, 349.
 Attis, 56, 143, 385, 720.
 Attius Navius, 113, 373.
 Atys, 88, 337.
 Aura, 829.
 Augur, 56, 98, 371, 373, 394, 431, 436, 661, 714.
 Augury, 263, 638, 756.
 Augurium canarium, 1008.
 Augustine, 262.
 Aur, 863.
 Aurelian, 926.
 Auriga, 419.
 Ausares, 59.
 Aurva, 867.
 Autochthonès, 181, 232, 616.
 AutoLukos, 178.
 AutoMeDousa, 144.
 Auxesia, 115.
 Avaivartika, 643.
 Avalôkitêshvara, 171.
 Avathar, 450.
 Aven, 199.
 Aventine, 43, 385, 1017.
 Axamenta, 289, 825.
 Axe-tree, 289, 886.
 Axes, 177.
 Axle, 36, 154, 289.
 Axieros, 828, 832, 833.
 Axim, 166, 346.
 Axiokersos, 836.
 Axis, 12, 38, 41, 43, 44, 45, 46, 48, 52, 54, 75, 76, 88, 91, 106, 134, 136, 155, 170, 181, 191, 198, 200, 229, 216, 217, 226, 229, 235, 245, 290, 299, 301, 307, 355, 435, 438, 439, 466, 617, 619, 641, 643, 687, 715, 726, 728, 749, 805, 820, 829, 844, 869, 881, 924, 956, 959, 992, 1015.
 Axis deities, 343, 809.
 Axis god, 49, 151, 235, 241, 330.
 Axis goddess, 628.
 Axis-gods, 25, 40, 44, 48, 54, 60, 148, 153, 155, 389, 453, 744, 855, 890.
 Axis-pillar, 208, 219.
 Axurus, 829.
 Azhi Dahâka, 161, 977.
 Azib, 132.
 Ba, 111, 753, 979.
 Bâ, 252.
 Bâa, 106.
 Baal, 87, 114, 196, 238, 246, 265, 444, 773, 788, 825, 836, 854, 877.
 Bâanpe, 106.
 Bâylas, 698.
 Babylon, *see also* Chaldea.
 Bacchus, 76, 139, 241, 330, 717, 831, 846, 953.
 Bacchic dances, 717.
 Back, looking, 720.
 Bacon, Roger, 105.
 Bactrian, 76, 92.
 baculus, 75, 142.
 Bahrâm fire, 45.
 Bahram Ghur, 59, 622, 904, 925.
 Bahâr-i-Dânish, 622.
 Bahu, 745.
 Baitulia, 114, 273, 825.
 Bala Krishna, 706.
 Bala, 685.
 balance, 134, 292.
 Balar, 140, 150, 268, 478.
 Balder, 804.
 "bald heavens," 182, 924.
 Bali, 633.
 Balkan, 619.

- ball, 278, 329, 1029.
 Balmung, 681.
 bâma, 229.
 bamboo, 170.
 Ba-neb-tat, 217.
 bânshée, 149, 351.
 Banu, 817.
 Baptism, 869.
 baratte, 593.
 barber's pole, 302.
 BarchiEl, 175.
 bar lachi, 109.
 Basan, 151.
 Basileia, 617.
 basillii, 151.
 basin, 159, 666.
 basket, 170, 329, 417.
 battles, 205, 246.
 Battos, 150.
 batu-barâm, 110.
 Bavian, 740.
 beans, 160, 233, 323, 432, 701, 718, 721.
 beanstalk, 233, 294, 329.
 bear, 23, 76, 197, 292, 945.
 bears, 48, 248, 837, 937, 939, 945.
 Bear-gods, 297, 312, 939.
 Bear worship, 939.
 beasts, 737, 778, 875.
 beating bounds, 61, 698, 850, 1033.
 Becoming, 770.
 Bede, 125, 141.
 beds, 41, 152.
 bee, 330, 460, 858, 1017.
 beech, 315, 353.
 bee-god, 44.
 Beehive, 248, 413, 665, 856, 925.
 bee master, 150.
 Beersheba, 963.
 beeswax, 439, 869.
 bees, 89, 342, 401, 413, 656, 852, 857, 858.
 beginning, 20, 37.
 Behutet, 733, 734.
 Beiten, 117.
 Bektâshi, 127, 173, 725, 729.
 Bel, 44, 151, 238, 745, 776, 832, 901, 935, 946.
 Bel-Marudûk, 85, 946.
 belfry, 260.
 Beli, 482, 776, 810.
 bells, 124, 178, 337, 869.
 Belos, 85, 154, 809, 946.
 Belphegor, 195.
 Beltane, 268.
 Belus, 238.
 Benben, 199.
 benipi, 106.
 Benjamin, 174.
 bennu, 199, 753, 759.
 Berber, 549.
 bereza, 294.
 Bernard, St., 898, 1002.
 Berinus, 131.
 Berosus, 100, 757.
 Bes, 787, 815, 816, 817, 820.
 beth-An, 117.
 Beth-Dagon, 115.
 beth-El, 94, 116, 117, 122, 123, 124, 195, 212, 220, 273, 736, 858, 926, 964.
 bêth-Peor, 115.
 bêth-Shemesh, 199.
 betula, 294.
 Bêth-ül, 825.
 "Betuli," 689.
 Betylos, 114, 825.
 Bhaga, 177.
 Bhagavat, 87, 165, 182, 222, 425, 557.
 Bhairava, 64, 73, 1035.
 Bharadwâja, 86, 973.
 Bharata, 34, 355, 360, 592.
 Bharati, 633.
 Bhautya, 973.
 Bhavani, 64, 68.
 bhrâj, 294.
 Bhujya, 1013.
 bident, 38, 41, 61, 74, 75.
 biform, 71.
 Biot Ed, 99.
 Birch, Dr., 59, 158, 665, 666.
 bird, 43, 68, 89, 90, 207, 232, 306, 385, 638, 732, 740, 741, 742, 744, 751, 756, 757, 758, 760, 763, 764, 768, 1015.
 birds, 40, 44, 49, 89, 90, 168, 254, 255, 259, 343, 639.
 bird-gods, 33, 144, 1015.
 Birdwood, Sir G., 29, 176, 629, 680, 938.
 Bishamon, Ten, 228.
 Bishops dancing, 710.
 Blackfoot, 621.
 Black, 126, 131, 142, 168, 187.
 Blasphemy, 236, 355, 395.
 Blind, 153, 343.
 blood, 150, 232, 355, 638.
 Blue, 108, 761, 1034.
 Boann, 228, 868.
 Boar, 351, 353, 621, 679.
 Boat, 57, 132, 166, 233, 267, 268, 351, 413, 506, 771, 807, 809, 1013, 1014.
 Bobowissi, 930.
 bohtha, 91.
 Bohu, 745.
 Bona Dea, 40, 143, 310, 355, 385.
 bones of Pelops, 102, 107, 212.
 Boomerang, 685, 745.
 Boôtes, 395, 940, 1006.
 boots, wishing, 622.
 Boreas, 237, 357, 451.
 Borrow, George, 109.
 Boston Stump, 284.
 bo-tree, 317.
 Boundaries, beating, 61, 698, 850, 1033.
 Bow, 132, 1004.
 Bowels of the Earth, 884.
 Bows of the Gods, 683.
 Boyne, 228, 868, 992.
 Brahm, 593, 831, 879.
 Brahmâ, 87, 164, 166, 350, 357, 557, 706, 764, 854, 879, 937, 972.

- Brahmanaspati, 854.
 Brahmashis, 973.
 Brahmashiras, 87.
 brain, 240.
 Brân, 68, 118, 637.
 Brauronian ladder, 1017.
 breath and graha, 427.
 Bregon, 267.
 Brian, 351.
 Bribbun, 606.
 Bridge, 160, 228, 231, 323, 806, 872, 873, 902, 993, 996, 1014.
 Brigit, 269.
 Brochs, 277.
 Brontia, 150, 349, 646, 690.
 brows of Typhon, 102.
 brud brug, brugh, 228, 271, 350, 868, 992.
 Brundelois, 150, 349.
 Brunetto-Latini, 105.
 Buckler, 47, 178, 716, 809, 843.
 Buddha, 63, 110, 317, 587, 644, 929.
 Buddha's head, 71.
 Buddha's footprint, 63, 110, 139, 587, 624, 626, 644, 757, 929.
 Buddhism, 530.
 Buddhist legends, 141, 934.
 Budge, Dr. E. A. Wallis, 29, 87, 159, 168, 219, 602, 780, 789, 805, 865, 912, 923, 957, 1003.
 Bull, 115, 218, 453, 666, 688, 777, 875, 877, 954, 960.
 Bull-headed, 188, 771, 791.
 Bull-roarer, 279, 606.
 Bulls, 45, 683, 807.
 burial to polestar, 450, 510.
 "Burning bush," 956.
 Burying alive, 160, 1033.
 Bushel, 413, 938, 940, 942.
 Bushmen's dance, 709.
 Byblos, 527.
 Caaba, 693, 847.
 Cabires, 826, 837, 847.
 Cacus, 1017.
 Cadmus, 876.
 Cadmilla, 372.
 Caduceus, 54, 60, 71, 75, 395, 749, 928.
 Caelius, Mons, 160, 896.
 Caer and Aengus, 758.
 Caere, 144.
 Cain, 836.
 Cakes, 175, 395, 637, 808, 855, 926, 1003, 1026.
 Calamas, 129.
 Calamita, 106, 129.
 Calf, 115.
 Callisto, 248, 945.
 Calpar, 722.
 Calvisius, 666.
 Calydon, 353, 621.
 Calypso, 884.
 Camel, 857.
 Camilla, 372.
 Campus Martius, 83.
 Candelabra, 928.
 Candlemas-day, 1032.
 Candles, 173, 439.
 Candlestick, 955, 956, 957.
 Candlesticks, 123, 231, 955.
 Canente, 41.
 Canis, 1007.
 Cannibalism, 19, 666, 984, 999, 1033.
 Canopus, 161, 162, 814, 1007.
 Canopy of heavens, 602.
 Canosus, 45.
 Cap, 53, 144, 173, 178, 193, 277, 622, 904, 924, 928.
 Capena gate, 118.
 Capitol, 307.
 Caps, magic, 925.
 Carcines, 841.
 Carda or Cardea, 160, 323, 432.
 Cardinal points, 159, 161, 164, 229, 264, 431, 444, 618, 925, 1004.
 Cardinal Kâf mountains, 622, 904, 925.
 Cardo, 226, 432, 914.
 Cards, 100, 216, 701.
 Caria, 664.
 Carna, 160.
 Carnival, 1033.
 Carthage, pilots of, 820.
 "Cartouche," 780.
 Carya, 310.
 Castes, four, 233.
 Castor, 286, 629.
 Castor and Pollux, 52, 154, 198, 201, 246, 248, 836, 839, 924.
 Cat's eye stone, 482.
 catur-ashrir, 161.
 Cave, 131, 174, 856, 857, 914.
 Cecrops, 348, 349.
 Cedar, 310.
 Ceiling, 230, 446.
 Ceithleen, 150.
 Celt-indic, 24, 459, 460.
 Cenn Cruaich, 272, 913.
 Centaur, 56, 89, 132, 181, 271, 809.
 Centaurs, 41, 155, 353, 663, 816, 1035.
 Centre-bit, 133.
 Centumvires, 36.
 Cephalonia, 140.
 Ceraunia, 689.
 Cerberus, 1003.
 Ceres, 150, 876.
 Chachihuitl, 688.
 Chain, 38, 39, 153, 231, 233, 398, 602, 603, 615, 780, 998.
 Chaioth, 188.
 Chakra, 86, 87, 597, 612, 624, 625, 640, 641, 643, 644, 678, 680, 685, 741, 809.
 Chakravartin, 453, 461, 593, 640, 980.
 Chakrawala, 625.
 Chaldaei, 100.
 Chaldean, 178, 433, 434, 683, 753, 757, 759, 778, 935, 953, 977.
 Chalice, 427.
 Chalk, 140.

- Chalkiopê, 178.
 Chaluchasu, 201.
 Chamara, 1035.
 Chamberlain, Professor B. H., 29, 1016.
 Champa, 669.
 Champs-Élysées, 472, 669.
 Chang K'ien, 874.
 Chank shell, 677.
 Chaos, 33, 37, 345, 677, 746, 757, 766, 785, 830, 831, 990.
 Charités, 121.
 Chariot, 178, 268, 344, 453, 939.
 Chariot-gods, 371, 418.
 Charlemagne, 171.
 Charon's passengers, 807.
 Chase of heavens, 198, 631.
 Chasmon, 709.
 Chatrapa, 842.
 Chatta, 222, 223.
 Chatur-ánana, 165.
 Chauri, 1035.
 Chelonite, 690.
 Chemarim, 176.
 Che nan ch'ê or k'ü, 97, 100, 101, 104.
 Chenêt, 211.
 Cheng-ki-Tong, 256.
 Cherkhâ, 641.
 Cherubim, 186, 682, 683.
 Chest, 329, 348, 419, 809, 912.
 Chest, *see also* Coffin.
 Chicomoztoc, 688.
 Cluih Nü, 872.
 Ch'ih yeo, 102.
 Child-murder, 19.
 Chilmalma, 688.
 Chimaera, 188, 854.
 China, 96.
 Chin (needle), 103.
 Chinese Books, 401, 719, 915, 932, 933.
 Chinvañh, 993.
 Chios, 618.
 Chiron, 778.
 Chitra-Sikhandinas, 937.
 Chlôris, 90.
 Choô Yung, 932.
 Chow dynasty, 893.
 Christianity and Druidism, 261.
 Chrism, 124.
 Christmas, 657, 776.
 Christmas-tree, 300, 336, 1029.
 Christ's footprint, 630.
 Chronos, 778.
 Chrusaór, 854, 857.
 Chrusopeleia, 211.
 Chrusothemis, 616.
 Chthônia, 89, 138, 232, 300.
 Chthonios, 92, 830.
 Chug, 367.
 Ch'ui, 086.
 Chu-ko Liang, 110.
 Church, 176, 437, 693, 909.
 Churn, 584, 609.
 Churning, 32, 33, 36, 592, 616, 677.
 Churning-stick, 426.
 Chuvash Tatars, 832.
 Cian, 268, 351.
 Cidares, 300, 691.
 Cinderella's slipper, 623.
 Circe, 41, 51, 139, 327.
 Circle, 227, 272, 434.
 Circular worship, 51, 61, 124, 138, 222, 227, 250, 272, 292, 317, 585, 606, 638, 720, 728, 735.
 circumdabo altare, 124.
 Citlalicue, 688.
 city, 176, 1033.
 Cleghile, 273, 586.
 Cleyera Japonica, 891, 943, 1034.
 Climbing plants, 701.
 Clitodemus, 143.
 cloak of invisibility, 880.
 clochan, 442.
 clogs, 622.
 clothes, 1029, 1033.
 clouds, 169, 924.
 clui, 89.
 Clusius, 838.
 Cnamchoill, 273.
 coat, 630, 1009.
 cobalt, magnetic, 108.
 cobblers, god of, 621.
 Cocalus, 666.
 cock, 635, 759.
 Cocytus, 323, 666, 864.
 Coelius, Mons, 160, 896.
 Coffin, 414, 809, 912.
 Colchis, 90.
 Collkilla, 165.
 Colomb, 152.
 Colophomos, 232.
 Colophon, 232, 233, 234.
 Colophônia, 232, 233.
 Colossus, 618.
 Column, 182.
 Col-umnus, 42.
 Comb of Melusine, 149.
 Commanderia, 177.
 Comozants, 839.
 Compass, 96, 97, 98, 101, 103, 104, 429, 435.
 Compitalia, 1033.
 Complices, 435.
 Conaing's tower, 267.
 Conan, Mael, 182.
 Conch-shell, 431, 677.
 Cone, 54, 194, 195, 196, 922, 923, 929.
 Cones, funereal, 923, 928, 950.
 Confucius, 110.
 Conical head-dress, 199, 680, 725, 727, 804, 828, 839, 841, 922, 923.
 Conical stones and towers, 116, 117, 122, 201, 237, 263, 278, 280, 823, 925, 926, 927, 930, 963.
 Conn, 192, 351.
 Connacht, 758.
 Constellations, 24, 625, 846, 854.
 Consentes, 435.
 Cookery invented, 754.

- Coran, a druid, 351.
 Corea, 115, 521, 548, 598, 749, 767, 896, 989.
 Corcyra, 33, 34, 83.
 Corfu, 33, 617.
 Corinth, 667, 983.
 Cornucopia, 74.
 Corrib, Lough, 637.
 Corvann, 198.
 Corybas, 215, 842, 843.
 Corybantes, 826, 835, 837, 840, 841, 843, 846.
 Corybantian dances, 718.
 Cos flint, 113, 134, 618.
 Cosmic myths, 31, 33, 584, 836.
 Cosmogonic mainspring myths, 21, 31, 779, 990.
 Cosmos, 156.
 Cow, 47, 426, 506, 628, 666, 880, 951.
 Cows, 1000, 1007.
 Cow-walk, 427.
 Crane, 44, 357, 754.
 crè, clay, 138.
 Creation, 33, 35, 79, 166, 719, 935.
 Creator, 20, 31, 133, 827, 1000.
 Cremation, 171, 454.
 Crescens, Jupiter, 139.
 Crescent, 84, 928.
 Cressa bos, 139.
 Creta, chalk, 138, 139, 140.
 Crete, 33, 118, 133, 138, 139, 181, 267.
 Creusa, 233.
 Crius, 48.
 Crocodile, 169, 752, 753, 816.
 Croesus, 139.
 Cronlech, 152.
 Cromm Cruaich, 913.
 Cross, 176, 323, 432, 433, 437, 438, 439, 668, 720.
 cross-over (Buddhist), 169, 1012.
 Cross-roads, 123, 155, 168, 1033.
 crow, 168, 754.
 crowns, 342, 355, 506, 668, 669, 1007.
 Crow's nest, 241.
 crozier, 273, 431.
 Crux, Sancta, 323.
 Crypt, 44.
 Cube, 122.
 Cúchulainn, 22, 75, 758, 993.
 Cucupha, 1006.
 Culand, 351.
 Cup, magic, 413, 904.
 Cup and saucer, 427.
 Cures (town), 721.
 Curetes, 840, 841, 843, 847.
 Curis, 36, 38, 55, 345, 843.
 Cuzco, 35.
 Cybele, 40, 44, 96, 122, 149, 208, 337, 355, 841, 845.
 Cyclades, 31, 179, 618.
 Cycles, 781.
 Cycletic mythology, 10.
 Cyclopean masonry, 272.
 Cyclops, 92, 137, 150, 464, 470, 472, 668.
 Cyenus, 168.
 Cylinder of jade, 524, 589.
 Cyllena, 148, 395.
 Cynosure, 939, 1003.
 Cypriote, 611.
 Cyprus, 254, 347, 618, 929, 1013, 1031.
 Cypselus, 348, 413, 935.
 Cyrano de Bergerac, 621.
 Cyrene, 150, 435.
 Cyrus, 743.
 D, 801.
 Dactyles, 843, 845, 846.
 Dactylus Idæus, 846.
 Dædalus, 744.
 Daëva, 640.
 Dagda, 228, 992.
 Dagoba, 220, 223, 273, 641.
 Dagon, 115, 740, 922.
 Daidalos, 133, 147, 270, 310.
 Daikoku, 491, 987.
 Daita, 141.
 Daityas, 87, 203, 287.
 Dakhmas, 755, 905, 999.
 Daksha, 20, 177, 182, 973, 1000.
 Dakshināvarta, 677.
 Dall, dallàn, 147, 270.
 Dama, 181.
 Damavand, 977.
 Damia, 115, 143.
 Damium, 143.
 Damkina, 602, 988.
 Dana, 810.
 Danaë, 182, 411, 809.
 Danai, 800.
 Danaid, 44, 151.
 Danaids, 92.
 Danaidai, 809.
 Danaides, 809, 1002.
 Danaos, 145, 809, 1002.
 Danaüs, 75.
 Danavas, 87.
 Dance, 621, 638, 810, 841.
 Dancers, 939.
 Dances, 638, 841, 846, 848.
 Dancing, 32, 173, 217, 272, 284, 307, 620, 622, 699, 709, 710, 726, 816, 819, 841, 848, 945.
 Danda dhara, 56.
 Dani-El, 810.
 Dan Sol, 135.
 Danu, 810.
 Dan Zan, 809.
 Daphne, 341, 342, 343.
 Daphnis, 345.
 Dardanians, 47, 836.
 Dardania, 47.
 Dardanos, 47, 420, 912.
 Dark, 711.
 Darkness, 169, 491, 644, 784, 831, 925.
 Darmesteter, M. James, 29, 935.
 Dash = ruin, 586.
 Dasyus, 586, 678.
 Daur, 91, 344, 353.

- Dauros, 61.
 Dawn, 22, 177, 369, 875.
 Day and Night, 719, 831.
 Dea, 40, 148, 160, 810, 848.
 death, chaining of, 983.
 Decades of days, 753, 967.
 Decus, 432.
 Delos, 31, 32, 89, 92, 179, 210, 309, 454.
 Delphoi, 454.
 Delphi, 120.
 Deluge, 68, 304, 931, 1013.
 DÉMÈtèr, 34, 61, 78, 83, 113, 115, 143,
 155, 173, 178, 179, 314, 356, 492,
 496, 497, 825, 828, 830, 855, 876,
 950.
 Demiurgos, 946.
 Democritus, 281.
 Demophoon, 48, 114.
 Dên, 809.
 Denderah, 158, 505, 699, 737, 1007.
 Dendritès, 309, 330, 356.
 Deo, 897.
 Deos, 786.
 Deota, 587, 590, 897.
 Derborgaill, 22.
 Derg, 805.
 de Rougé, 17, 214, 796, 799, 803, 945,
 1005.
 Dervishes, 127, 174, 217, 641, 729, 821,
 841, 849, 922.
 Desire, 123, 829, 830.
 Deucalion, 83, 92, 180, 309.
 Deuce, 163.
 Deukaliôn, 83, 180, 126, 310, 666.
 Deus, 106, 163, 211.
 Deva, 502, 786.
 Deva-giri, 622.
 Deva-Mâtr, 20.
 Devârajahs, four, 165.
 Devasravas, 592.
 Devéria, Théodule, 333, 667.
 Devi, 68, 69, 74, 612.
 devil, 19, 115, 155, 195, 329, 457.
 Dévinaille, 584, 665.
 Dewa, 626.
 Dewan, 727.
 Dharma, 70, 71, 491, 531, 641, 642, 678,
 973.
 Dharmacakra, 678.
 Dharma-Suvarna, 973.
 Dhâtrî, 177.
 Dhritarâshtra, 165.
 Dhruva, 355, 501, 503.
 Dhuni, 853.
 di = amphî, 181.
 Dia druidechta, 350.
 diagonal templum, 433.
 dial, 284.
 diamond, 95.
 Diana, 114, 201, 250, 833.
 diar, 76.
 Diarmait, 165, 271, 351, 354.
 Didumos, 346.
 Diespiter, 112, 164, 975.
 digits, 846.
 Di Jou, 898.
 Diktaion, 133, 181.
 Diktus, 181, 182.
 Dinah, 174.
 Ding an sich, 346, 528, 831, 937.
 Dingiri, 254.
 Dinocrates, 110.
 Dioklès, 178.
 Dio-Médès, 48, 145.
 Dionusos, 87, 154, 294, 309, 330, 350,
 616, 807, 1006.
 Dionysos, 157, 309, 778, 826, 830, 835,
 837, 945, 960.
 Diopetès, 48.
 Dios Filius, 494.
 Dioskouroi, 89, 925.
 Dioscures, 89, 835, 839, 840, 843, 925.
 Diotes, 840.
 Dis, 637, 831.
 Disc, 640, 770.
 Discus, 667, 678, 680.
 Disk, 591, 603, 732, 735, 739, 770, 792,
 950.
 DisPiter, 112.
 Disputatio circularis, 5 to 29.
 Distaff, 924.
 Dithurambos, 846.
 Divination, 85, 350, 431.
 Diviner, 233, 700.
 divining, 52, 665, 892.
 divisions of Chinese compass, 98.
 Divom Dios, 838.
 Dobong, 1029.
 Dôdôna, 307, 353, 498.
 Dog, 22, 49, 57, 98, 211, 268, 494, 807,
 834, 939, 984, 1000, 1001, 1002, 1003,
 1007, 1008.
 Dogs, 177, 603, 748, 999, 1002, 1003,
 1005, 1008.
 dog-days, 50, 1002.
 dog-star, 1006.
 Dog's tail, 23, 820, 940, 1003.
 dog tribes, 1001.
 Dokana, 54, 171, 247, 250, 251, 255, 382,
 849.
 dolmen, 254, 258, 270, 275, 928.
 Dolops, 145.
 Dome, 167, 220, 284.
 Don, 810.
 Donnar, 655.
 doom of the gods, 45, 785.
 Dorcas, 91.
 Dor, words in, 91, 92, 93.
 dordj, 72.
 Dori, 42.
 Dorian, 92, 139, 454.
 Dôros, 136.
 Dorulas, 49, 93.
 Dotis, 181.
 Dôtô, 874, 875.
 Douglas, Professor R. K., 29, 103, 499, 530.
 Doves, 92, 155, 231, 436.
 Dracontia temples, 735.

- dragon, 34, 44, 82, 169, 186, 222, 807, 893.
 Draupnir, 36, 173, 818.
 Drepanê, 34, 83.
 drill, 133.
 Drona, 86, 937, 938.
 Drosos, 315, 348, 357.
 drotnar, 76.
 Dru, words in, 353, 354, 355.
 Drui, Simon, 273, 585.
 druids, 261, 272, 350, 351, 352, 353, 355, 744.
 druim, back, 92.
 druma, 317.
 Drumaia, 356.
 Duon, 352.
 Druope, 355.
 Drupada, 355, 938.
 Dry, magician, 350.
 Dryad, 353, 617.
 Dryas, 355.
 Drymo, 356.
 dual, 75, 107, 111, 112, 113, 164, 178, 181, 208, 214, 219, 226, 235, 236, 237, 238, 239, 240, 241, 246, 267, 312, 333, 349, 461, 466, 611, 633, 662, 763, 815, 816, 827, 828, 831, 832, 836, 837, 838, 873, 876, 927, 980.
 Duality, 75, 816.
 Duaumantef, 159, 163, 1004.
 düb, 290.
 Duban's pillar stone, 271.
 Dubhros, 478.
 dubius, sed non improbus, 26.
 Duchanek, 648.
 Dulaure, 214, 388.
 Dumas, A., 453.
 Dumatians, 125.
 Dun Aengus, 228.
 Dunraven, Lord, 265, 279.
 Durgâ, 69, 74, 1034.
 Dur-Sarrukin, 443.
 Duris, 167.
 Dusares, 122.
 Dusk goddesses, 22.
 Dust off feet, 632.
 dux Veius, 371.
 Duzu, 947.
 dvisûla, 75.
 Dwarf, 117, 297, 815, 817, 925, 983.
 Dwipas, 168, 888.
 Dyaus, 655.
 Dyâus-Pitâ, 38.
 Dymon, 159.
 E pur si muove, 5.
 Ea, 464, 490, 602, 683, 748, 947, 988, 1013.
 Eagle, 42, 191, 232, 623, 635, 753, 754.
 Eanus, 838.
 ears of uas, 166.
 earth, 34, 79, 87, 88, 153, 161, 170, 232, 238, 267, 273, 285, 349, 477, 668, 806, 897, 1011.
 earth born race, 82.
 earth goddess, 34.
 earth shadow, 897.
 east, 22, 29, 100, 427, 432, 434, 451, 701, 911, 934, 980.
 Easter, 1031.
 Ebisu, 1009.
 Echidna, 854.
 Echini, 691.
 Echinodermata, 691.
 Echion, 154.
 Eckermann, 895.
 eclipses, 427.
 Edda, 681.
 Eëlios, 177.
 Eëtês, 90, 150.
 Egeria, 721.
 Egg, 12, 583, 610, 721, 732, 737, 739, 740, 761, 765, 766, 767, 768, 769, 805, 811, 814, 819, 829, 831, 836, 924.
 Egypt, 135, 187, 980.
 Egyptian hieroglyphs, 161, 217, 462, 506, 674, 780, 801, 811, 863, 900, 911, 947, 1003.
 Egyptian religion, 911, 979.
 Egyptus, 809.
 eight, 36, 42, 69, 96, 98, 99, 158, 162, 166, 171, 172, 173, 175, 182, 193, 205, 221, 228, 229, 235, 284, 656, 659, 669, 682, 706, 711, 753, 818, 876, 893, 929, 953, 971, 974, 989, 1013.
 eighth, 156, 818, 819.
 eighty, 618.
 eighty-one brothers, 102.
 Eilatos, 211.
 eistedhvod, 272.
 Êl, 115, 116, 174, 195, 196, 367, 616, 627, 751, 858.
 Êl and Eloah, 116.
 El-, Welsh names in, 198.
 Elagabalus, 116, 117, 273, 926.
 Elaia, 92.
 Elam, King of, 175.
 E-Latos, 211.
 Electra, 47, 949.
 electricity, 132.
 Electrifying machine, 603.
 Elektra, 34, 90.
 El-Elion, 116.
 Elenas, 149.
 elephant, 70, 74, 169, 754.
 Elephantis, 75.
 Eleusinian, 47, 115.
 El-gabal, 150.
 Eliffer, 198.
 Elijah, 198, 229, 879.
 Elim, 175.
 Elis, 89, 618.
 elixir of immortality, 293.
 Êl-i-Yah, 47, 454.
 Ellora, caves of, 603.
 elm, 294, 310.

- Elmo, St., 839.
 Eolah, 116, 175, 196.
 Elohim, 116, 174, 196.
 Eloha, 116.
 Eloy, St., 274, 718, 898.
 El-Shaddai, 116.
 Èls, the, 175, 419.
 El walks on heaven's vault, 621.
 Elysian Fields, 472, 669.
 Emain, 758, 971.
 Embryo, 362, 593.
 Embryology in myth, 837.
 emerald, 96.
 Emesa, 116, 273.
 Empedoclès, 281.
 Enc-addires, 114, 826.
 EnDendros, 309, 356.
 Endymion, 89, 720.
 Enyalian, 721.
 Eniochos, 419.
 Enkelados, 986.
 Enoch, 178, 243, 419.
 "Enos," 849.
 Ensis falcatus, 82.
 Eochaidh, 271.
 Eôra, 1007.
 Ephesian Artemis, 310.
 EphiAltês, 135, 144.
 ephod, 195.
 Epigonoi, 950.
 Epimetheus, 593, 884.
 Eptonia, 146.
 equinox, 188.
 Equus Tuticus, 369.
 Erebus and Nox, 830.
 Erechtheus, 35, 81, 232, 233, 348.
 Erechthis, 232.
 erh K'i, 989.
 Erichthonios, 181, 233, 348, 417, 418.
 Eridanos, 34.
 Eridu, 297.
 Èrignonê, 326, 1006.
 Èrikepaios, 830.
 Ermensul, 292.
 Eros, 121, 830.
 Eruthês, 298.
 Eshmûn, 87, 171, 709, 817, 818.
 Esoteric and exoteric, 15, 16.
 Etasah, 678.
 Eteoklès, 154.
 Eteonus, 155.
 Eternity considered, 780.
 Ether, 36, 188, 831.
 Ethnology, 458.
 Etna, Mt., 635.
 étoile, 668.
 Etruscan, 41, 44, 82, 201, 371, 372.
 Etruscans, 174, 286.
 etymology, 11, 13, 43, 615.
 Euandros, 356.
 Euanthês, 177.
 eucharist, blood-myth of, 355.
 Euhemerus, 11, 16.
 Eunuch priests, 88.
 Euphêmos, 33, 150.
 Euphrates, 863.
 Europa, 133, 759, 877, 1002, 1007.
 Europê, 617, 856.
 Euruganê, 154.
 EuruKleia, 453.
 EuruMedôn, 144.
 Eurupulos, 33, 414, 420.
 Eury, names in, 154.
 Eurypylos, 912.
 Eusebius, 21, 240.
 Eva (Aeite), 351.
 Evan, 49.
 Evander, 49.
 Evangelists, four, 165.
 Evil-Eye, 487, 617.
 Evkaf, Turkish, 180.
 Excelsis, 775.
 Extremity, 178, 182.
 eye, 86, 87, 133, 144, 145, 150, 173, 216,
 268, 434, 464, 465, 467, 471, 478,
 482, 611, 658, 659, 668, 734, 740,
 813, 820, 863, 950, 980, 1004.
 eyes, 92, 173, 186, 466, 467, 468, 469,
 677, 688, 744, 745, 821, 990.
 F. four F's, 636.
 Fabidius, 721.
 fagutal, 315.
 Fah-Hian, 626.
 Fáil, 805.
 Failinis, 268.
 fail, 272.
 Faite, 214, 644.
 Fál, 192.
 fala or phala, 241, 280.
 falco gentilis, 90.
 fallen and falling gods, 19, 153, 163, 198,
 203, 347, 470, 586, 622, 775, 785,
 809, 856, 983.
 Falling = down-hanging, 668.
 Fall, 38, 44, 45, 46, 688, 957.
 Fand, 47.
 fang, 169, 172, 184, 186.
 fate, 113.
 Fates, 606.
 "Father of gods," 19, 35, 89, 775.
 Fatua, 355.
 Fauna, 40, 355.
 Faunalia, 356.
 Fauni, 56, 356.
 Faunus, 40, 209, 355.
 Faust, legend, origin of, 776.
 Faustulus, 43, 119.
 Favores, 435.
 Fearbolgs, 267.
 feather, 63, 213, 222, 494, 547, 603, 735,
 739, 761, 763, 885.
 Feathers, 214, 752, 762, 763, 900.
 Fedelm, 711.
 feet, 133, 177, 631, 632, 745, 846.
 Feng, 187, 893, 988.
 fengshui, 98, 171, 351.
 Feni, 621.

- Fenii, beds of, 152.
 Fenja and Menja, 592.
 Feretrius (Jupiter), 112.
 feræ Latinæ, 209.
 fero, 372.
 Fête Dieu, 586.
 "Fez," origin of, 923.
 Fianchaire, 140, 268.
 Fianna, 165, 182.
 Ficarii, gods, 356.
 Fides, 494.
 Fidius, 354, 494, 721.
 Fido, 494.
 field, 172, 180, 667.
 fifth son of Melusine, 150.
 fifty, 48, 49, 89, 143, 177, 268, 418, 688, 809, 1002.
 figtree, 293, 314, 385.
 fingers, mudrás, 845.
 finis, 232.
 Finn, 150, 165, 182, 351, 621.
 Finnfáil, 805.
 Finns, 351, 832.
 fir Déa, 810.
 fire, 45, 79, 92, 237, 244, 269, 280, 362, 384, 426, 427, 454, 455, 591, 617, 654, 745, 839, 840, 885, 997.
 Fire-gods, 79, 85, 139, 526, 604, 818, 893.
 Fire-temple of Vulcan, 1002.
 Fire-wheel, 584, 604.
 firmament, 107, 137, 140, 169, 176, 662, 804.
 fish, 106, 198, 679, 1011.
 Fish-god, 740.
 Fish-skin, mitre, 922.
 five, 74, 86, 165, 184, 229, 282, 301, 439, 872, 876, 943.
 flag, sacredness of, 55.
 Flamen, 721, 923, 924, 925.
 flaming sword, 85, 682.
 flamma palilis, 45.
 flaying, 49, 632, 880.
 Fleece, Golden, 83, 807.
 fleur de Lis, 44, 53, 62, 64, 68, 71, 73, 279, 349, 431, 461, 625, 637, 938, 1014.
 flies as gods (evil), 773.
 flute, 48, 53, 337, 358, 679, 726, 773, 808, 846, 889.
 Fly-flapper, 1035.
 flying of heavens, 620.
 fly, the right to, 49.
 Folklore Society, 934.
 folklore, 145.
 foot, 134, 135, 215, 478, 621, 842.
 foot-print, 63, 70, 134, 142, 178, 341, 342, 355, 453, 624, 625, 626, 627, 628, 629, 630, 649, 653, 757.
 Footsteps of Buddha, 644.
 Footstool, 627.
 Forces of Universe, 158, 196.
 forests, 169.
 Form and matter, 37, 626.
 Formorians, 140, 153, 267, 352.
 Fortuna, 113, 616.
 Fortunæ pila, 605.
 Fortunatus, 925.
 Fortune, 40, 51, 149, 228, 313, 453, 454, 497, 605, 608, 622, 638, 659, 770, 810, 828.
 Fortune-telling, 936.
 Forty and Dervishes, 229.
 foundations, 160.
 four, 42, 48, 59, 63, 124, 129, 157, 158, 159, 160, 161, 164, 165, 173, 177, 178, 182, 184, 186, 219, 223, 229, 233, 238, 243, 282, 434, 515, 603, 618, 623, 636, 688, 719, 748, 754, 869, 879, 940, 989.
 four-eyed dogs, 748, 1000, 1001.
 four-handed deities, 68, 69, 73, 74.
 four-leaved shamrock, 63.
 four-poster, Universe as, 165.
 four-winged cherubim, 186, 688, 748.
 fox, 1008.
 Franklin, Sir J., 450.
 Freemasons, 165, 227, 653, 721, 729.
 Frodi, 591.
 Fudaraku, 171.
 Fufetius, 113.
 Fuh-hi, 44, 526, 893.
 fuji, yatsu, 171.
 Fukujin, 1009.
 Fulgurites, 684.
 Fulminans, 619.
 Furth Fortune and Fill the Fetters, 636.
 futo, 170.
 Futo no Yasumaro, 37.
 Futsu-no-mitama, 682.
 Futsu-nushi, 683, 721, 843.
 fylfot, 636.
 Gabala, 876.
 Gabal and gable, 94, 116, 385, 736.
 Gabriël, 238.
 gaesum, 84.
 Gaia, 418, 830.
 gai-bolga, 75.
 Gaidoz, M. Henri, 28, 54, 489, 511, 659.
 Galatians, 352.
 galerus, 925.
 Gall, St., 279.
 gallows, 328.
 Gambriël, 175.
 Ganêsa, 74.
 gang-week, 61, 850.
 Ganymede, 56.
 garden walks and templum, 437.
 Gargantua, 636.
 Gar-shâh, 896.
 Garuda, 64, 207, 744.
 Garutnat, 744.
 gata, 169.
 gate of God, 254.
 gate of heaven, 249.
 gates, 118, 169, 175, 176, 179, 233, 237, 253, 382, 625, 711.
 Gaudii, Mons, 898.

- "Gaudy" day, 898.
 Gautama, 973.
 Gavâm-ayana, 427.
 Gaya Maretan, 640.
 Gayatri, 166, 177, 290, 754, 764.
 Gayomanth, 818.
 Gê, 38, 49, 90, 238, 417, 830, 876.
 Gefjon, 585.
 Geiger, Lazarus, 28, 583.
 Gêmêter, 830.
 Geminae, 246, 247, 248, 836, 837, 838.
 Gem Lea, 228.
 Genealogies of Gods, 134, 136, 154, 286,
 417, 421, 456, 663.
 Genealogies of gods important, 19, 20, 90
 777.
 generation, 19.
 genesis of Universe, 31, 765.
 Geoffroy à la grande dent, 150.
 geomantic compasses, 98.
 George, St., his cross, 437.
 George, St., 197, 198.
 Gephurismoi, 115.
 Gerandruon, 357.
 Gerestes, 678.
 Germany, 460.
 Gervais, St., 698.
 Geryon, 854.
 gesa, bonds of, 351, 391, 563, 991.
 Gêtai, 357.
 Ghazni, gates of, 203.
 ghosts in mythology, 11.
 giant, 146, 153, 232, 352.
 giants, 182, 212, 267.
 Gibil, 926.
 gigantes, 49.
 Giganteja, 121, 927.
 Gigantomachia, 212.
 Gîgon, 845.
 Gilgal, 176, 736.
 Giolla Deacair, 182, 271.
 Girisa, 557.
 Gişubar, 870.
 giyate, 169.
 Glass tower in ocean, 267.
 Glastonbury thorn, 323.
 globe on head of scarab, 465.
 Glossopetra, 690.
 Glove (gauntlet) of Thor, 685.
 Gnidians, 92.
 Gnostic gem, 438, 743, 958, 959.
 Goblet d'Alviella, M. le Comte, 54, 70,
 75.
 God and gode, 76
 God, 14, 16, 18, 115, 116, 155, 195, 832.
 God-cakes, 637.
 god-genesis, 20.
 god-names, adjectival, 14.
 Godes, 76, 637.
 Godheim, 76, 117.
 Godiva, 637.
 gods, 19, 20, 23, 37, 43, 45, 119, 198, 204,
 348, 394, 472, 750, 826.
 gohei, 1030, 1034, 1035.
 Goidels, 192, 261.
 Golden fleece, 807, 924.
 gomez, 45, 47.
 goose, 159, 191, 760, 767.
 gopis, 706.
 Gordon Cumming, Miss, 222, 603.
 gorgon, 816.
 gorgons, triad, 150.
 gorsedh, 272.
 gospel-tree, 308.
 Gozo, 927, 929.
 Graal, 177, 427.
 Graces, 121.
 Gradivius, 634.
 graha, 427.
 Graiai, 150, 622.
 Grail, 231.
 Grania, 165.
 green, 761.
 Greenan-Ely, 272.
 Greenwood, Mr. Frederick, 28, 51.
 Greg, Mr. R. P., 655.
 Gregorian Chant, 710, 715.
 Gregory, Pope, 262.
 griffin or gryphon, 42.
 grindstone, 583.
 Grotti, 592.
 gryphons draw Apollo, 454.
 Gudrun, 112.
 guess and gesa, 350.
 Gunnar, 1003.
 Gurus, 680.
 Guyot de Provins, 104.
 Gwas Gwyn, 806.
 gwerthyd, 32.
 Gwrgi, 198.
 Gwydion, 585.
 Gwyns, 971.
 Gwynwas, 806.
 Gyges, 143, 233.
 Gylfa or Gylfe, 586.
 Gypsy belief in loadstone, 109.
 Hachiman, 171.
 Hades, 50, 70, 143, 418, 828, 830.
 haematite, 107.
 Haemi Extrema, 619.
 Hagbard, 328.
 Hagiart Kim, 927.
 Hagios, 345.
 Hair hung on trees, 1030.
 Hajê, 733.
 Halycon, Alkounê, 93.
 Halfdan, 118.
 Hallelu-Iah, 256, 727.
 Hallêvi, 196.
 Haluattês, 413.
 Halyattes, 912.
 Hamadryads, 298, 353.
 HamaliEl, 175.
 Hamaxaia, 353.
 Hammer, 684, 685, 988
 Hand fasting, 274.
 "Hand" of Saul, 123.

- Hand, red, and silver, 805, 846.
 Hanging honourable, 327.
 „ on trees, 327, 1007.
 'Hanôsh, 419.
 Hanuman, 73, 714.
 Hao, first Chinese ruler, 526, 893.
 Haoma, 63, 290, 337, 804.
 Hapi, 159, 160, 161, 815, 816, 864.
 Ha Ptah, 812.
 Haptôiringa, 946.
 haq, 58.
 Har (root), 51.
 Hara plain, 168, 806.
 Hara Yama, 892.
 Haram, 441.
 Hare-god, Ainu, 604.
 Harmodios-song, 90.
 Harmonia, 154, 496, 497, 498, 834, 875, 876, 877.
 Harmonia's necklace, 912.
 Harmony, 41, 81, 413, 497, 678, 726, 808.
 Harp, 323, 413.
 Har, in names, 89, 90.
 Harpê, 34, 81, 83, 84, 85, 90, 91, 228, 679, 687, 847.
 Harpies, 33, 90, 91.
 harundo, 211.
 Harvisptokhm, 757.
 hashî, 1015.
 hashira, 224, 1015.
 hasta, 36, 370.
 hastatus, 371.
 hat, looking in at church, 61.
 hat of invisibility, 925 1009.
 hatchet, glyph for, 725.
 Hathor, 159, 755, 877, 878, 880, 899, 980.
 Hatori, 32, 35.
 'Havâh, 240.
 Hawaiki, 34.
 Hawk, 185, 290, 751, 752, 753, 754, 756, 764, 1013, 1015.
 Hawks, 115, 639, 753.
 Hayalusa, 1015.
 Ha yama, 892.
 Hazels, nine sacred, 711.
 Heart, 159, 160, 753, 771.
 Hearth, 175, 280.
 Heaven, 5, 62, 85, 221, 467, 630, 1014.
 Heaven, war in, 85, 113, 209, 287, 342, 353, 371, 663, 950.
 Heaven and Earth separated, 88, 161, 329, 454, 1018.
 Heavens, 36, 43, 48, 51, 53, 83, 87, 132, 133, 149, 155, 158, 166, 168, 170, 172, 175, 177, 182, 188, 209, 210, 219, 220, 221, 228, 238, 265, 268, 342, 356, 414, 418, 430, 463, 586, 588, 598, 603, 620, 622, 624, 625, 626, 635, 641, 643, 664, 666, 668, 677, 687, 711, 737, 775, 830, 841, 842, 857, 875, 876, 880, 884, 892, 908, 911, 912, 928, 946, 973, 988, 1015.
 Heavens and Earth, 33, 85, 88, 161, 329, 454, 832, 873, 928, 935, 990, 1018.
 Heavens and mountain, 181, 891, 911.
 Heavens and spheres, 723.
 Heavens-god, 135, 371, 854, 874.
 Heavens-goddess, 176, 343.
 Heaven's vault, 629, 911.
 Heaven's worship, 18.
 Hebron, 443.
 Hecatê, 144, 354, 1001.
 Hedge-hog, 787.
 Heel of Achilles, 133.
 Heimdal, 711, 804.
 Hel or Helle, 638, 982.
 Helas, 617.
 Helena, 356, 839.
 Helenê, 309, 368, 618.
 Héliades, 616, 617, 938.
 Helicon, 121, 342, 617, 938.
 Helikê, 629, 938.
 Helikon, Mt., 357, 629.
 Heliopolis, 200, 236.
 Helios, 55, 89, 138, 616, 617, 878.
 Helissal mythology, 6.
 Hell, 622, 667, 805, 980.
 Hell-fire, 159.
 Hell, Maximinus, 109.
 Hellên, 92, 181.
 Hellenic, 459.
 Hemispheres, 839.
 Hen, sacrifice of crowing, 172.
 Hêng, Mt., 934.
 Heou T'ou, 88.
 Hephaistos, 36, 44, 76, 679, 686, 744, 786, 812, 818, 827, 833, 912, 935.
 hept, 161.
 Hepta, 146.
 Heptarchy of Heliades, 617.
 Hera, 210, 807, 861.
 Heraclides, 840.
 Heraklean, 130, 146.
 Herakleia, 146.
 Herakles, 32, 44, 47, 49, 60, 80, 89, 121, 144, 151, 173, 178, 237, 298, 355, 419, 453, 451, 617, 630, 664, 953, 1001.
 Herald, 144, 180.
 Heraldry, 636.
 Hercules, 151, 209, 369, 686, 717, 722, 885.
 Hercynian rock, 385.
 Hêrê, sandals of, 621.
 'Hereb, 682.
 Herkeios (Zeus), 1002.
 HermAphrodite, 75, 87, 349, 385, 829.
 Hermês, 53, 81, 148, 151, 155, 158, 178, 210, 292, 347, 355, 395, 453, 621, 679, 808, 827, 828, 1002.
 Hermödr, 632.
 Hermon, Mt., 897.
 Hermothis = An. 236.
 Herophilê, 157, 720.
 Hêros, 159.
 Hersê, 348, 416.
 Hersilia, 370.
 Hes, 59.
 Hespêrê, 298.
 Hesperidês, 92, 298, 454.

- Hestia, 280.
 het-Her, 159.
 Heuen-T'ien-Shang-Ti, 524, 934.
 Hidden, 238.
 Hidden-gods, 89, 435.
 hides, burial in, 327.
 Hieroglyphics, 147.
 Hieronnêmones, 179.
 High-altar, 426.
 Highest, 213, 369, 625, 775.
 High, Most, 628.
 "high-places," 196, 229, 682, 857, 926, 1029.
 High spirits, 756.
 High, The, 60, 150.
 High, The Most, 144, 196, 349, 678.
 Hikoboshi, 872.
 hills, old as the, 43.
 Himâlayas, 173, 625, 908.
 Himeros, 829.
 Himinbiorg, 381.
 Hi no Kaga-hiko, 891.
 Hipesh, 766, 829.
 Hippios, 155.
 Hippokoôn, 92.
 HippoMedon, 135.
 HippoMedousa, 145.
 Hippodamia, 93.
 Hippopotamus, 144, 981, 1006.
 HippoTas, 140.
 HippouKrênê, 629.
 Hiranya-Kasipu, 236.
 Hiranyâksha, 87.
 hirkai-shefif, 630.
 Hirmin, 292.
 Hiro, 168.
 Hirugo, 410, 1009.
 Ho, 184.
 Hittites, 731.
 Hoang-ho, 303, 810, 874.
 Hoary, 951.
 Hobal, 776.
 hôbari, 104.
 Ho-han, 859.
 Holy Ghost, 764.
 Holy of Holies, 879, 955.
 Homer, 44, 857.
 homo homini lupus, 631.
 Honey, 113, 413, 855.
 Hoof-print, 629.
 hoop, trundling the, 115.
 hop scotch, 115, 667, 676.
 hops, sacred dances, 638.
 Hor, 467.
 Hôrai, 181.
 Hor-Amen, 777.
 Horapollon, 733.
 Horeb, 122, 897.
 Horizon, 165.
 Horn, 979, 996, 1011.
 Horns, 35, 92, 161, 181, 955.
 Horse, 41, 54, 89, 127, 131, 132, 169, 173, 182, 197, 328, 629, 638, 1035.
 horse-blood, 45.
 horse-dragon, 44, 893.
 horse gods, 86, 90, 135, 155, 233, 271, 369.
 horse-worship, 198, 1035.
 Horseshoe as heaven's vault, 629.
 Horseshoes lucky, 629.
 Horse-tail, 1035.
 Horus, 71, 107, 158, 215, 413, 465, 466, 699, 752, 776, 816, 1005.
 Hosanna, 775.
 Hosea, 174.
 Hoshi Matsuri, 944.
 Hostatir, 371.
 hostiæ, 850.
 Hostilina, 370.
 Hosts of heavens, 843.
 Hostus, 370.
 Hotei, 622.
 Ho-t'u Loh-su, 720.
 Hour, Chinese, 178.
 Hour-glass of Time, 750.
 Hours, 12 in day, 719.
 House riarks, 230, 659, 985.
 "Houses" in astrology, 158.
 "howling" of dervishes, 727.
 hub of Cyclades, 31.
 Hû, 238.
 Huitzilopochtli, 763, 1016.
 Human sacrifice, 90, 160, 209, 327, 688, 727, 808, 897, 953, 1032, 1033.
 Humêtos, 1006.
 Hundred-armed Gyges, 233.
 hundred-handed, 143.
 hundred sons, 360, 593.
 Hurakan, 756.
 "Hushaby baby," 316.
 Husn Banu, 904.
 hut, circular, 279.
 hut, wing-expander, 733.
 hwai, 638.
 Hwang Ti, 101, 178, 418, 526, 874, 894, 934.
 hwang-Ho, 874.
 Hwên-tun Shi, 990.
 Hyades, 45, 678, 953.
 Hyacinthus, 142, 667, 678.
 Hyantes, 678.
 Hyena, 678.
 Hyes, 678.
 Hyllus, 638.
 HyMany, 39, 971.
 HyNeill, 272.
 Hypatos, 349.
 Hyper Boreia, 452.
 Hyper Borean, 43, 89, 452, 453, 857.
 Hyperênôr, 453.
 Hypnotism, 60, 109.
 Hypsistos, 495, 949.
 Hypsouranios, 244.
 Hyrieus, 856.
 I, law, 172.
 Iachin and Boaz, 238, 957.
 Ialusions, 617.

- Ianus, 41, 838.
 Iapetos, 353, 454, 884, 917.
 Iapetus, 830.
 Iaso, 1003.
 Iason, 33, 143, 619, 628, 637, 965.
 Iasos, 142.
 Ibis, 760, 980.
 Ibn Batuta, 329.
 Icarus, 585.
 Ichneumon, 752, 755, 770.
 Ida, 44, 96, 764.
 Idæan, 845, 846.
 Idaion Hēraklidēs, 89.
 Idas, 298.
 Idha, 628.
 Idmôn, 151.
 idols invented, 133.
 idzu, 104, 169, 170, 171.
 Iésôn, 121, 143, 298.
 Igigi, 747.
 Ihabune, 382, 1009.
 Ihaya, 381.
 Iha-Kura, 193, 381.
 Ikadzuchi, 682.
 Ikarios, 87, 326, 602, 616, 737, 778, 822,
 825, 854, 960, 1006.
 Il or El, 116, 96c.
 Ilā, 593, 628, 633.
 Ilita, 628.
 Ilmarinen, 76.
 Ilos, 47, 49.
 Ilya, 198.
 Imagination, 11, 13.
 Imhotep, 778, 791.
 impaled victims, 146, 1033.
 Impeller of Universe, 372.
 imrama, 140.
 In-augur-ation expounded, 432, 439.
 Incarnation of Purusha, 182.
 incense, 125, 356, 439, 452.
 index, 26, 151.
 Indian jugglers, 328, 679.
 indigetes, 41.
 Indigitamenta, 719, 846, 847.
 Indo-European, 459.
 Indra, 74, 87, 166, 177, 182, 586, 597,
 633, 655, 677, 678, 679, 685, 686,
 706, 744, 764, 852, 884, 895, 960,
 1000, 1012.
 Indra's thunderbolt, 685.
 Indra's weapon, 678.
 Indri, isle of, 1003.
 infinity, 780, 929.
 Inisfail, 193, 286, 806.
 Inmar, 832.
 Ino, 44, 142, 154, 369, 953.
 insignia, 55.
 invited precinct, 664, 979.
 invisibility, 144, 228, 233, 622, 925, 1009.
 in-yo, 988.
 Io, 180, 181, 751, 809.
 Io Dama, 181, 212.
 Io Kastê, 154.
 Ion, 233.
 Ior-dan, 810.
 Ioruaidhe, 258.
 iotacismus, 26.
 Iphicrates, 142.
 IphiDamas, 142.
 IphiKlēs, 618.
 IphiKlos, 144.
 IphiKrates, 153, 341, 621, 884.
 IphiMedeia, 144.
 IphiMedôn, 145.
 Ireland and Japan, 140, 806.
 Ireland, 140, 370, 744.
 Irish ornamentation, 985.
 Irmensaitle, 293.
 Irmin, 292.
 Iron, 94, 102, 106, 107, 109, 206, 548,
 637.
 ironstone, 151.
 Isfendyâr, 763.
 IshmaEl, 175.
 Isis, 58, 59, 158, 755, 830, 878, 1007.
 Islam, 615.
 island, 31, 33, 137, 140, 165, 170, 237,
 267, 289, 915.
 islands, 32, 140, 168, 585, 616, 915.
 Ismēnos, 342.
 Isra-El, 174.
 Istar, 23, 715, 901.
 Ishtarit, 22.
 Itônas, 180.
 Iu Turna, 144.
 ivory, idols of, 48.
 Iware-biko, 684.
 Iwasaku, 684.
 Ixion, 93, 607, 643, 663.
 Izanagi, 35, 224, 682, 832, 990.
 Izanagi and Izanami, 38, 239, 618.
 Izanami and Izanagi, 224, 246.
 Izdubar, 870.
 Jachin and Boaz, 238, 957.
 "Jackal," 185, 635, 786, 980, 1004.
 "Jackals" of Egypt, 166, 664, 1003,
 1004.
 Jack and Beanstalk, 295, 329.
 Jack-in-the-green, 198, 341.
 Jack the giant-killer, 622, 880, 925.
 Jack, Union, 438.
 Jacob, IsraEl, 174.
 Jacob's rod, 52, 123.
 Jacques de Vitry, 105.
 jade, 97, 686, 908, 915.
 Jade, King, 524.
 Jagannâth, 642, 930.
 Jah, 116.
 Jainas, 70.
 Jains, 204, 276, 660.
 Jamadagni, 973.
 jam-tarts, 637.
 Januarius, 45.
 Janus, 323, 432, 637, 715, 716, 721, 831,
 838.
 Japan and Ireland, 140, 806.
 Japan, 98, 168, 1032.

- Japanese mythology, 915.
 Jason, 298.
 Jâtavedas, 592, 1012.
 Javelin, 36, 42, 228.
 "jawbone of an ass," 82.
 Jebrâil, 726.
 Jefferies, the late R., 751.
 Jehovah, 116, 175, 197, 238, 381, 621, 627.
 Jemshid, 413, 834, 961.
 Jerusalem, 176, 255, 360.
 Jeshurun, 116.
 Jewel, 131, 170, 231, 915, 920, 1009.
 jinn, 119, 767.
 jishaku, 103.
 John, St., 1033.
 Jou = Jove, 898, 899.
 Jordan, 175, 810.
 Jordh, 38.
 Joseph's dream, 175.
 Jove and Juno, 113, 838.
 judge, 36, 113, 450, 490, 510, 769.
 judges, 176, 492, 762.
 judgment at pillar stone, 194.
 jugglers, Indian, 328, 679.
 Ju-i, 56.
 Juno, 720, 807, 810, 834, 838, 843.
 Juno and Jove, 113.
 Jupiter, 36, 38, 112, 121, 139, 148, 210, 274, 619, 655, 833, 898.
 Jupiter's temple, 307, 425, 784.
 Juppiter Latialis, 209.
 Justice, 454, 467, 496, 818.
 justness, 493.
 Just, the, 496, 818.

 Ka "double," 111, 980.
 Kaaba, 117, 122.
 Kâbah, 229, 230.
 Kabeira, 827.
 Kabeiran, 201, 823, 827.
 Kabeiroi, 34, 122, 158, 196, 290, 728, 750, 812, 817, 818, 819, 820, 821, 822, 823, 825, 826, 828, 830, 833, 836, 839, 841, 847, 850, 928, 950, 951.
 Kabirim, 158, 196, 496, 709, 747, 817, 960, 1013.
 Ka-Dingirra-ki, 254.
 Kâdiri dervishes, 127, 727.
 Kadmeia, 497, 1007.
 Kadmeios, 330.
 Kadmilos, 827.
 Kadmos, 44, 82, 135, 154, 342, 496, 497, 617, 662, 678, 759, 827, 950.
 Kâf, 59, 622, 904, 925.
 Kaga = light, 891.
 Kagami, 170.
 Kagu, Mt., 682, 891.
 Kagura dances, 682, 704.
 Kagu-tsuchi, 85, 682, 990.
 Kâh, 161.
 Kal (root), 51.
 Kalavinka bird, 757, 910.

 Kâli-pûjâh, 1034.
 Kalkin, 629.
 Kalliroê, 854.
 Kallisté, 33, 79, 137, 945.
 Kallistô, 395, 945.
 Kalpavriksha, 70.
 Kalupsô, 192.
 Kameiros, 617.
 Kami-Musubi, 37.
 Kami no michi, 120.
 Kampê, 472, 669.
 Kamu-Yamato, 684.
 Kân, 892.
 Kanayama, 682, 891, 909.
 Kandælos, 617.
 Kandaulês, 664.
 Kandeh Rao, 73.
 Kappôtas, 120.
 Kapreos, 809.
 Kar (root), 51.
 Karasu, 168.
 Karinos, 190.
 Kariôbinga bird, 757, 910.
 Karna, 87, 669.
 Karnak, 734.
 Karneios, 455.
 Karshipta, 757.
 Karshvares, 842.
 Kâshyapa, 587, 973.
 Katapautês, 120.
 Kathâ Sarit Sâgara, 60, 622.
 Kathleen, 150.
 Kayu, 1009.
 Keb, 162.
 Kekrops, 144, 240, 349.
 Kells, tower at, 264.
 Keos, 155.
 Kephalos, 81, 140, 454, 1007.
 Keratohori, 92.
 Kerberos, Eskimo variant of, 1003.
 Keremet, 315, 832.
 Kerkaphos, 617.
 Kerkios, 51.
 Kerkis, 50.
 Kerkuôn, 50, 51.
 Kerkura, 144.
 Kersa, 832.
 Kêrûbim, 748.
 Key, 89, 142, 453, 721, 1009.
 Keystone of Heaven, 178.
 Khallâmêsh, 129.
 Khalveti, 727.
 Khamrôsh, 757.
 Khem, 777.
 Khep, thigh, 85.
 Khepesh, 85, 444, 945.
 Kheper, 770, 771.
 Khewt-neb-s, 900.
 Khi, 158.
 Khira, 1034.
 Khnemu, 218, 452, 583, 732, 753, 761, 777, 819.
 Khons and Hawk, 752.
 Khou, 980.

- Khu, 111, 760.
 Ki, 184, 990.
 Kiang-ho, 859.
 Kibir, 826, 847.
 Kiblah, 117.
 Kidaria (Demeter), 113.
 Kidneys in mythology, 160.
 Kiennier, 872.
 Kilair, 272, 370.
 Kilix, 759.
 Kilkenney, tower at, 264.
 Killaraus Mons, 272.
 Kilmacduagh, tower at, 264.
 King-priests, 150.
 Kinon (man-bird), 757.
 Kirke, 34, 51.
 Kirrha, 180.
 Kirti stambha, 258.
 Kirub, 688.
 Kissing Pope's toe, 623.
 Kitai, 169.
 Kite-flying, 115.
 Kite or hawk, 763.
 Kithara, 846.
 Kithairon Mts., 153, 357.
 Kitharis, 153, 711.
 K'iung-tree, 877, 909.
 Klaproth, J., 97.
 Klei, words in, 89, 405.
 Kleidemes, 143.
 Kleio, 142.
 Kleitor, 89, 142.
 Kleitos, 453.
 Klumené, 89.
 Kneeling, 884.
 Kneph, 732, 761.
 Knockainy, 165.
 Knossos, 138, 139, 669.
 Ko, 169, 611.
 Koés, 826.
 Kogo-Shui-I, 190.
 Koilos, 210.
 Koios, 32, 210.
 Kojiki, 29.
 Kolonos, 155, 156.
 Kolontas, 89.
 Kolossos of Rhodes, 618.
 Koré, 173.
 Korea, 896.
 Korean flag, 989.
 Korinthos, 139, 228.
 Korkura, 33.
 Korubas, 841.
 Körümes, 832.
 Kos, 618.
 Koshi, 169.
 Kosmoi, 139.
 Kotsu-dô, 171.
 Kottos, 143.
 Koya-san, 171.
 Kreousa, 233.
 Krêseis, 139.
 Krêté, 138, 139.
 KrêTheus, 62^c.
 Kriçand, 764.
 Krios, 48.
 Kroisos, 139.
 Krishna, 87, 333, 464, 596, 679, 946.
 Krittikäs, 949, 960, 972.
 Kronos, 47, 54, 77, 83, 111, 114, 142, 146, 187, 210, 228, 267, 342, 654, 678, 743, 748, 749, 750, 751, 773, 776, 778, 784, 806, 822, 828, 829, 830, 831, 844, 847, 876, 917, 983.
 Kronos and Gaia, 85.
 Kronos and Typhon, 87.
 Kuanê, 383.
 Kubbut, 117.
 Kubbeh, 923.
 Kubbet Dûris, 107.
 Kunjarârâti, 173.
 Kuknos, 168.
 Kulâh, 725, 922.
 Kullêné, 89, 148.
 Kumâras, 165.
 Kunades, 1002.
 Kunaiheus, 1002.
 Kuni no mi hashira, 189, 235.
 Kuni-nushi, 170.
 Kunitokotachi, 1032.
 Kunophontis, 1001.
 Kunosarges, 1002.
 Kunos Oura, 23, 940, 1003.
 Kun-P'ing, 874.
 Kupselê, 663.
 Kupselos, 413, 414, 662.
 Kurahashi, 1015.
 Kura yama, 892.
 Kurba, 617.
 Kurêné, 455.
 Kurmâvatâra, 35.
 Kuruma-za, 587.
 Kusa Kap, 754.
 Kusanagi, 84.
 Kusa, plant, 290.
 Kushi ya tama, 170.
 Kutb, 508.
 Kutsa, 678, 1012.
 Kutub minar, 206.
 Kuvera, 228, 908.
 Kwa, 98, 99, 101, 172, 179, 518, 989.
 Kwan, 634.
 Kwannon, 171.
 Kwei-chang, 894.
 Kwei Tsang, 893.
 Kwenlun, 304, 892, 896, 906, 909.
 Kybelê, 87.
 Kynon, 478.
 l and ll, 43.
 l and r, 51.
 Lab, words in, 662, 664, 666, 668.
 labarum, 668.
 Labbaika, 727.
 Labda, 662, 668.
 Labdakos, 154, 662, 668.
 Lâbes, 664, 668.
 labiros, 662, 663, 664, 668.

- labours of Sisyphus, 983.
 Labraja, 664.
 labradeos, 663, 668.
 Labradeos, 834.
 labyrinth, 157, 178, 662, 665, 666, 668,
 669, 675.
 Lacedemonia, 835.
 Laches, 618.
 Lachesis, 33, 618, 879, 881.
 Lad, 60, 832.
 Ladder, 71, 132, 202, 615, 912, 1015, 1016
 1017, 1018.
 Ladôn, 298.
 Laertês, 178.
 Lailaps, 1007.
 Laios, 153, 154, 662, 663, 668.
 Lakshmi, 612, 929, 955.
 Lama, 110, 112, 590.
 lamb, 698, 959.
 lám-derg-Erinn, 805, 846.
 lammás, 904.
 lance, 721, 843.
 land mensuration, 171.
 lands, sacred, 180.
 Lang, Mr. A., 17, 21, 87.
 LaoDamas, 142.
 Lao, words in, 120.
 LaoMedôn, 145.
 lapathos, 664, 668.
 Laphystios, Zeus, 953.
 Lapidarius, 686.
 lapis, 112, 124, 195, 663.
 Lapithai, 150, 233, 353, 663, 668, 809.
 Lapithoi Poluphêmos, 211.
 Lar and later, 211.
 Lar or Lars, 371.
 Laran, 286.
 Lares, 147, 159, 211, 355, 435, 848, 850,
 971, 1002, 1033.
 Larissa, 211.
 Larrissan, Zeus, 470.
 Las, 181.
 Lases, 211, 848.
 Lasthi, 181.
 Lat, 32, 203, 204, 239.
 Lat, words in, 43, 209, 210, 211.
 Latham, R. G., 459.
 lathe, 133, 209.
 Latinus, 43, 144, 209, 210, 355.
 Latium, 43, 209, 372.
 Latô, 32, 312.
 latomus, 310.
 Latona, 210, 309, 312.
 lats, Indian, 203.
 laugar dagr, 1031.
 laurel, 135, 180, 210, 312, 337, 809, 824.
 Laurentian rex, 210.
 Laurus and AgLauros, 344.
 laurus, 43, 341.
 lavender, 182.
 Lavinia, 209.
 Law, 20, 34, 51, 71, 138, 172, 174, 353,
 497, 625, 641, 771, 781, 818, 877,
 951, 952.
 lay figures, 808, 1032.
 leaba, 152.
 lead, 132.
 leanira, 211.
 leaps, 630.
 leaves of tree, 1035.
 Leda, 292.
 left = east, 100, 427, 445, 448, 900.
 left eye becomes Sun, 239, 391, 465, 990.
 left, 434, 451, 771.
 Legge, Dr., 29, 102.
 leg, one, 216, 230, 728, 820.
 legs o' Man, 635, 636, 637, 986.
 legs, three, of stool, 180.
 Leicester, 637.
 Lernian fountain, 75.
 Lesbos, 618.
 Lesseps, 961.
 Lêtô, 173, 454.
 letters, invention of, 44.
 Leukotheê, 369.
 Lhuanys, 904.
 lia Fail, 192.
 Liang-I, 988.
 Liba, 808.
 Liber, 808, 831, 924.
 Liberty, cap of, 924.
 Liberty, tree of, 340.
 Libuê, 154.
 Lie (Chinese) edict, 67.
 Lich, 892, 893.
 life, tree of, 176, 909.
 "light of heaven," 909.
 lightning, tree struck by, 315.
 limbo, 664, 668.
 Limen, 250, 849.
 Limenatis, 250.
 Limes, 437.
 Lindos, Laches of, 617, 618.
 Lingam, 49, 889, 988.
 Lion, 42, 187, 453, 622.
 Lion-headed hell-goddesses, 980.
 Lions, 208, 466.
 Lir, 351, 637.
 Lis = Lli, 637.
 Lismore, 269.
 litany, 698.
 lithobolia, 114.
 Lithuania home of Sanskrit, 459.
 lito, 698.
 lituus, 46, 56, 273, 431, 438, 698, 929.
 Lliaw, 68.
 Lleu, 68.
 Lli, 637.
 Llinon, 137.
 Llûdh, 806.
 Llundain, 118.
 Llychlyn, 68.
 Llyn Dur, 126.
 Llyn Llion, 68.
 Llyr, 68, 118, 637.
 Llys, 67.
 Loadstone, 107, 109, 142, 198, 743.
 Loadstone mountain, 133, 142, 146.

- loaves, conical, 928.
 Lobais, 352.
 Lochlann, 140, 153, 165, 267, 477.
 Lockyer, Prof. J. N., 444.
 Loh, river, 720.
 Lokas, 633.
 Loki, 622.
 Lokros, 1007.
 "long pig," 1034.
 Fördag, 1032.
 Losna = Diana, 201.
 Lotus, 68, 355, 627, 694, 753, 930.
 Lotus-flowers, 57, 64, 588, 1005.
 Lotus-flute, 48.
 Lotus lake, 355.
 Luck, 328, 670, 701, 1009, 1035.
 lucky-emblems, 40, 230.
 Lugh, 268.
 Lukaia, Artemis, 1002.
 Lukaón, 48, 89.
 Lukeios, 1002.
 Luk Ourgos, 119.
 Lunaria major, 142.
 Lusk, 275.
 Luz, almond tree, 115.
 Lycaon, 49.
 Lych-gate, 250.
 Lycia, 635.
 Lycurgus, 90, 139, 353.
 Lydda, 198.
 Lydia, 146.
 Lydians, 146, 286.
 Lydius, 146.
 Lygodesma, 306.
 lying, human, 16.
 Lynch, ass-eared, 57.
 Lynette, 585.
 Lysimachus, 110.

 Mā and Mat, 891.
 Ma, 82, 85, 369, 494, 762, 891.
 Maa, 85.
 Maa-ema, 38.
 Mabuchi, 682.
 Maccabee, 618, 709.
 Mace, origin of, 55.
 Macedonia, 618.
 Mac Oc, 228.
 Madana, Kāmarāja Kāдай, 60, 904.
 Mael, bald, heavens, 182.
 Maen Dur, 126.
 Mag (root), 149, 971.
 Mag, words in, 146, 147, 148, 149.
 Magh-tuireadh, 267.
 Magnès, 110, 136, 142, 143, 144, 342.
 Magnesia, 145, 146, 147, 156.
 Magnet, 94, 97, 99, 102, 103, 104, 106,
 107, 108, 109, 110, 130, 132, 146,
 148, 149, 170, 171, 212, 959.
 Magnetes, 145.
 Magnetic, 97, 108, 110, 143.
 Magnetisation, 96, 98, 104.
 Magnetism, 95, 108, 109, 132, 146.
 Mag Schlecht, 272.

 Magus, 350.
 Magusanus, 148.
 Mahā Bhārata, 593, 978.
 Maha = Maia, 149.
 Mahā Dēva, 74.
 Mahārājas, 165.
 Maharshis, 971.
 Mahat, 251.
 Mahāvedi, 832.
 Mahdi, the, 174.
 Mahī, 629.
 Mahishāsura, 69, 74.
 Mahmūd ibn Sebecteghin, 203.
 Mahomet, 110, 547, 630.
 Mahometanism, 740.
 Maia, 148, 149, 343, 413, 971.
 Maiandros, 413.
 Mailduin, 137, 140, 242, 351, 552.
 Maimakterion, 198.
 Main, English word, 971.
 Maine, 39, 603, 637, 666, 711, 818, 965,
 971.
 Maionia, 146.
 Maira, 1006.
 Maja sanctissima, 148.
 Majades, 148.
 Majuma, 149.
 Majus, 148, 149.
 Makam Iliyas, 198.
 Makar, 618, 709.
 Makareus, 617.
 Makarian islands, 618.
 Makris, 34.
 Makronisi, island, 618.
 Malawiyich (Melevi), 173, 728.
 Malay rhumbs, 110.
 MalchidaEl, 175.
 Male and female, 107, 238, 384, 720, 987.
 Maltese cross, 659.
 Mamers, 714, 719, 843, 849.
 Mamerus, 714, 719.
 "Mamor," 849.
 Mamurius, 714, 849.
 Man and Maine, 637.
 Man, creation of, 20, 35.
 Man, isle of, 228, 586, 635, 637, 904, 986.
 Manalis, 118, 119.
 Manapsa stone, 223, 273.
 Manannán, 636, 666.
 Man bird, 741, 757.
 Mandala-nritya, 706.
 Mandara, 34, 228, 591, 626, 679, 706.
 Mandoyo, 18, 160.
 Mane, 39.
 Maneo, 971.
 Manes, 118, 119, 971.
 Mangala, 948.
 Mania, 606, 971.
 Manii, 971.
 Manji, 656, 780.
 Manthos, 139.
 Manthula, 591.
 Mantios, 453.
 Manu, 182, 655, 900, 972, 1011.

- Manus, 937, 948, 972.
 Manwantara, 972.
 Marabout trees, 1030.
 Mara's chakra-weapon, 678.
 Marduk fights Tiamat, 85, 745, 1013.
 Marga, 140.
 Marica, 209, 355.
 Marmar, 56, 714, 849.
 Maron, 177.
 Marsa nenia, 714.
 Mars, 40, 50, 118, 151, 634, 714, 719,
 807, 833, 834, 843, 849, 889, 948.
 Marsh, 35, 49.
 Marsi, 353, 714.
 Marspiter, 714.
 Marsyas, 714, 889.
 Martial, St., 631.
 Martis, Mons, 292.
 Mårttända, 177.
 Marudûk, 946.
 Maru, Japanese = round, 1009.
 Maruts, 244, 308, 342, 597, 644.
 Ma Saka, 891, 1034.
 Mason's marks, 653.
 Mass, stone altar for, 124.
 Maššêbhâh, 195.
 Mastaba, 448.
 Mast of Argo Navis, 48.
 Masts or poles, 193, 252.
 Mât, 492, 493, 494, 781, 885.
 Mâtarishvan, 593, 655.
 Matriarchy, 19.
 Matronalia, 718.
 Matter, form of, 37.
 Matuta, 369.
 Maut, 767, 911, 1004.
 Mavors, 714.
 May, 149, 268, 341, 808, 1032.
 Mâyâ, 60, 149, 622, 831, 879, 881.
 Maypole, 149, 222, 300.
 Mâzandarân, 977.
 Mazda, 147, 879.
 Meander, 413.
 Mea pila est (?), 925.
 Meath, 272, 370.
 Meda, 144.
 Meddixtuticus, 145.
 Medea, 55, 142, 143, 144, 149, 233, 298,
 354, 965.
 Medeia, 133, 134.
 Medes, 143.
 Me-deus, 143, 144, 495, 721.
 Medh, 55.
 Medha, 147, 879.
 Media, 143, 370.
 Mediator, 740, 943.
 Medientius, 144, 210.
 Medio et meditullis, 370.
 Medio tutissimus ibis, 144, 369, 643.
 Meditullius, 145, 370, 371.
 Medius, 55, 144, 721.
 Medius Fidius, 495, 549, 721.
 Medix Tuticus, 369.
 Medôn, 55, 135, 144.
 Medori, 1015.
 Medos, 143.
 Medousa, 81.
 Medus, 55, 143.
 Medusa, 144, 150, 850.
 Meganeira, 211.
 Megara, 635.
 Megarsus, 635.
 Meh, 665.
 Meh, infernal Nile, 864.
 Mehen, 665, 734, 900.
 Meilaniôn, 142.
 Melichioi, 857.
 Melichios, 199, 857.
 Mekisteus, 135.
 Melampous, 135, 621.
 Melanion, 142.
 Melas, 342.
 Melcarth, 237, 927, 1001.
 Meleket-has-Shamaim, 238.
 Melek-taous, 758.
 Melês, 857.
 Melêsigenes, 857.
 Meleteae chartae, 857.
 Melia, 342, 855.
 Meliades, 342, 855.
 Melibœus, 856.
 Meliboia, 89, 145, 855.
 Meliboios, 856.
 MeleKertês, 44, 154.
 Melekos, 855.
 Mélin, family name, 659.
 Melinaia, 855.
 Melissa, 413, 855, 856.
 Melissê, 857.
 Melissetus, 855.
 Melitê, 856.
 Meliteos, 855.
 Melithyta, 856.
 Melitospondê, 855.
 Melitta, 857.
 Melizo, 855.
 Melkarth, 96, 237, 927.
 Mellona, 855.
 Melobosis, 855.
 Melôdia, 855.
 Melus, 149.
 Melusine, 149, 349.
 Memphis, 445, 452, 623, 770, 790, 804,
 812, 818, 951.
 Men = stability, 218, 804.
 Menœtius, 884.
 Mendaites, 18, 510.
 Mendes, 218.
 Menelaos, 119, 268.
 Menfra, 286.
 Menhir, 123, 198, 708.
 Mentu, 752, 787.
 Mentula, 592.
 Mensuration, 171, 436.
 Menyw, 39.
 Mer in god names, 55.
 Mer-curius, 55, 144, 269, 546.
 Mercury, 53, 55, 60, 275, 749, 775.

- Mercury's caduceus, 53, 395.
 Merenra, 446.
 Merkābāh, 682.
 Merkolis, 275.
 Merlin, 228, 272, 307, 666, 806.
 Mermeros, 56.
 Merseberg, 292.
 Merseker, 900.
 Meropê, 55, 89, 983.
 Merojos, 89.
 Meru, 55, 165, 289, 593, 625, 887, 977.
 Mesmer's fluid, 109.
 Mesopotamia, 618.
 Messinia, 151.
 Meteni, 1006.
 Meteorites, 95, 663, 668.
 Meteors, 6, 584.
 Methnevi sherif, 727.
 Meti, 1006.
 MetiDousa, 134, 144.
 Mêtîôn, 134, 144.
 Metis, 112, 831.
 Metius Suffetius, 113, 371.
 Meton, 156.
 Mevlevî, 922.
 Mezentius, 144, 145, 210.
 MichaEl, 238.
 Midas, 57, 357.
 Middle Kingdom, 143, 467, 616.
 Midgardr, 143.
 Migration, 54, 188, 458.
 Mikado, 538, 943, 1031.
 Mikafutsu, 683.
 Milesians, 192.
 Milk and honey, 858.
 Milky Way, 120, 342, 452, 688, 851, 852, 853, 854, 859, 860, 861, 862, 872, 874, 893, 912, 998.
 Mill, 177, 584, 591, 592, 605, 658, 659.
 Millstone, "eye" of, 374, 464, 611.
 Mill-wheel, 137.
 Miluchradh, 351.
 Mimer, 948.
 Minaret, 208, 276, 283.
 Minars, 205.
 Minato, 170.
 Mind = Manu, 972.
 Minerva, 49, 280, 369.
 Minos, 138, 139, 181, 666, 1007.
 Minotaur, 666, 669.
 Minotaurus, 666.
 Minucia, 60.
 Miodhach, 351.
 Miodhchaoin, 370.
 Miodhchuarta, 370.
 Miöllnir, 685.
 Môito Seki, 384.
 Mirror, 85, 98, 144, 150, 170.
 Misère, Le bon homme, 983.
 MithOdinus, 143.
 Mithra, 465, 640, 641, 817, 1016.
 Mithuna, 837.
 Mitra, 177, 202, 464, 593, 744, 986.
 Mitre, 922.
 Mixcoatl, 688.
 Mizbeah, 229.
 Mizpeh, 123, 736.
 Mo, Cypriote syllable, 611.
 Modius, 721.
 Mog Ruith, 273, 584, 585, 744.
 Moisture, gods from, 77, 239, 831.
 Mole or shrew ash, 313.
 Moloch, 196, 963.
 Monkey-god, 106.
 Monkeys, 688.
 Monodus, 150.
 Monosandalos, 628.
 Mons Coelius, 160, 896.
 "Mont Joie St. Denis," 898.
 Monuments, mythology from the, 202.
 Moon, 87, 230, 636, 740, 1016.
 Mopsos, 151, 233.
 Môrios, 313.
 Mos, 496.
 Moses, 52, 175, 348, 356, 955.
 Moses miracle, 32, 35, 79.
 Moses-myth, 233, 616, 809.
 Most High in Mass, 487, 775.
 Mother-Earth, 38.
 Mother of the gods, 875.
 Motoöri Norinaga, 190.
 Motowori, 684.
 Mound = stupa, 221.
 Mount of Saturn, 151.
 Mountain, 46, 52, 132, 144, 146, 148, 150, 153, 163, 171, 181, 192, 195, 196, 209, 222, 231, 258, 272, 292, 304, 345, 357, 432, 438, 453, 478, 559, 604, 622, 625, 644, 684, 688, 758, 764, 876, 884, 887, 891, 895, 899, 901, 908, 914, 924, 944, 983, 1014, 1015, 1016, 1019.
 Mountain-gods, 122, 196, 682, 1029.
 Mountain-pass, 196.
 Mountains, 59, 165, 178, 196, 233, 242, 357, 619, 622, 625, 805, 895, 896, 897, 898, 901, 904, 925, 947, 964, 1013, 1016, 1019.
 Moytura, 268.
 Mozarabian liturgy, 710.
 Mudras, 41, 307, 845.
 Mugheir, 443.
 Muigh-tuireth, 267.
 Mulberry, 313.
 Mull, dancing in, 712.
 Mullei, 623.
 Müller, K. O., 47, 854.
 Müller, Prof. F. Max, 29.
 Mummies of cardinal points, 159.
 Mummy, 791.
 Mumpa, 271.
 MuriEl, 175.
 Muscular irritability, 703, 756.
 Muses, 121, 142, 711.
 Musia, Dêmetêr, 115.
 Music, 53, 153, 155, 706, 758, 855, 876.
 Mût, 755, 829, 878.
 Mutilation, 86, 385, 684.
 Mycenæ, 208.

- Mylitta, 204, 856.
 Mynach Nawmon, 711.
 Myonia, 857.
 Myrdhin, 228.
 Myrtle, 310, 314.
 Mystery of revealed religion, 16, 329.
 Mystery plays, 323.
 Mythology, 10, 11, 13, 17, 19, 25, 26, 28.
 Myths, 35, 41, 67, 82, 89, 102, 111, 112, 113, 117, 129, 132, 137, 141, 142, 146, 150, 153, 170, 177, 182, 191, 193, 197, 215, 225, 228, 267, 268, 271, 272, 295, 296, 298, 305, 309, 310, 312, 315, 320, 323, 324, 336, 341, 351, 353, 355, 364, 368, 370, 384, 393, 404, 411, 451, 453, 456, 463, 469, 474, 478, 496, 512, 586, 592, 604, 616, 623, 633, 637, 663, 679, 682, 686, 754, 758, 804, 807, 809, 832, 852, 855, 872, 874, 877, 888, 891, 902, 913, 915, 950, 965, 977, 983, 990, 993, 998, 1009, 1015.
- N, 427, 444, 462.
 Nabhá, 87, 366.
 Nábhi, 289, 360, 593.
 Nága, 627.
 Nagelfar, 599.
 Nagelring, 36, 599.
 Nagmeh, al, 512.
 Nail, 89, 599.
 nails, 130, 629, 996, 1030.
 Nala, 106.
 Name, 41, 427.
 names of gods, 119, 455.
 Namnites, 230.
 Nana, 254, 661.
 nandyavarta, 154, 660, 669, 675.
 Nānak, 680.
 Nantes, 230.
 Nan-yen-do, 171.
 nao ratna, 176, 629, 711.
 Naoi, 1014.
 Naos, 816.
 Napât, 79.
 Napoleon's bees, 858.
 naptar, 79.
 Nārada, 973.
 Nara, temple at, 171.
 Narasinha, 236.
 Nârâyana, 64.
 Natura, 875.
 Nava-ratna, 176, 629, 711.
 Nave of wheel, 361, 643, 654.
 navel, 127, 143, 272, 280, 304, 359, 366, 370, 371, 376, 400, 627, 644, 664, 756, 885, 962, 990.
 navel-fat, 426.
 navigation, 108, 839.
 Navius, 373.
 Nawmod Nawmon, 711.
 Naxos, 89.
 Neagh, Lough, 637.
 Neb = the All, 162.
- Nebel-Kappe, 925.
 Neb-er-tcher, 775.
 Neb-het, 159.
 Nebobaladan, 602.
 Neb-ua, 775.
 nebulae, 6, 37.
 necessity, spindle of, 881.
 Necklace = Milky Way, 912.
 "Needle, threading the," 255.
 Nefer, 56, 460, 762, 980, 1014.
 Nekheb, 755.
 Nekhekh, 1004.
 -neira, 211.
 Neith, 160, 950.
 Néleus, 90.
 Nemorensis, 114.
 Nemus, 114.
 Neol, 39.
 Nephthys, 159, 786.
 Neptune, 41, 79, 829, 975.
 Neptunus, 78, 79.
 Nereides, 92.
 Neriene, 843.
 Nesi-Amsu, 219.
 net of omphalos, 181, 376.
 Neveitia, 606.
 Neverkara, 179.
 Nevortia, 606.
 New Ireland, 744.
 Newtonian fall of apple, 668.
 New year's eve, 1009.
 Nezir, 1031.
 Ngao, 141.
 Niall of the Nine hostages, 39, 228, 711.
 Nickam, 1030.
 nickel, magnetic, 108.
 Nidanas, 643.
 Nidhi, 228.
 Night, 23, 140, 155, 168, 188, 446, 454, 831.
 night cap, 924.
 night-heavens, 5, 23, 446.
 nights, eight, Welsh, 711, 818, 971.
 Nihongi, 67, 189, 995, 1009.
 Nile, 161, 780, 863, 864, 1030.
 Nilsson, Svea, 262.
 Nimeth, 267.
 nimidas, 318.
 Nimrûd, 443.
 nine, 49, 142, 172, 176, 177, 228, 629, 633, 680, 711, 934, 938, 981, 996.
 nineteen sons of Autênor, 453.
 ninety-nine brothers, 360.
 Nin Girsu, 157.
 Ninkigal, 947.
 ninth, sacred, 171.
 Niobé, 146.
 Nio-i, 56.
 Niord, 76.
 Niordj, 1032.
 Nirvana, 214, 369, 426, 454, 618, 643, 695.
 North, 86, 100, 140, 141, 146, 178, 208, 228, 265, 267, 273, 356, 357, 425.

- 426, 427, 429, 433, 434, 441, 443,
445, 448, 451, 452, 458, 461, 462,
603, 665, 701, 857, 900, 1004, 1014.
North and South, 166, 236, 462, 755,
763, 839.
North-East, 426, 435.
North-West, 277.
North-wind, 237, 451.
Northern, 28, 430, 440, 450, 459, 628,
711.
Northland of the Finns, 297.
Nortia, 606.
Nosb, 195.
Nose, "aquiline," 744.
Nothing, beginning, 20.
novacula, 113.
November-eve, 268, 410, 831.
Novena, 711.
Nox, 92, 831.
Nu, 158, 863, 864, 872.
Nuada, 268, 805, 806.
Nübti, 787.
Nuca, 351.
Nü-kua, 161.
Numa, 113, 280, 387, 431, 585, 634, 699,
719, 721, 996, 1032.
number, 108, 625.
numbers, digits, 845.
Numericus Suffucius, 113.
nundina, 711.
núraghs, 284.
Nurtia, 606.
Nut, 87, 158, 161, 164, 901, 911, 980.
nuter, 163.
Nuter-kher, 900.
Nux, 998.
- , 75, 744, 780.
◌, 610, 611, 612, 744.
◌, 602, 782, 865, 980.
Oak, 272, 297, 306, 307, 308, 309, 337,
343, 350, 618, 737, 896.
Oak tree lord, 896.
Oannes, 740, 757, 960.
Oath, 43, 45, 119, 194, 274, 347, 357,
963.
Obelisk, 123, 195, 198, 199, 200, 201,
236, 445, 803.
Obelisks, 116, 195, 199, 200, 201, 401.
Obo, 1029.
Ocean, 32, 44, 45, 46, 68, 140, 324, 355,
381, 619, 745, 781, 861, 875, 962,
983.
Oceanides, 616, 855, 949.
Óchimos, 617.
octagonal, 157, 167, 170, 171, 182, 200.
Oc, the Mac-, 228.
odd and even, 720.
Odin, 87, 754.
Odinn, 38, 76, 117, 143, 173, 274, 297,
327, 328, 748.
Odites, 89.
Odo yama, 892.
- Odrusai, 357.
Odrusus, 357.
Odusseus, 48, 137, 191.
Œdipus, 153, 155.
Oeth, 665.
Og, 151, 152.
Ōgên, 77, 949.
Ogugia, 192, 360, 949.
Ogugian Bacchus, 831.
Ogygês, 233.
Ogygios, 949.
Ohoarai, 1031.
Oho-Sazaki, 1016.
Oho Yama, 891.
OidiPous, 135, 153.
oil, 124, 211, 869.
oiling stones, 123.
Oitê, Mt., 454.
Okeanos, 48, 77, 89, 452, 830, 855, 861,
866, 949.
Okikurumi, 604.
Ōkupetê, 91.
Oku yama, 892.
Old, Bel or Bêlos, 776, 809.
old central god, 45.
Old Father Christmas, 776.
Old God, 864.
Old Horus, 776.
Old Man, 132, 140, 150, 151, 776, 959.
Old-old one, 776.
Old, old-, 831.
Old ones, 44, 50, 776.
"Old pal!" 50.
Old Presbon, 89.
Old Sannyâsi, 904.
Old, the name of Odinn, 117.
Olive, 35, 312, 313, 348, 349.
Olive-club, 60.
Olive-tree, 32, 92, 150, 309, 312, 918.
Olivet, Mt., 630.
Olmi-Danhuro, 450, 890.
Olwen of Wales, 63.
Olympian Herê, 876.
Olympus, 663, 922.
Ombria, 690.
Omentum-spits, 61, 367, 377.
Om mani padme hûm, 642, 650.
Omorca, 832.
Omphalê, 146, 664.
Omphalos tês gês, 664.
Omphalos, 35, 45, 87, 127, 160, 181, 199,
219, 359, 360, 567, 603, 875.
Omphalos-stone, 360.
On = Annu, 116, 199.
One = Unus in God names, 78.
One Foot, 215, 225, 628.
One, The, 686, 831.
Onogoro, 31, 585, 616, 617, 618.
Opeh and Shichin, 836.
Opertani, 435.
Ops, 86, 453.
Orbsen, Lough, 637.
Orchomenos, 89, 343.
Orcus, 118, 119.

- Ordnance, Master General, 180.
 Orestes, 120, 197.
 Orihime, 874.
 Orion, 759, 835.
 Ormuzd, 742.
 Orpheus, 357, 619, 652, 711, 721, 837.
 Orsini from Ursa, 709.
 Orthos Dionusos, 181.
 Ortugia, 32.
 Ortugios, 89.
 Ortus, 32.
 Ortux, 32, 89.
 Oseur, bed of, 152.
 Osiris, 58, 59, 87, 102, 118, 157, 203, 214,
 215, 219, 236, 306, 343, 397, 447,
 452, 632, 665, 761, 775, 814, 857,
 965, 981, 1006, 1007.
 Osiris myth parallel, 329.
 Osirsamar, 927.
 Osk language, 211, 369, 834.
 Ostrich feathers, 762.
 Othônia, 232.
 Otso, 76.
 Oura-nos and Oura-nia, 23.
 Ouranos, 23, 34, 38, 49, 83, 87, 136, 238,
 349, 830, 853, 879.
 Ourid, rose of Islam, 615.
 Ourios Zeus, 23, 46.
 Ours (ors, ursus), bear, 45.
 Ouso, 237.
 Ovakura Meyuru, 776.
 Owein, 215.
 Owl, evil, 760.
 Oxen, labouring, 248, 951.
 Ôyama-tsu mi, 682.

 Pa, 163, 172.
 Pa-Binebtat, 217.
 paganism, 261.
 pagoda, 228.
 Paifang, 193, 257.
 Pailô, 255, 256, 257.
 Pairikas, 90, 756.
 Paktolos, 146.
 Pa-Kui, eight chiefs, 656.
 Pa-Kwa, 60, 164.
 Pal, words in, 41 to 51.
 pal, 43, 47, 51, 70, 75, 142, 146, 181,
 198, 212.
 pala, palm, pali, palim, 50.
 palace, 43, 169, 202, 220, 228, 272, 497,
 604, 625, 626, 750, 804, 952, 992.
 Palaimôn, 44, 154.
 Pala Medês, 44, 45, 145.
 palladia, 48, 212.
 Palladii latices, 211.
 palladium, 47, 212, 880, 924, 945.
 PalLas, 43, 48, 49, 52, 89, 181, 209, 212,
 347, 945.
 Pallas Athênê, 191, 621.
 Palms, 45, 294, 312, 339.
 Palomantia, 50.
 Palyanga, 68.
 Pan, 40, 56, 157, 343, 355, 395, 722.
 Pan Athenia, 876, 878.
 Panchâla, 355.
 Panchamukhi, 74.
 Pândavas, 622.
 PanDion, 48, 49, 1006.
 PanDroseion, 365, 1002.
 PanDrosos, 315, 348, 349, 356.
 Panes, 356.
 Panis, 1000.
 P'an Ku, 390, 393, 521, 990.
 Papa and Rangî, 34, 38, 87, 373.
 Paper, 1014, 1035.
 Paphlagonians, 90.
 Paphos, 90, 254, 929.
 Pappas, 143, 488.
 Para, 638.
 Parabrahma, 674.
 Paradhâta, 819.
 Paraibios, 298.
 Pârîjâtaka, 289.
 Parîkshît, 87.
 Paris bears pedum, 56.
 Parizade, 758.
 Parnassus, 394.
 Parsî, hat, 922.
 Parsis, 755, 905.
 Parrots, 757.
 Parvati, 948.
 Paschal candle, 869.
 Pashpaka, 228.
 PasiPhaê, 37, 138, 139, 343, 666, 909.
 Passports, terra cotta, 245.
 Passe-Lourdain, 127.
 pat (root), 669.
 Pataikoî, 162, 602, 739, 812, 813, 820, 894.
 Pâtâlas, Seven, 888.
 patchwork quilts, 10.
 Paths, 128, 660, 669, 729.
 Patra and paten, 427.
 Patriarchs, 835.
 Patricide, 153.
 Patricius, 838.
 Patrick, St., 273, 437, 913.
 Patroa, 199.
 Peace, Sisuphos, god of, 983.
 Peacock, sacred, 758.
 peak, peck, 40.
 pedum, 46, 56, 669.
 peers, twelve of Charlemagne, 174.
 Pégasos, 144, 629.
 Pegasus, 679, 741.
 peh, strength, 884.
 Pêh-Ki, 515.
 Pêh-shin, 515.
 Peiresian headlands, 145.
 Peirithoôs, 93, 155, 663.
 Peis-ênôr, 453.
 Pelasgi, 43, 823.
 Pelasgian gods, 158, 855, 953.
 Pelasgos, 89, 342, 809, 855.
 -peleia, 211.
 Pelias, 237, 619, 628.
 Pelion and Ossa, 47, 121, 145, 156, 452,
 475, 892, 1002.

- Pelops, 48, 119, 146, 212, 475, 805.
 Pellênê, 115.
 Penates, 435.
 Pênelopê, 22, 177, 191, 875.
 penipe, magnet, 106.
 PenTheus, 154, 357.
 Peoples named after gods, 119, 455.
 Peor, 115, 196.
 Pêpi, pyramid of, 446.
 peplos, 876.
 perambulating bounds, 61, 308, 698, 850, 1033.
 Peredur Paladyr Hir, 198, 217, 303, 403, 478.
 Peremhru, 59, 214, 666, 667, 760.
 Periandros, 413.
 Peri Banu, 126.
 Peri Êrês, 136.
 PeriKionios, 330.
 PeriKlumenos, 90.
 PeriMêdê, 136, 144.
 Periphas, 663.
 perjury punished, 44.
 Perkun or Perrun, 655.
 Pêrô, 90, 136.
 Peron or Perron, 194.
 Perun, 198, 287, 293.
 Persea basin, 900.
 Persea-tree, 877.
 Persêis, 138.
 Persephonê, 383, 828, 841, 844.
 Perseus, 81, 89, 93, 144, 150, 182, 617, 622, 628, 629, 630, 679, 809, 833, 854.
 Peset, to shine, 218.
 Peshdâd, 818.
 Peshô-parena, 763.
 Pessinuntica, 875.
 pestle, god of, 41.
 Pet-au-Diable, 126.
 Peter and rock, 585.
 Petra rock, 383, 663.
 Petraia, 142.
 Petraios Zeus, 383.
 Petrie, Mr. Flinders, 82.
 Petroma, 61.
 petros stone, 126.
 Pêy worship in India, 727.
 Phaethôn, 55, 417.
 Phaikian handmaids, 144.
 Phai, names in, 666.
 Phaidra, 666.
 Phaiêkês, 34.
 Phaithôn, 89.
 Phala or fala, 241.
 Phaleros, 47.
 Phâlguna, 86, 290.
 Phallic, 88, 201, 432, 732, 811, 819.
 Phallos = φαί, 218.
 Phallus, 241, 593.
 Phanes, 20, 188, 830, 831.
 Phanothêa, 1066.
 Pharaï, 121.
 Phasclis, 233.
 philology, 15, 48.
 Phineus, 89, 298.
 phoca, 187.
 Phœnician, 114, 256, 284, 372, 734, 737, 820.
 Phœnicians, 155, 254, 820, 1013.
 phœnix, 199, 759.
 Phoibê, 210.
 Phorbas, 618, 663.
 Phorôneus, 89.
 Phrixos, 178.
 Phrygian, 357, 846, 924.
 Phutalos, 314.
 Pianki, 218.
 pic, words in, 40, 41, 42.
 pic, a bird, 40, 41, 42.
 Picus, 40, 41, 51, 355.
 pie-bald, 1035.
 pied-de-celerî, 141.
 Pieria, 142.
 Pîeros, 142.
 pierres levées, 127, 205.
 Piet (flemish) stone, 126.
 pig piga pigo, 40.
 pigmies, 812, 813, 820.
 pig's skin, magic, 268.
 pike, as standard, 41.
 Pikku Mies, 297.
 pik, pike, 40.
 pila, pillar, 180, 280.
 pila, playball of Fortune, 605.
 pilae, 1033.
 Pilar, our Lady of the, 204.
 Pilatus. Mt. 42.
 Pileati Fratres, 924.
 Pile de St. Marc, 283.
 Pile-Longue, la, 284.
 pile = pale, 1033.
 pileus, 924.
 Piliat-chuchi, 42.
 pil, Latin words in, sacred, 925.
 pillar, 43, 45, 47, 52, 58, 70, 71, 116, 120, 123, 129, 153, 157, 158, 163, 181, 190, 191, 193, 194, 195, 196, 197, 199, 200, 201, 202, 203, 206, 207, 208, 210, 211, 213, 226, 232, 235, 236, 237, 239, 242, 244, 271, 272, 273, 283, 292, 306, 330, 332, 336, 343, 360, 362, 398, 549, 601, 603, 624, 886, 887, 889, 914, 953, 955, 1017.
 Pillar-axis, 191, 235, 291.
 pillar gods, 116, 202, 207, 237, 241.
 pillar statues, 214, 870.
 pillar stones, 32, 147, 266, 268, 269, 272, 273, 274, 282, 586.
 pillars, 52, 95, 123, 125, 132, 154, 157, 158, 175, 193, 194, 195, 201, 205, 206, 221, 231, 236, 268, 388, 509, 722, 732, 736, 927, 929, 959.
 pillars, dual, 96, 219, 221, 235, 236, 237, 254, 256, 856, 927, 959.
 pillow-word, 1015.
 pilo, to sprout hairs and to shave, 924.

- pilots, sky, 46.
 pilum, 42.
 Pilumnus, 41, 42.
 pin = thorn, 324.
 pinaka, 70.
 Pinarian priests, 722.
 pine, 293, 298, 307, 337, 352, 722.
 pine cones, 722.
 pine tree, 297.
 Pinus, 48, 722.
 Pipe as Axis, 497, 727, 952.
 piphinx bird, 89.
 pippala, 317.
 Pisashas, demons, 60, 622.
 pita, 38.
 pitchfork, 41.
 piter, 38.
 pit, the bottomless, 664.
 Pivot, 453, 490, 599, 941.
 Plagues of Egypt, 788.
 planetary mythology, 111.
 planets, 90, 427, 723, 750, 819, 946, 957, 968.
 plain, 180, 168, 271.
 Platonists, 16.
 Plato, 17, 25.
 Pleiades, 55, 149, 948.
 pleroma and taï, 214.
 plinthos form of Agora, 156.
 Plistenus, 119.
 Plôtês, 32.
 Ploutôn, 74, 143, 144, 173, 383, 784.
 Pluto-Tellumo, 372.
 Podagra, 628.
 poetry, 13, 371.
 Polar deity, 6, 23, 24, 228, 349, 452, 496, 513, 599, 627, 737, 748, 833, 937, 950, 971.
 polar goddess, 628.
 Polar star, 509, 510, 512, 750, 820, 917.
 Polar triad, 491.
 Polar versus Solar, 601, 790.
 pole, 7, 31, 36, 43, 46, 50, 70, 81, 146, 178, 281, 300, 301, 349, 369, 394, 430, 446, 488, 599, 644, 829, 951, 1007.
 poles, 36, 193, 236, 252.
 polestar, 23, 62, 104, 105, 106, 226, 450, 488, 503, 504, 508, 511, 512, 515, 755, 820, 872, 914, 940, 948.
 polestar-worship, 18.
 polestars, former, 514, 941.
 Polias, Athênê, 349, 1002.
 Polios Apollo, 486, 951.
 polka, 638.
 PolLux, 49, 154, 201, 837.
 Poloces, 201.
 Polos, 32, 210.
 PoluDamas, 453.
 PoluDeKtês, 182.
 PoluDeukês, 201.
 Poludêros, 154, 663.
 Poluncikês, 154.
 PoluPhêmos, 211.
 "Poker, by the holy," 619.
 pomegranate, 122, 616.
 Pomp, 719.
 Pontifex, 996, 997.
 Pontos, 90, 381, 851, 697.
 pope and polestar, 105.
 Pope's slipper, 623.
 poplars, 298, 617.
 Porch, gods of the, 250.
 Porthos, death of, 453.
 Portumnus, 44.
 Portunus, 44, 78.
 Poseidon, 32, 77, 79, 83, 136, 144, 155, 215, 232, 233, 383, 470, 616, 723, 809, 997.
 positive and negative, 108, 530, 988.
 post, 166, 194, 299, 330, 426, 832.
 Pôtala, 171.
 potter's wheel, 133, 583.
 Prachetas, 973.
 Prajâpatis, 766, 869, 937, 972.
 Pramantha, 591, 654.
 Prasûti, 182.
 Prayer versus divination, 431.
 Precursors, twin, 838.
 Presbon, 89.
 Presbus, 156.
 Pressina, 149.
 Priam, 92.
 Priapus, 369.
 priests and peoples take names of gods, 24, 119, 455.
 priests = gods, 350, 843.
 priest-kings, 151.
 Primum mobile, 599, 724.
 Prince of Wales's plume, 547, 739, 761.
 Procession = litany, 698.
 Processions, 698, 699, 1014.
 Prodomoi, 91, 838.
 Proitides, 1007.
 Proitos, 1006.
 Prokris, 81, 136, 1007.
 Prometheus, 80, 454, 593, 658, 828, 884.
 Pronomos, 497, 952.
 prophetic gods, 638.
 Prosapeleia, 211.
 Proserpine, 875.
 Proteus, 178, 187, 828.
 Protogonon, 830.
 protokosmos, 139.
 Prousius, 150.
 Psammeticus, 623.
 Ptah, 76, 215, 218, 219, 602, 732, 752, 762, 769, 770, 771, 776, 782, 812, 814, 815, 819, 820, 828, 842, 865, 944, 959, 980.
 Ptah-Seker-Osiris, 791, 820.
 Ptah-tat-as, 218.
 Ptar heavens-river, 863.
 Ptolemy Philadelphus, 110.
 "Puddle it again," 26.
 pulagoria, 179.
 Pulaimenês, 90, 253.
 Pulas, 134, 253.


- Pulutuke, 201.
 Pumai, 815.
 punctum saliens of egg, 610, 768.
 Pund-jel, 709, 754.
 P'ung-lai, 140.
 pun YamaLa, 297.
 purgatory, 667.
 purification festival, 347, 1012, 1031,
 1032.
 purple, 623, 819.
 Purra (Pyrha), 119, 136.
 purse, inexhaustible, 1009.
 Purusha, 182.
 Pushpaka, 228.
 Putna, 617.
 Pygmæus, 815.
 Pygmalion, 111, 815.
 Pygmies, lances of, 834.
 Pylon, 199, 254, 641.
 Pylone, 251, 815.
 Pyramid, 121, 179, 199, 445, 732, 929,
 1007.
 Pyramids, 196, 446, 448.
 Pyrha, 83, 119, 136, 385.
 Pyrrhus, 150.
 Pythagoras, 139.
 Pythagoreans, Numa and Chinese, 719.
 Pythia, 341.
 Python, 82, 180, 210, 638.

 Qaçion, 121.
 Qadmon, 497, 876, 951.
 Qebhsenuf, 159, 349, 753.
 quail, 32, 89.
 quarters, four, 184.
 quatuor Coronati, 165.
 Quern, 588, 591, 608.
 Querquetulanus, Mons, 896.
 Quetzalcoatl, 686, 735, 913.
 Quirinus, 719, 834, 843.
 Quirites, 843.
 Quoits, 640, 678.

 r and l, 51.
 Rā, 59, 87, 158, 200, 218, 610, 751, 770,
 771, 794, 795.
 Rache, 1003.
 Rach-El and Deborah, 858.
 Râdhâ, 615, 706.
 Radios, 90.
 Rags, 10, 316, 336, 1029.
 rain, 118.
 rain, golden, 616, 809.
 Râkshasas, 644, 757.
 Raivata, 973.
 Râma, 683, 686.
 Ramassés, 809.
 Ramazan, 630.
 Ram-headed beetle, 217, 752, 753.
 ram, 56, 218.
 Ran, 201, 780.
 Rangî and Papa, 34, 38, 87, 373.
 Rapha-El, 238.
 Râsa-Mandala, 706.

 Rashim ban rashin, 104.
 Râsi chakra, 598, 706.
 Ratatf, 218.
 Ratakamâ, 218.
 Ratakheru, 218.
 ratha, 615.
 Rauchya, 973.
 Rauhina, 685.
 Raven, 754.
 rays, 653, 955, 958, 959, 1002.
 red bird, 187, 903, 907.
 Redux, Jupiter and Fortuna, 608.
 reed, 46, 49, 57, 170, 211, 303, 806, 869,
 1032.
 Reed, Sir E., 35.
 reed-expanse, 46, 168, 224, 1032.
 reed-flute, 337.
 Reed-mountain, 129.
 reeds, boat of, 233.
 regalia, 55, 85.
 Regillus, 629.
 Rehehui, 208.
 Rehu, 208, 752.
 Remé, 209.
 Remus, 119.
 resurrection, 665.
 Reversed suastika, 646.
 reversed spiral of shell, 677.
 revolution, 5, 643, 667, 719, 876.
 revolving libraries, 695.
 rex, 114, 144, 210.
 rex-priests, 210.
 Rhabdomancy, 41, 50, 52, 60, 211, 351,
 395.
 Rhamnusia, 876.
 Rhea, 136, 210, 353, 719, 830, 844, 876,
 960.
 Rhodé or Rhodos, 616, 809.
 Rhodes, 33, 139, 337, 615, 616, 809, 847,
 881.
 Rhodians spoke Doric, 92.
 Rhodopé, 619, 623.
 Rhoetus, 353.
 Rhumbs, 66, 100, 518, 618, 893, 978.
 Rhys, Prof., 21.
 rib, 271.
 riddles, 350, 665.
 Right, 51, 100, 182, 427, 434, 900.
 Right and left, 427, 700, 728.
 right eye, mo-n-god, 990.
 right-handed chank shell, 677.
 Rikshas, 598, 937, 960.
 Rimmôn, 122.
 Ring, 36, 71, 131, 143, 233, 586, 741, 780,
 782, 818.
 ring hand, 702, 771.
 -rinthos, 662, 667.
 Ripaian mts., 454, 476.
 Rishabha, 360, 593.
 Rishis, 818, 888, 937, 941, 950, 960, 972,
 973.
 River, 44, 47, 48, 75, 79, 85, 131, 153,
 175, 207, 271, 342, 381, 413, 616,
 628, 629, 633, 637, 679, 720, 760,

- 809, 810, 852, 861, 863, 866, 872,
 875, 902.
 river-horse, 169.
 rivers, 178, 454, 603, 633, 663, 898, 901,
 1019, 1031.
 rkshas, 46.
 roads, 153, 168, 1033.
 Robigalia festival, 1008.
 Robigo, 1008.
 Robinson Crusoe, footprint, 631.
 Roc, 757, 767, 768.
 rock, 52, 116, 117, 119, 129, 133, 140,
 153, 167, 231, 271, 381, 383, 385,
 453, 619, 630, 662, 663, 983, 995.
 rock-dwelling of heaven, 381.
 rock-palace, 85.
 Rock-seat, 192, 193, 381.
 Rocks, 133, 212, 297, 347, 381, 382, 617,
 683, 1017.
 roda, 615, 809.
 rod, 35, 41, 51, 52, 54, 55, 56, 60, 61,
 182, 183, 210, 292, 342, 351, 431,
 453, 478, 749, 924.
 Rodos and Krêtê, 139.
 rods, 52, 56, 61, 175, 323.
 rogation days, 61, 851.
 Roio, myth of, 616.
 roller, origin of cart wheel, 584.
 Roma, 209.
 Rome, king-gods of, 1032.
 Rommany, 50, 109.
 Romulus, 56, 119, 307, 431, 719, 848.
 Romulus and Remus, 43, 209.
 Rood, the holy, 323.
 Roof, 158, 388, 432, 492, 508, 626, 644.
 roofless temples, 121, 122, 230, 315, 475,
 452.
 roof-marks, lucky, 230, 659.
 rope, 328, 329, 384, 453, 885, 987, 995,
 1010.
 Rosalind and Pallas, 47.
 rosa, 615.
 rosarium auxilium, 615.
 rosary, 615.
 "rosa, sub" explained, 615.
 rose, 293, 615, 625, 655, 953.
 Rose-des-vents, 618.
 Rose-land, 293.
 Rosta, 250.
 Rotater, Ancient, 390, 989.
 rotation, 54, 308, 454.
 rotational motion, 36.
 rotating heavens, 133, 170, 18c.
 Roth Fail, 585.
 Roth Rámach, 585.
 rotunda, 280.
 roue = rose, 615.
 round, 127, 161, 176, 272, 282, 390, 782,
 990.
 round temple, 221, 231, 279.
 round towers, 207, 264, 265, 276, 277,
 278, 631, 688.
 R'outs, 615.
 Rûa'h, 20, 829.
 Rudra, 678, 973.
 Rudrâni, 68.
 Rudras, 177.
 Rufai dervishes, 173, 727.
 Rursor, 604.
 Ruru, 1000.
 rush, 1032.
 Rustem, 763.
 ruti, 251.
 Rutuli, 144.
 S. wall, door in, 436.
 S. W. wind demon, 747.
 Sab, words in, 721, 825.
 Sabæans, 18, 160, 510, 825.
 Sabaism, 825.
 Sabala, 1000.
 Sabaoth, 775, 825, 972.
 Sabeism, 935.
 Sabines, 41, 136, 721.
 Sabinus or Sabus, 721.
 Saccharin, 330.
 Sacellum, 315.
 Sacrifice, 428, 639, 756.
 Sacrifice, human, 19, 61, 125, 697, 778.
 Sacrificial post, 157, 171, 193, 299.
 Sacrificial offerings, 155.
 Sadambaal, 963.
 Saemund, Edda of, 681.
 Saëna-bird, 757, 763.
 Safekh, 877.
 Sagdid, 999, 1007.
 Sagnetta, 690.
 Sahu, 911, 912.
 Saints from gods, 198.
 Saka = (mountain pass), 892.
 Sakaki, 943.
 Sakhrâh, 117, 630.
 Salacia, 41.
 "Sali" in Arvalian hymn, 849.
 Saliî, 42, 44, 50, 56, 147, 179, 634, 838,
 841, 843, 845, 848, 924.
 SalMôneus, 136.
 Salt in holy water, 438, 869.
 Saltire, 437.
 Saltus Domini, 630.
 Samâ, 173.
 Samain, 268.
 Samas, 602, 603.
 Sam-Kai-Kung, 634.
 Samos, 618.
 Samothrace, 34, 158, 488, 825, 827.
 SamoThrakê, 34.
 Samson myth, 82, 150, 333, 1008.
 Sanchoniathon, 80, 595, 774, 820, 871.
 Sanctuary, 45, 315, 368.
 Sanctus, 721.
 Sancus, 721.
 Sandaliarius, Apollo, 621.
 Sandals, 620, 622.
 Sanhedrium, 179.
 Sanko, 72.
 Sanskrit, 13, 459.

- San Ts'ai, 391, 990.
 Saptarshis, 888, 937.
 Sarabha, 173.
 Saragosa, 204.
 Saramâ, 22, 1000.
 Sâras, 454.
 Sarasvati, 633.
 Sarcophagi,  78c.
 Sarcophagus cover, 911.
 Sarcostemma, 294.
 Sardinia round towers, 277, 284.
 SarEl, 174.
 Sarf, sharp, 81.
 Sargon, 443, 602, 870, 935.
 Sarpo, to prune, 81.
 Sashifutsu, 683.
 Śatapatha-brâhmana, 366, 435, 439, 627, 960, 1012.
 Satâpsara, 954.
 Satow, Sir E. M., K.C.M.G., 29, 189, 853, 1015, 1031, 1034.
 Satrap, 841.
 Satrapes, 215.
 Satrubali, 1034.
 Saturday, 1031.
 "Satur" in Arvalian hymn, 849.
 Saturn, 80, 151, 355, 746, 876, 1032.
 Saturnalia, 924.
 Satya-Vrata, 972.
 Satyr, Marsyas, 889.
 Sauer, 1003.
 Saurshaug, 1003.
 Savin, 268.
 Saviour, 310, 355, 615.
 Savitri, 177.
 Saw of snake's jaw, 82.
 Saxanus, 684.
 Sayce, Prof., 28, 649, 731.
 Sazaki, 1016.
 scales, angel of the, 450.
 Scandinavia, 460.
 Scape goat, tree as, 1030.
 Scarab, 82, 201, 465, 743, 769, 770, 771, 787.
 Scarecrow, 638, 659.
 scatter round tower, 275.
 Sceptre, 52, 55, 57, 58, 74, 86.
 Schekinah, 238.
 Scheria, 34.
 Schlegel, Professor Gustav, 28, 186, 514, 863, 938, 943.
 Schliemann, Dr., 208, 645, 649, 1019, 1022, 1027.
 Schopenhauer, 25, 106, 499, 528, 831, 871, 987, 988.
 Schuchhardt, Dr., 208.
 science versus poetry, 13.
 Scorpio, 837.
 Scylla, 177, 383.
 Scythe of Time, 750.
 Sea-god, 636.
 Searbhan, 477.
 seat, 201, 212.
 seat, rock, 192, 193, 381.
 Seb, 87, 153, 161, 163, 372, 760, 767, 811, 911.
 Sebek, 752, 761.
 Sechtmain, 971.
 Secret societies of Islam, 615.
 Secretive faculty of brain, 16, 480.
 Secrets of gods disclosed, 150, 984.
 Secula, 635.
 Seculum, 635.
 Seirios, dog-star, 1006.
 Sekhem Nefer, 769.
 Sekhet, 214, 885.
 Seki-mon, 249.
 Selk, 159, 911.
 Semelé, 154, 411, 497, 824, 952.
 Semo, seed-god, 721, 849.
 Semonia, 721.
 "Semunis," 849.
 Sengen, 160.
 Sept-Hor, 752.
 Sept, 1007.
 Septentriones, 248, 501, 951.
 Septum, 315, 323.
 Serapeum, 263.
 Seraphim, 775.
 Serpent, 40, 52, 60, 169, 188, 210, 278, 295, 323, 349, 627, 688, 732, 733, 735, 739, 770, 781, 787, 791, 993, 1011.
 Serpents, 144, 150, 419, 706, 733, 753, 902.
 Serpents' egg stone, 646, 690.
 Servius Tullius, 372.
 Sesân seed, sacred, 648.
 Sesennu, 160, 166.
 Seshennu, 166, 819.
 Set, 57, 58, 87, 107, 468, 752, 786, 787, 788, 816, 1006.
 Seth, 323, 460.
 Seven, 47, 48, 79, 124, 125, 135, 146, 156, 171, 177, 186, 198, 222, 228, 231, 268, 454, 630, 635, 937, 955, 962, 963, 966, 1009, 1011.
 Sevens of the two Bears, 48, 938, 940, 946, 948, 960.
 Seventh day and Melusine, 149.
 sexes, 240.
 sexet, 56.
 Shaibar, 478, 817.
 Shakespeare, 47.
 Shâma, 87, 238, 854.
 Shambûbe, 160, 187.
 Shamrock, 63, 515, 637, 986.
 Shang-ti, 171, 172, 178, 358, 523, 524, 525, 629, 934.
 Shannon, 868.
 Shavings, in symbols, 1035.
 Sheep and Pallor, 50.
 Shekaik Numânieh, 726.
 Shemain, 268.
 Shemesh, 199.
 Shen, 780, 781.
 Shenur, 781.
 Shepherd's crook, 46.

- Sheriff's javelin men, 36.
 Sheruyah, 300.
 Shi, divining plant, 294.
 Shichi Fukujin, 1009.
 Shigi yama, 892.
 Shihô-no-riô, 169.
 Shin-chu, 1033.
 Shine = peset, 218.
 Shining heavens, 666.
 Shinto, 120, 169, 319, 496, 682, 853,
 1031.
 Ship = earth, 1011.
 Shiro nushi, 170.
 Shiva, 612.
 Shnâ, 781.
 Shodhashin, 182.
 Shoe, horse's, 629.
 shoes, 142, 622, 629, 632.
 Shoenails, print of, 630.
 Shôgiô Butsu, 1035.
 Shoulder-blade, 85.
 Shrew-ash, 310.
 Shu, dual feather, 885.
 Shu, 87, 208, 466, 494, 762, 804, 884.
 Shu and Anhur, 856, 885.
 Shu King, 178, 283.
 Siamese twin idea, 247, 837.
 Siang, the four, 172.
 Sibyl, 121, 157.
 Sicelia, 635.
 Sickles, 83, 635.
 Sicilia, 635.
 Sicily, 635.
 Sicuti, 635.
 Sicyon, 199.
 Sikhandinas, 937.
 Silence, abode of, 218.
 Si-ling Shi, 874.
 Silver heavens, 586, 805.
 Silver hand, 268, 805.
 Simâ, 726.
 Simeon Stylites, 197.
 Simon Drui, 273, 350, 584.
 Simurgh, 757, 763.
 Sinann, 868.
 Sindbad, 131, 142.
 Sing-han, 859, 871.
 Sinhâ-sana, 695.
 Sinis, 51.
 Sinister, 51.
 Sinsar, 181.
 Sintians, 841.
 Sippara, 602.
 Sipulos, 146.
 Sirius, 504, 912, 1002, 1007.
 Sisithrus, 1013.
 Sispita, Juno, 355.
 Sisumâra, 24.
 Sisuphos, 136, 178, 983, 984.
 Sisyphus, 663, 983.
 Sitting after worship, 720.
 Siva, 70, 73, 87, 313, 557, 678, 816, 1000.
 Siva's footprint, 626.
 Siva's weapon, 625.
 Si Wang Mu, 877.
 Six, 43, 175, 177, 178, 179, 184, 385, 445,
 604, 775, 892.
 Sixteen, 167, 182, 659, 876.
 Skade, 297.
 Skhem, 1004.
 Skhent, 56, 787.
 Sky, night, 446.
 Sky, Nut, 87, 911.
 Sky pilots, 46.
 Sleepers, 187, 962.
 Sleipnir, 173.
 Slippers, 620, 622, 623,
 Slotus, Mt., 897.
 Slovenes, 198.
 Slughî, dog, 1006.
 Smaragd, 96.
 Smith, Prof. Robertson, 28.
 Socket, 136, 388, 479.
 Sokar, 445, 752.
 Sokari, 791.
 Sol, 55, 135.
 Solar theories, 603, 790.
 Sollistimum, 639.
 Solomon, 59, 237, 256, 622, 904, 925.
 Soma, 290, 294, 299, 427, 591, 754, 764,
 957, 1014.
 Soma-cow, 426.
 Soma-juice, 427.
 Somaka, 355.
 Somin, 384.
 Somnath Pattan, 203.
 Son of Heaven, 990.
 Sotal Sâlmóhr, 153.
 Sôteira, 310.
 Sothis, 912.
 Sotoba, 255, 258.
 Soul (ba), 751, 753.
 Souls, 140, 168, 755.
 South, 100, 103, 104, 130, 163, 222, 273,
 431, 632, 669, 977, 1007.
 South-pointing car, 97.
 Soyogi (tree), 1035.
 Space, 36, 865.
 Spar, 82, 92.
 Spartans, 453.
 Spartoi, 82.
 spear, 32, 33, 35, 36, 55, 71, 75, 80, 81,
 82, 86, 87, 92, 135, 171, 189, 191,
 197, 204, 228, 232, 268, 292, 298,
 347, 349, 356.
 Spear-axis, 35, 198.
 Spear-gods, 47, 50, 228, 292.
 Spear mountain, 129.
 Spear-point, 76, 84.
 Spears, 44, 86, 271.
 Speh (OHG), 40.
 Spermo, 92.
 Sphere, 54, 71, 75, 184, 194, 279, 283,
 606, 641, 706, 732, 736, 749.
 Sphere, winged, 54, 71, 732, 733, 735, 740,
 742, 980.
 Spheres, 155, 705, 723, 726, 758, 876, 953.
 Sphnix, 752, 757.

- Sphinx formed feet, 42.
 Sphink-riddle, 12, 154.
 Spica (star), 66.
 Spike, 41, 278.
 Spike of lavender, 183.
 Spindle, 32, 616, 618, 881.
 Spine = *lat*, 218.
 Spinning, 540, 645, 648, 872, 875, 880, 924.
 Spinning-tops, 115, 540.
 Spiral of Sun, 735.
 Spit, 619.
 Spoke of wheel, 584.
 Spread-eagle, Austrian, 754.
 Spring cleaning, 339, 1031.
 Spring feast, 45.
 Spur, spar, spear, 82.
 Square, 161, 165, 282, 388, 833.
 Squared stones, 121.
 Sri-Rama, 594.
 Sse-fu, 940.
 Sse-nan, 100.
 Sta (root), 197.
 Stability, 76, 214, 219, 782.
 Staff of office, 55.
 Stag-hides, 327.
 Stairs of loadstone mountain, 132.
 Stambha, 204, 235, 255, 258.
 Standards, war, 54, 70.
 Staphulos, 616.
 Star-god, 163, 182.
 Star-fire, Agni as, 594.
 Star worship, 723, 823, 853, 944, 971.
 Stars, 51, 83, 175, 176, 446, 448, 756, 804, 835, 843, 854, 855, 934, 966, 971, 1014.
 Stata mater, 280, 833.
 Stator, Jupiter, 36, 833.
 Statues, animated, 111.
 Steeple-jack, 241.
 Steeples, 200, 207, 241, 276, 929.
 Stela, 248, 816, 1003.
 Stein as beth-El, 118.
 Sthâli, 427.
 Stole, priests, 870.
 Sto, stand, 145.
 Stone, 60, 83, 85, 92, 112, 117, 118, 120, 121, 123, 124, 126, 127, 134, 142, 144, 146, 182, 192, 194, 195, 223, 271, 272, 273, 274, 286, 300, 347, 385, 427, 453, 682, 689, 927, 1008.
 Stones, 83, 106, 111, 114, 119, 120, 121, 122, 125, 141, 156, 175, 202, 205, 211, 272, 273, 274, 330, 369, 385.
 Stone fights in Corea, 115.
 Stone-gods, 142, 150, 194.
 Stonehenge, 272, 369, 735.
 Stone-myth, 112.
 Stone-pillar, 209.
 Stone statues of gods, 157.
 Stone weapons, 114, 212, 682.
 Stone worship, 124, 126.
 "Stories, telling," 16.
 Strantham, 606.
 Straw, 46, 296, 1032, 1033.
 Straw-rope, 46, 384.
 Striga, witch, 91.
 Striges, bird vampires, 91.
 Strongfoot, 621.
 Strophadês, 32.
 Stukeley, Abury, 735.
 Stulos, 330.
 Stump, 284.
 Stûpa, 221, 255, 899.
 Stupas, 660.
 Stylitae, 197.
 Stylites, 197, 207.
 Styx, 48.
 Suastika, 163, 623, 624, 649 to 661, 720, 987, 1027, 1033.
 Subban people, 18.
 Subbas, 160, 501, 510, 967.
 Sublatus of tolo, 372.
 Sublicius, bridge, 808, 1032.
 "Sub rosa," 615.
 Subsaxana, 385.
 Sudarsana, 86, 87.
 Sudduq, 454, 818, 828.
 Südüq, 496, 818.
 Sufes = Suffes, 113.
 Sufetius, 113.
 Suffisium, 113.
 Suffucius, 113.
 Suga = ashi, 170.
 Sugar loaves, 926.
 Sui kwan, 634.
 Sula = pal, 70, 75.
 Suma, 92.
 Sümenat, 203.
 Summanus, 489, 601, 785.
 Sumir = South, 462.
 Sun, 5, 21, 23, 37, 71, 602, 617, 636, 641, 734, 735, 744, 752, 834, 944, 974, 976.
 Sun-god, 265, 602, 610.
 Sun-heroes, 21, 22.
 Sun-worship, 37, 458, 735.
 Sun-worshipper, not a, 21.
 Sung-yun, 626.
 Supti and hawk, 752.
 Surmubêlos, 877.
 Surya, 596, 678, 685, 792, 975.
 Susanowo, 874.
 Sustuli of tolo, 372.
 Sûta = Karna, 87.
 Suthemes, 159, 466, 811, 912.
 Sutekh, 787.
 Suten Sakheth, 462, 980.
 Suvarna, 973.
 Svegdar, 117.
 Sverre, 1003.
 Swallow, Isis, 754.
 Swallows, 753.
 Swans, 351, 454, 758.
 Swarga, 888, 908.
 Swârochisha, 973.
 Swâswa, 1000.
 Swayambhu, 937, 972.

- Swayer of Univer.-e. 7, 8.
 "Sweetness and light," 330.
 Swing, 454.
 Swinging games, 326, 1007.
 Sword, 82, 84, 85, 131, 232, 599.
 Syama, 1000.
 Syâmaka, 896.
 Syamantaka, 173.
 Sycamore, 314, 332, 911, 944.
 Syena-bird, 763.
 Syena-hrtra, 290.
 Sylvanus, 722.
 Sylvosa Arcadia, 356.
 Syncretism in mythology, 23.

 T, 219, 220, 223.
 T, tau, 660.
 ta, breadth, 168.
 Ta, mysterious talisman, 213.
 ta (root), 136.
 Taauros, 748, 779.
 tabernacle, 124, 157, 433.
 tabernacula = tent, 908.
 Tabitha, 91.
 Table, 176, 307, 428.
 Tables of the Law, Roman, 113.
 Tablets of ancestors, 111, 1033.
 taboo, 16, 41.
 Tabor, 323, 897.
 Täht, 219.
 Tahuti, 158, 496, 760.
 taibend, 127.
 Tai Hao, 893.
 Tai-ki, 23, 172, 515, 519, 634, 971, 987,
 989.
 tail of heavens, 24.
 tails, yak's and horse's, 1035.
 T'ai-pô, 892.
 Taittiriya sanhitâ, 633.
 T'ai Yih, 513, 514, 515.
 Tai Yü, 934.
 Tâj, cap of dervishes, 173.
 tak'ama no Hara, 168.
 Taka mi-musubi, 37.
 Taka-O-kami, 682.
 takara-bune, 1009.
 Take-mika-dzuchi, 683.
 Take = mountain, 170.
 tal = high, 133.
 Talaios, Zeus, 135.
 Talaos, 119, 133, 135, 409.
 Talassio, 134.
 talent meaning star, 177.
 talisman, 132, 133.
 tall, etymology, 133.
 Tallos turanos, 136.
 Talôs, 82, 133, 134, 136, 137, 342, 620.
 talus, 133, 136.
 Tama no ya, 170.
 Tâmasu, 973.
 Ta Merseker, 900.
 Tammuz, 458.
 Tamon Ten, 228.
 tan (root), 135.

 Tanabata (Vega), 872.
 Tanen, 792.
 Taneter, 816.
 Tanit, 739.
 Tantalos, 119, 135, 146, 809, 984.
 Ta-nuter, 816.
 Tâo, 34, 530, 877, 937.
 T'ao, peach-tree, 877.
 Taoism and Buddhism, 530, 987.
 Taoist, 533, 914, 934, 1017.
 Taou Kéen lüh, 684.
 tar, 329.
 Tara and points of compass, 273.
 Tara, 193, 268.
 Tarbûsh, 923.
 Tarn-Hut, 925.
 tarot cards, 100, 186, 216.
 Tarpeian rock, 388.
 Tarquinius Superbus, 83, 209, 211, 372,
 388.
 Tarquitus, 355.
 Tartarean gods, 474.
 Tartaros, 232, 458, 668, 830, 917.
 taschlikh, 1032.
 taï, 76, 159, 200, 213, 214, 218, 219, 282,
 644, 721, 782, 803, 980.
 Taï'f'Ra, 218.
 Taï'kama'Ra, 218.
 Taï'xeru'Ra, 218.
 taï's, lord of the, 219.
 Tatenen, 219, 944.
 Tatia, 721.
 Tatius, 136, 721.
 Tatsetu, 218.
 Tattu, 219.
 Tau, Hebrew letter, 660.
 Taurus, Mt., 55, 247, 896.
 Taût, 877.
 Taylor, Dr. Isaac, 23.
 tealach, 133.
 Tebh, 87.
 tebti, 631.
 Techcatl = tecpatl, 686.
 Tecpatl, 686.
 Tee of Ptah, 213.
 teer (Dutch) tar, 353.
 teeth, 82, 177.
 teetotum, 605.
 Tefnut, 164, 208, 238, 467, 885.
 Tehutimes, 57.
 Teh Kwan, 634.
 Teiresias, 233, 343, 497, 952.
 Tekhen, 199.
 Telchines, 616, 617, 826, 847.
 Telchis, 847.
 Teleios, 121.
 TêleMakos, 191.
 Tello, palace, 443.
 Tellumo, 372.
 Tellurus, 372.
 Tellus, 149, 372.
 Tellus Hastilius, 113.
 temo, pole, 430.
 Templars, 904, 947.

- Temple, Etruscan, 436.
 Temple, Finghin, 264.
 temples, 98.
 templum, 98, 171, 430, 433, 434.
 tempus, 430, 678.
 tempti, 430.
 ten × 300, 665.
 ten and decus, 432.
 ten apostoleis, 174.
 ten fingers, 593.
 ten of Athens and Crete, 156.
 ten-handed deities, 73, 85.
 Tenager, 617.
 Tenedos, 44.
 Tengu, 1003.
 Tenon, 226.
 Tênos, 237.
 Tent, 43, 44, 279, 345, 908.
 Tent-pegs, 229.
 Tê Pek, 896.
 teraphim, 195.
 teres, etymology, 263.
 Termen, Terminus, 287.
 Terminal axis-god, 388, 438.
 Terminal figures, 959.
 Terminal god, 890.
 Terminalis, Jupiter, 388.
 Terminus, 121, 214, 388.
 tesem, 1006.
 Tessera hospitalis, 245.
 Teta, 804.
 Tethys, 77.
 Teti, pyramid, 446.
 tetrad, 157.
 tetuli, 372.
 Tetun, 218.
 Teukros, 453.
 Tewnût, 466.
 Tezcatlipoca, 686.
 Thallo, 357.
 Thasos, Dioscures, 925.
 Thatarot, 165.
 "That's how it's done," 709.
 Thaumas, 90.
 Theamedes, 107.
 Theatre of universe, 233.
 Thebans, warring, 155, 342.
 Thebes, 59, 79, 142, 143, 154, 155, 268,
 336, 405, 496, 497, 950, 951, 952,
 1007.
 Themisto, 142.
 TheoGênê, 146.
 Theoi, 807, 823.
 Thera, island, 33, 150.
 Thêras, 33.
 Thêrês, 33.
 ThermoPylae, 179.
 Thes, 158, 504, 911, 946.
 Thesas, 946.
 Thesasu, 819, 947.
 Thêseus, 48, 49, 51, 93, 143, 153, 155,
 179, 666.
 Thesmophoria, 115.
 Thesmophoros, 356, 496, 952.
 Thespiæ and Thebes, 121.
 Thessaly, 143, 145, 807.
 Theus, *see* PromêTheus, 454.
 Thirteen, 198, 228.
 Thirty stones, 121.
 This (in Egypt), 213.
 Thjasse, 297.
 Thoueris, 58.
 Tholad and Tholatha, 832, 836.
 Thomas, St., 626.
 Thor, 124, 655, 685.
 Thor's thunderbolts, 685.
 thorn, 324.
 Thoth, 158, 166, 314, 467, 732, 748, 787,
 877.
 Thought = Manu, 972.
 Thoúra = Tôrah, 877.
 1,001 times, 727.
 Thracians, 357.
 Thracætona, 161.
 Three, 74, 75, 92, 124, 132, 150, 180, 229,
 232, 233, 268, 298, 323, 349, 370,
 413, 437, 454, 557, 622, 633, 634,
 635, 637, 638, 665, 698, 721, 835,
 896, 930, 960, 990.
 Three hundred, 413, 665.
 Three feet, 165, 633, 635.
 Three legs, 165, 228, 638, 986.
 Throne, 172, 176, 192, 231, 381, 393,
 1014.
 thumb-chewing, 351.
 thumb makes crosses, 438.
 thummin, 46.
 thunderbolt, 95, 369, 682, 684.
 thunder carriages, 595.
 thutia, 108.
 thyrsis, 846.
 Thyrsus, 84, 722.
 Ti, 448, 893.
 Tiamat, 85, 254, 745, 837, 1013.
 tiara, 300.
 Tiaumauf, 1004.
 T'ien, 226, 943, 1014.
 T'ien-ho, 852.
 T'ien Ki, 515.
 T'ien Kwan, 164, 634.
 T'ien-Ti, 514.
 T'ien-tsiang, 684.
 T'ien tsze, 990.
 T'ien wang, 165.
 T'ien Yih, 514.
 Tiger, white, 186, 187, 903.
 tig-touch-wood, 227, 307, 368.
 Tigsdagr, Tigrsdagr = Ziestag, 975.
 Ti-iti-i, 628, 884.
 Ti K'i, 88.
 Time, 9, 19, 46, 51, 160, 163, 602, 750,
 775, 838, 865.
 Timor, 11, 19.
 Tiu = Tiv, 975.
 Tiresias, 233, 343, 947, 952.
 Tirthankaras, 70, 660.
 Tishtrya, 757.
 Titaia, 210.

- Titanas, 89.
 Titan, 48, 246, 830.
 Titanic gods in Tartaros, 917.
 Titans, 34, 83, 210, 369, 453, 470, 617, 654, 669, 916.
 tithes, 171, 172.
 Tiñit, 218.
 titulus, 123, 195.
 Tiv, 833, 975.
 tjara, 353, 862, 867.
 Tlaloc, 460.
 Tmólos, 146.
 toad-stones, 691.
 Todtenbuch, 666, 667.
 Toe = dactyl, 846.
 Token, 245.
 tollo, 372.
 Tolumnius, 371.
 Tombs, Etruscan, 346.
 tombstones, 202.
 tomo, 986.
 Tomoye, 635, 637, 985, 986, 987, 988, 989, 990, 991.
 Tong-tree, 293, 304.
 tongue protrusion, 817.
 tongues of fire, 840.
 Tonsure, 791, 924.
 Tooth, 150, 216, 351.
 Tope, 221, 255, 898, 899.
 Top spinning, 115, 540.
 Tor, conical hill, 263.
 Tor, Conaing, 267.
 tor, rock, 263.
 Toran, 199, 235, 254, 641.
 Tori-i, 254, 255, 258.
 Tori no Iha-Kusa-bune, 1009.
 Tor Mór, 268.
 Tor Inis, 267.
 tornus, 209.
 Tortoise, 35, 141, 169, 186, 621.
 tory, 153, 267, 477.
 Tory-hill, 263.
 Totonen, 219.
 touchstone, 146, 150.
 Touren(us), 269.
 Tower, 151, 263, 267, 269, 284, 394, 497, 736, 804, 809, 912.
 tower-deities, 287.
 tower-island, 477.
 Towers, 207, 231, 237, 241, 242, 264, 626, 930.
 To Yama, 891.
 trä, träd, trae, trä-et, 352.
 Traitana, 79, 161.
 Tramontana, 106.
 transmigrations of Pythagoras, 139.
 Trasdasyu, 941.
 trau, trauan, trauf, 354.
 tray lokya, 634.
 tre = timber, 352.
 Treasure god, 44, 413, 414.
 Treasury of heaven, 396, 856, 1014.
 Tree, 35, 50, 52, 62, 70, 112, 135, 140, 150, 170, 176, 180, 210, 227, 231, 265, 271, 291, 292, 297, 298, 299, 300, 301, 306, 307, 308, 309, 310, 313, 314, 315, 316, 323, 327, 328, 330, 333, 336, 339, 340, 346, 349, 352, 354, 355, 356, 389, 432, 472, 557, 641, 679, 711, 727, 728, 740, 744, 758, 764, 805, 807, 832, 875, 877, 878, 891, 896, 900, 911, 939, 944, 947, 956, 957, 959, 979, 1006, 1029, 1030, 1034.
 tree-trunks, 54, 292, 309, 557, 956, 958.
 tree, universe-, 171, 195, 271, 292, 307, 308, 324, 454, 557, 641, 737, 807, 877.
 Tree-gods, 327, 350.
 Tree worship, 275, 301, 318, 341, 898.
 trees, 61, 299, 300, 315, 326, 331, 332, 333, 557.
 trepidatio, 638.
 treó, 352.
 treow = truth, 354.
 tresmontaigne, 105.
 treu, 354.
 treuga Dei, 180.
 trewa, 354.
 "Trey, old dog," 494.
 triad, 37, 62, 70, 72, 144, 149, 150, 268, 298, 383, 453, 525, 536, 612, 617, 634, 682, 723, 741, 757, 828, 836, 927, 955, 990, 1005.
 triads, 63, 844.
 triangle, 54, 612, 1007.
 triangles, 173.
 triangular pillar, 121, 201.
 Triath, 78.
 tribes, 174.
 tri dee Dána, 810.
 trident, 20, 32, 33, 41, 44, 61, 71, 72, 73, 74, 75, 76, 78, 87, 232, 625, 1020.
 trident-axis, 75.
 Triform nimbus, 878.
 triggwa, 354.
 trigrams, 44, 169.
 trika, 615.
 Trinacria, 473, 635, 986.
 Trinakié, 635.
 Trinidad, 47, 250.
 Trinity, 323, 634.
 Trinity House, 49, 451.
 Triones, 248.
 Triopas, 617, 633, 653.
 Triopon, 92.
 triple emblems, 637.
 triple umbrellas, 223.
 tripod, 180, 202, 312, 638, 728.
 tripodatio, 638.
 tripods, 638.
 tripudio, 638.
 tripudium, 638.
 Tripur-Asura, 706.
 Triquetra, 635.
 triscelum, 635.
 Trisul, 70, 612.
 trisùla, 70.

- Trita aptya, 79.
 Triton, 78, 79, 284, 638.
 Tritonian, 79, 144, 638.
 Tritônîs, 79.
 Tritopatores, 143, 826, 835, 837.
 triu, 352.
 "Triumpe!" 849.
 Triumph, 257.
 Triune Nâga serpent, 627.
 triuwa, 354.
 tro, 354.
 trog (OHG), 352.
 trogen, 354.
 Troia (Troy), 47.
 Troizên, 115.
 tropics, 188.
 Trophônios, 343, 856.
 Trôs, 47.
 Troy, 48, 117.
 Troyeborg Slot, 670.
 truce of God, 180.
 true and tree, 354, 494.
 truncheon, 55.
 trur, 354.
 Truth, 119, 155, 292, 354, 493, 494, 762, 770, 907.
 truth-god, Palaimôn, 44.
 truths = thummim, 46.
 tryggr, 354.
 tryw, 354.
 tsing, land-measure, 171.
 Ts'ing han, 859, 871.
 Tsong-Kaba, 110.
 Tsumi-ba, 170.
 tsuchi-, 682.
 tsuchi no tachi, 683.
 tu, mountain, 163.
 tua, pillar, 163.
 tua, time, 163.
 tuan, 163.
 Tuan-Mut-ef, 163.
 tuant, tuanti, 163.
 tuatha de Danann, 267, 810.
 Tuesday, 975.
 tui, sandals, 631.
 Tuireann, 268, 269.
 Tulan, 688.
 tuli, 372.
 Tulla, 372.
 Tullia, 372.
 tullium, 370.
 Tullius, 372.
 tullus, 371, 372.
 Tullus Hostilius, 113, 370.
 tulo, 372.
 Tum in mountain, 899.
 tumulus, 146.
 Tung-Kiao, 873.
 tupa, 221.
 Tuscus, 150.
 tusk, 216.
 Turan, 286.
 Turi, Patorî, 285.
 Turna, *see* Inturna, 144.
 Turndun, 606.
 turning-lathe, 133.
 Turmus or Turms, 286.
 Turnus, 135, 144, 209, 371.
 Turô, 136, 267.
 Turrani, 286.
 Turrenus, 286.
 turris, 263.
 Turvasa, 1013.
 Tuta, 369.
 Tutanus, 369.
 Tutela, 369.
 Tutelina, 369.
 tuti, 632.
 Tuticus, 369.
 tutulus, 369, 371, 924.
 Tutulus and Tutunus, 808.
 Tutunus, 369, 808.
 Tvashtdri, 686, 961.
 twelve, 43, 76, 98, 99, 117, 123, 124, 140, 144, 158, 167, 173, 174, 175, 176, 177, 178, 179, 181, 192, 195, 231, 253, 272, 305, 306, 307, 349, 618, 643, 660, 665, 719, 729, 736, 809, 948.
 twenty-four, zodiacal, 177.
 twenty years, 191.
 twilight myths, 22.
 Twin Curetes, 837, 844.
 Twin, Siamese-, idea, 247, 837.
 Tychis, 159.
 Tymolos, 146.
 Tyndarides, 248.
 Typhon, 81, 87, 102, 107, 458, 816.
 Tyr, 785, 823.
 tyrant, 286.
 Tyrkland, 117.
 tyrr = fir, 353.
 Tyrrhene Pelasgians, 283.
v, Greek letter, 678.
 Uas, 57, 59, 61, 166, 215, 483, 1004, 1007.
 uash, 59.
 Uasri, 58, 965.
 uat, sceptre, 57.
 Udumbara post, 214, 227.
 Ueda, M., 1016.
 Uja eyes, 465, 467, 481, 734.
 Uja-Hor, 467.
 Uju, 467.
 Ukka, 38, 367, 374.
 Ulster, 971.
 Ultonians, 556, 971.
 Ulysses, 51, 177, 807, 983.
 Umbrella, 219, 222, 223, 603, 842.
 umbrellas, 219, 222.
 Umbri, 41.
 Umbrian, Temple, 433.
 Unas, pyramid, 446.
 Union Jack, 437.
 Universe, revolution of, 5.
 Universe, 462, 604, 831.
 Unity, 831, 832.

- Unkulunkulu, 20, 776, 831.
 uns, unes'nes, 1006.
 Unseen, gods of the, 784.
 Unus, in god names, 78.
 Ur = fire, 46.
 Ur or Hur, 443.
 Ur-Ea, Lion of Ea, 1013.
 Uræus, 732, 733, 738.
 Uranus, 975.
 Uranus Antoninus, 117.
 Urgus and DemiUrgus, 119.
 UriEl, 46.
 Urin and thummim, 46.
 Urina, 47.
 UriYah, 46.
 Urn-gods, 187.
 Ur hekau, 56.
 Ursa Major, 19, 46, 48, 85, 177, 247, 298,
 315, 395, 438, 458, 508, 616, 617,
 629, 709, 787, 820, 826, 938, 939,
 940, 941, 943, 944, 959, 960.
 Ursa Minor, 723, 820, 939, 948.
 Ursprache, 460.
 Ursus, 23, 46.
 Uruk, 122, 821, 960.
 Usertsen I, 202.
 Ushas, 22.
 Usôis, 195, 244.
 Ut, 58.
 Ut'a, Eye of Ptah, 813.
 Uthes, 504.
 Ut-pâdaka, 173.
 uttara, 86, 427, 435, 451, 504.
 Uttara Kuru, 451.
 Vafer, 983.
 Vaha, vehicle, 371.
 Vâigravana, 165.
 Vairis (Avestan), 46.
 Vaishravana, 228.
 Vaishwanara, 853.
 Vaisi dervishes, 729.
 Vaivasvat, 972.
 Vaivasvata, 973, 1011.
 Vajra, 87, 686.
 Valencia, 273, 584.
 Vâmâchâris, 1034.
 Vamana, 297, 810.
 Vanaspati, 299.
 Vapâshrapani, 377.
 var (Anglo-Saxon) sea, 46.
 Varena, 161.
 Vâreṅgana-bird, 763.
 Vâris, 46.
 Varsha, 32.
 Vart, turn, 32.
 Vartakas (Skt.), quail, 32.
 Varuna, 24, 161, 177, 202, 593, 597, 744,
 879, 942, 1000.
 Vase, 177, 870, 980, 1005.
 Vases, nine, 934.
 Vasishtha, 973.
 Vasus, 166, 177.
 Vatican, oak on, 307.
 Ve, deities in, 280.
 Ve, evil particle, 372.
 Veā, 371.
 Vedijovis, 372.
 VeDius, 372.
 Vega, 500, 755, 872.
 Vehes, 371.
 Vehicle (Buddhist) explained, 1012.
 Veho, 371.
 Veil, 148, 202, 233, 380, 431, 616, 664,
 737, 807, 872, 875, 876, 879, 878,
 881, 955, 1016.
 Veiled deities, 231, 784.
 Veils, 273, 848.
 Veius, dux, 371.
 Veji, 280, 371.
 Vejovis, 280, 371.
 Veleut = Wayland, 681.
 Velun, sail, 372.
 Venilia, 41.
 "Venus Zephyrites," 110.
 ver (O Norse), 46.
 VerchiEl, 173.
 verge de sergent, 55.
 Verlioka, 216.
 "vertiginis coelitis," 234.
 verto, turn, 32.
 Vesta, 280.
 vestals, 808, 1032.
 vestments of baitulia, 273.
 via = uia, way, 120.
 Vibhu (Vishnu), 557.
 "Victa jacit Pietas," 19.
 Vidofnir, 758.
 Vincent de Beauvais, 131.
 Vine, 92, 231, 255, 294, 296, 306, 353,
 1007.
 virga, 53.
 Virgil, 60.
 Virgo = Eregonê, 1007.
 virgula divina, 53.
 Virûdha, 165.
 Virûpâksha, 165.
 Vishnu, 35, 87, 165, 182, 203, 207, 290,
 502, 557, 612, 625, 629, 633, 677,
 678, 706, 744, 779, 817, 1011.
 Vishnu's weapon, 678.
 Visvâmitra, 852, 973.
 Volscians, 309, 372.
 Voltaire, 198, 533.
 Volta's pile, 133.
 Völundr, 36.
 vortex atoms, 36.
 Vortigern, 806.
 vox populi vox dei, 145.
 Vritra, 290, 852.
 Vulcan, 149, 1002.
 Vultures, 43, 90, 385, 733, 751, 755, 756,
 767, 999.
 Vyagra Yayi, 64.
 Wag or wagh (root), 372.
 Waino, Finnish god, 297.
 Wainomoinen, 76.

- Wakahirume, 874.
 Wales, Prince of, his plume, 63, 547, 739, 761.
 wall of bronze, 137.
 walnut tree, 310.
 wand, magic, 59.
 wand, 55, *see* Rod.
 War, God of, his symbols, 54.
 War in heaven, 19, 113, 133, 154, 209, 287, 342, 371, 663, 972.
 Warka, 443.
 Warren, Dr. W. F., 28, 35, 244, 860, 881, 890.
 "washing day," 1031.
 Watch-tower of Battus, 151.
 Water, 45, 61, 79, 85, 125, 239, 356, 427, 438, 754, 831, 840, 863, 864, 869, 997.
 water-finding, 61.
 Waters, cosmic, 34, 64.
 Wayland Smith, 36, 744.
 "Way," the, 120, 527, 530, 615, 990.
 Wythnos, 818.
 Weapon, 60, 625, 678, 680, 682, 947.
 Weapons, 40, 54, 82, 91, 114, 212, 678, 682.
 Weathercock, 759.
 Weaving, 872, 873, 875, 878, 879, 880, 1016.
 Week, 818, 967, 968, 971.
 Wei-Kan, 193, 257, 282.
 Welkin, 620.
 well, 155, 271, 274, 323, 356, 383, 493, 711, 868, 1006.
 well-worship, 274.
 Wells, 61, 119, 175, 318, 963, 1031.
 Welsh saints, 198.
 Wên Wang, 99.
 wersti (Lithuanian), 32.
 West, 56, 100, 273, 426, 427, 432, 434, 447, 448.
 West, Mr. E. W., 29.
 Wetsuwan, 165.
 Weyland (Smith), 36.
 Whang-Ho, 720.
 Wharton, E. R., and Celtindians, 460.
 Wheel, 31, 46, 48, 50, 51, 53, 70, 71, 133, 176, 209, 222, 273, 301, 313, 337, 343, 583, 584, 585, 588, 590, 591, 596, 598, 602, 603, 607, 608, 612, 615, 624, 625, 640, 641, 642, 643, 646, 650, 659, 661, 668, 685, 736, 740, 747, 780, 872, 877, 880, 882, 1033.
 wheel-barrow, royal Korean, 599.
 wheel-gods, 133, 209, 265, 418, 453, 584, 588, 604, 640.
 wheel-idol, 603.
 wheel-mark, 626.
 wheel-myths, 134.
 wheel-stones, 691.
 wheel-symbols, 612.
 wheels of Aswins, 749.
 wheels and cherubim, 688.
 whim-wham, 639.
 whirligig of Time, 780.
 white, 48, 50, 63, 112, 142, 149, 155, 166, 169, 209, 294, 297, 324, 369, 805, 806, 895, 899, 971, 1002, 1036.
 white vestments of Shinto priests, 319.
 whiteboys, 621.
 whitefoot, 621.
 white-footed, 628.
 white-haired, 150, 622.
 white land, 622, 925.
 White Sunday, 1031.
 white thorn lucky, 323, 432.
 white tree, 112.
 white wall, 805.
 Whorl, 285, 608.
 Whorls, 285, 608, 645, 646, 649, 691, 880, 1019 to 1028.
 Wicker cages, 1033.
 Wilde, Lady, 172.
 Wilkina Saga, 681.
 Will of Schopenhauer, 240, 831, 937, 988.
 Willow, 293, 298, 306, 308.
 wily, 145, 150, 228, 357, 983.
 wind, 90, 237, 244, 451, 747, 1007.
 Windgod, 953.
 Windgods, 237, 244, 597, 839, 953.
 windmill, 584, 659.
 winds, 160, 431.
 wine, 45, 125, 181, 427, 869.
 wine-skins, 1007.
 wing, $\alpha\chi$, to fly, 166.
 winged deities, 70, 71, 353, 603, 635, 734, 744.
 wings, 54, 71, 186, 188, 213, 222, 232, 300, 395, 465, 622, 653, 683, 731, 734, 737, 740, 741, 743, 744, 748, 749, 751, 760, 761, 769, 775, 872, 875, 876, 1004.
 Wiruhalok, 165.
 Wirupak, 165.
 wisdom-tooth, 351.
 Wistaria, 171, 1034.
 Withold, St., 634.
 Woden, 586, 785.
 Woden's ring, 818.
 Wohabari, 85, 663, 853.
 Wok, 756.
 wolf, 198, 639, 1002, 105.
 woman made gods, 20.
 "woodman, spare that tree," 298.
 wood, piece of, as Dionusos, 330.
 Words, 13, 33, 41, 90, 115, 156, 171, 427, 438.
 world, end of the, myths, 586, 622.
 wreath, 231, 395, 613, 668.
 wreaths, 355, 613.
 wren, 1015.
 writing, invention of Chinese characters, 893.
 Xanthos, 143.
 xemsennû, 160.
 xeper-ka-Ra, 200.

- Xepesh, 85.
 Xisuthrus, 1013.
 Xmas and suastika, 655.
 Xoanon, 474.

 Ya, 168, 172, 838.
 Ya-hiro wani, 169.
 Ya-kuma, 669.
 Ya tama, 170.
 Yadu, 1013.
 Yah, 238.
 Yah Yahveh, 381.
 Yajna, 87.
 Yama, 50, 328, 842, 888, 981, 999, 1000.
 Yama La, 297.
 Yamato lake, 168.
 Yamato, 684, 704.
 Yama, *see* To, 891.
 Yamato Take, 85.
 Yami, 981.
 Yami courts, Yama, 67, 246.
 Yang and yin, 172, 246, 720, 873, 987.
 Yanus (Janus), 838.
 Yao-mu-ngan, 98.
 Yaso kumade, 169.
 Yayati, 669.
 year, 51, 719, 811.
 Yehl, god of Thlinkets, 754.
 Yellow river, 303, 616, 720, 868, 874.
 Yellow Water, 616, 758, 852.
 Yen-Ti, 893.
 Yew, 323.
 Yeya, god of Israel, 238.
 Yggdrasil, 249, 291, 334, 342, 758, 855.
 Yi (changes), 893.
 Yi-King, 892.
 Yima, 842.
 Yin and yang, 38, 161, 172, 873, 893, 987.
 Yin-ho, 859.
 Yin-yang, 172, 720.
 Y-King, 96.
 Ymir, Cosmos from, 990.
 yol (Korean) ten, 172.
 Yomi, darkness, 169, 981.

 Yomo, Japanese underworld, 981.
 Yoni and linga, 873, 889.
 Yoni worship, 117.
 Yörö, many (Korean), 172.
 Young gods drive out old, 203.
 Yspydhaden, 228.
 Yü, nine tripods of, 934.
 Yuh-hwang, 524.
 Yukonthon, 165.
 Yule = wheel, 46.
 Yule, straw, 46.
 Yüpa, post, 299, 832.

 Zagreus, 621.
 Zan zanos = Zeus, 809.
 Zan DiKtaios, 181.
 Zan, 139.
 Zano = Juno, 809.
 Zany, Zane, Zanny, 809.
 ZarachiEl, 175.
 Zazen, 588, 930.
 Zemzen well, 92.
 Zen (contemplation), 587.
 Zên, Zênos = Zeus, 809.
 Zenith and pole, 281.
 Zephyrites, 110.
 Zethus, 837.
 Zeus, 24, 38, 46, 47, 48, 49, 112, 120, 121, 135, 155, 173, 198, 199, 228, 242, 309, 313, 349, 356, 372, 401, 455, 470, 486, 491, 498, 606, 663, 836, 837, 1002.
 Ziestag, 975.
 Ziggurat, 233, 443, 445, 935.
 Zikr, 725.
 Zikum, 298.
 Zio = Tiv, 975.
 Zodiac, 140, 158, 176, 178, 179, 181, 253, 305, 413, 594, 716, 719, 808, 1004, 1007.
 Zodiacal, 44, 177, 182, 307, 618.
 Zohâk, 977.
 Zoroaster as bird, 757.
 Zoroastrian duality, 240.
 ZuriEl, 175.





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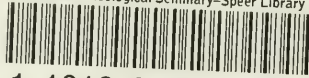
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