

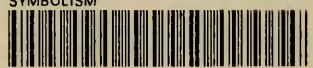


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# THE LOST LANGUAGE OF SYMBOLISM

AN INQUIRY INTO THE ORIGIN OF CERTAIN  
LETTERS, WORDS, NAMES, FAIRY-TALES,  
FOLKLORE, AND MYTHOLOGIES

BY

HAROLD BAYLEY

"The English mind, not readily swayed by rhetoric, moves freely  
under the pressure of facts."

E. B. TYLOR.

"One may, for a moment, arouse interest by a new hypothesis, but  
it is only by the accumulation of facts that public opinion is perceptibly  
influenced in the end."

WALTER JOHNSON.

VOL. I



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# THE LOST LANGUAGE OF SYMBOLISM

## CHAPTER I

### INTRODUCTION

“There can be no question that an enormous number of these water-marks had a religious significance, but we are asked to believe, on the ground that the same symbol was used contemporaneously in various parts of Europe, that these symbols formed a means of intercommunication and spiritual encouragement between all those who had been admitted to the secrets of the sect. The suggestion has many points to recommend it, but it requires a prolonged and scholarly analysis before it can rank as an acceptable hypothesis. . . .

“In all justice to Mr Bayley, let us admit that he is not arrogant or dogmatic. He has put forth a theory on somewhat insufficient grounds, and has evidenced some over-anxiety to expand that theory beyond reasonable limits. But he is ready to confess that his own work is one of suggestion rather than of proof, and he has undoubtedly established a claim to further consideration. His hypothesis is ingenious, and up to a point seems tenable ; but at present we must regard it as ‘not proven.’”—*Westminster Gazette*, 12th May 1909.

THIS book, though not written specially with that end, substantiates the tentative conclusions formulated three years ago in *A New Light on the Renaissance*. I then said : “The facts now presented tend to prove that—

- “1. From their first appearance in 1282, until the latter half of the eighteenth century, the curious designs inserted into paper in the form of water-marks

constitute a coherent and unbroken chain of *emblems*.

- “ 2. That these emblems are thought-fossils or thought-crystals, in which lie enshrined the aspirations and traditions of the numerous mystic and puritanic sects by which Europe was overrun in the Middle Ages.
- “ 3. Hence that these paper-marks are historical documents of high importance, throwing light, not only on the evolution of European thought, but also upon many obscure problems of the past.
- “ 4. Water-marks denote that paper-making was an art introduced into Europe, and fostered there by the pre-Reformation Protestant sects known in France as the Albigeois and Vaudois, and in Italy as the Cathari or Patarini.
- “ 5. That these heresies, though nominally stamped out by the Papacy, existed secretly for several centuries subsequent to their disappearance from the sight of history.
- “ 6. The embellishments used by printers in the Middle Ages are emblems similar to those used by paper-makers, and explicable by a similar code of interpretation.
- “ 7. The awakening known as the Renaissance was the direct result of an influence deliberately and traditionally exercised by paper-makers, printers, cobblers, and other artisans.
- “ 8. The nursing mother of the Renaissance, and consequently of the Reformation, was not, as hitherto assumed, Italy, but the Provençal district of France.”

There is curious and direct proof of Vaudois influence at the end of one of the earliest editions of the Bible (that of

1535, known to collectors as the Olivetan), where the following claim is cunningly concealed in cipher :

“ Les Vaudois, peuple évangélique,  
Ont mis ce thrésor en publique.”

The vehicle in which this interesting cryptogram was concealed from the world at large is the stanza found at the end of the volume. The *first letters of each word* of these verses, as will be seen, spell out the secret message :

“ *L*ecteur entends, si *v*erité *a*ddresse  
*V*iens donc *o*uyr *i*nstamment *s*a *p*romesse  
*E*t *v*if *p*arler : *l*equel *e*n *e*xcellence  
*V*eult *a*sseurer *n*ostre *g*relle *e*sperance  
*L*esprit *i*esus *q*ui *v*isite *e*t *o*rdonne  
*N*oz *t*endres *m*eurs, *i*ci *s*ans *c*ry *e*stonne  
*T*out *h*ault *r*aillart *e*scumant *s*on *o*rdure.  
*P*renons *v*ouloir *b*ienfaire *l*ibrement.  
*I*esus *q*uerons *v*eoir *e*ternellement.”

In the following studies I have taken all symbolism to be my province, but the subjects illustrated are, as before, hitherto-uninterpreted printers' marks and paper-marks. Most of these signs have entirely lost their primitive significance, and are now used purely for commercial purposes ; but there was a time when they were not only trade signs, but were also hieroglyphics, under which the pearl of great price was revered.

The extraordinary tenacity with which the Vaudois or Albigeois maintained their traditions will to some extent account for the apparition of their mystic tenets in the form of paper-marks, and it is possible to trace faintly the course of this tradition link by link.

The paper-mills of Europe have, in the main, always been situated in heretical districts—in Holland, for instance, which Bayle described as a “great ark of heresy,” and Lamartine

#### 4 THE LOST LANGUAGE OF SYMBOLISM

as "the workshop of innovators" and "the asylum and the arsenal of new ideas."

But the technical terms of paper-making — such as "retree," a corruption of the French "retiré" — imply that paper-making was primarily a *French* art, and, as is well known, the introduction of paper-making into England was due to *French* refugees. Wherever these sufferers landed they acted as missionaries of skilled labour, and the records of the Patent Office show clearly the activity of the exiles, not only in manufacture, but also in invention. Numerous patents were taken out by them for paper-making, printing, spinning, weaving, and other arts. In 1686 there is reference to a patent granted for making writing- and printing-paper, the patentees having "lately brought out of France excellent workmen, and already set up several new-invented mills and engines for making thereof, not heretofore used in England."

At the present day the paper-makers of Scotland enjoy a deserved pre-eminence, and it is interesting to find that their industry likewise owes also its introduction to the same source. "At Glasgow," says Smiles, "one of the refugees succeeded in establishing a paper-mill, the first in that part of Scotland. The Huguenot who erected it escaped from France, accompanied only by his little daughter. For some time after his arrival in Glasgow, he maintained himself by picking up rags in the streets. But, by dint of thrift and diligence, he eventually contrived to accumulate means sufficient to enable him to start his paper-mill, and thus to lay the foundation of an important branch of Scottish industry."<sup>1</sup>

The present makers of the paper used for the Bank of England's notes are descendants of the De Portal family of Provence, many of whose members are recorded as "amongst

<sup>1</sup> *The Huguenots*, p. 338.

the most active of the leaders of the Albigeois.”<sup>1</sup> After the Revocation of the Edict of Nantes, the founder of the present business fled to England, where he died in 1704. In his will, which is written in French, he says: “In the first place, I thank my God without ceasing, for having put it in my heart to escape from persecution, and for having blessed my project in my own person and in that of my children. I regard my English refuge as the best heritage which I can bequeath to them.”<sup>2</sup>

The headquarters of the Huguenots were Auvergne, Angoumois, and the Southern Provinces of France, where, in Angoumois alone, according to Smiles, they owned six hundred paper-mills.<sup>3</sup>

The Revocation of the Edict of Nantes ostensibly wiped the Huguenots—whom Pope Clement XI. identified with “the execrable race of the ancient Albigenses”—completely out of France; yet it is characteristic of the spirit of the Southern Provinces that one hundred years after that disastrous event it was the progress to Paris of a battalion of Marseillais, marching as they believed to support the tottering statue of Liberty, that turned the scale of the French Revolution.<sup>4</sup>

The historian of paper-making at Arches, in the South of France, states that secret organisations, dating from immemorial antiquity, existed among the paper-making workmen, and that these “solidly organised associations of comradeship” endured for long after the Revolution. “One is struck,” says he, “by the general spirit of insubordination which from all time under the ancient regime

<sup>1</sup> *Library Association Record*, iv. p. 129.

<sup>2</sup> *Ibid.*, p. 129.

<sup>3</sup> *The Huguenots*, p. 158.

<sup>4</sup> There is a graphic presentment of this episode in *The Reds of the Midi*, by Félix Gras. See also *Secret Societies and the French Revolution*, Una Birch.

## 6 THE LOST LANGUAGE OF SYMBOLISM

animated the paper-making workmen. Collaborating in the propagation of written thought, which, during the eighteenth century, was the main destructive agent of the existing state of affairs until then respected, it would appear that the paper-making workmen had a foreknowledge of the social upheavals that were about to take place, and of which they were the obscure auxiliaries.”<sup>1</sup> Heckethorn devotes a chapter of his *Secret Societies* to these guilds or corporations, which existed not only among the paper-makers, but also among other French artisans and journeymen. Freemasonry was early mixed up with this *compagnonnage*, and the various sections of it were known by titles such as the “Sons of Solomon,” the “Companions of the Foxes,” the “Foxes of Liberty,” the “Independents,”<sup>2</sup> and so forth.

The preliminary chapters of the present book—which I have cut to their lowest limits—will, I am afraid, read somewhat wearily, but in Chapter VIII. the reader will be introduced to some of the hitherto unappreciated beauties underlying fairy-tales, and in the later chapters we shall reach a group of facts that must, I think, undoubtedly have formed part of the Gnosis or secret Wisdom of the Ancients. It is common knowledge that during the early centuries of Christianity there existed certain “Gnostics” who claimed supernatural wisdom and an “ability to restore to mankind the lost knowledge of the true and supreme God.”<sup>3</sup>

The Gnostic, unlike the modern *agnostic* or avowed *non-knower*, claimed to be *gnostikos* or “good at knowing,” and

<sup>1</sup> “On est frappé de l'esprit général d'insubordination qui, de tout temps, sous l'ancien régime, a animé les ouvriers papetiers. Collaborant à la propagation de la pensée écrite, qui, pendant le xviii<sup>e</sup> siècle, a été le grand agent destructeur de l'état de choses, jusque-là respecté, il semble que les ouvriers papetiers avaient conscience des bouleversements sociaux, qui allaient survenir et dont ils étaient les obscurs auxiliaires.”—H. Onfroy, *Histoire des Papeteries à la Cuve d'Arches et d'Archettes*, p. 35. Paris, 1904.

<sup>2</sup> Vol. i. pp. 317-24.

<sup>3</sup> Mosheim, *Eccles. Hist.*, part ii. ch. v.

to be the depository of *Gnosis*, a term defined by modern dictionaries as meaning "philosophic insight," "illumination," "intuition," and "a higher knowledge of spiritual things."

The chief function of Gnosticism was moral salvation, but it also claimed to get behind the letter of the written word, and to discover the ideal value of all religious histories, myths, mysteries, and ordinances. Mythologies were held to be popular presentments of religious ideas originally revealed, and Christianity was believed to be the full revelation of the deeper truth embedded more or less in every religion. The faith of Christianity was indeed treated as if it had little or no connection with historic fact, and almost as though it were an ideal system evolved from the brain of a philosopher.

The Gnostic claimed to be not only the philosophical Christian who evolved truth out of thought, but also to be the depository of a secret tradition, upon which his system was primarily constructed.

Prior to about the middle of the second century the Gnostics were not considered heretical,<sup>1</sup> but the subsequent history of Ecclesiasticism unhappily resolves largely into a record of the ghastly and protracted struggle between the spirituality of Gnosticism and the literalism of official Christianity. It was a contest in which Gnosticism in its varied phases was nominally extinguished and Ecclesiasticism was ostensibly triumphant.

By the end of the sixth century Gnosticism disappears from history, being supposedly crushed out of existence; seemingly, however, it simply dived underground and continued to flourish *sub rosa*.

It is in the ancient cemeteries of Provence that one still finds the greatest number of Gnostic medallions.

<sup>1</sup> Mead (G. R. S.), *Fragments of a Faith Forgotten*, p. 418.

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“Gnosticism,” says King, “early took root and *flourished in Southern Gaul*, as the treatise of Irenæus directed against it attests.”

In 1135–1204 materialistic rationalism attained probably its climax in the system of MAIMONIDES, who recognised only the primary or literal sense of the Scriptures, and dismissed as a fantastic dream all existing allegorical interpretations. Mr Bernard Pick states: “A reaction came and the Kabala<sup>1</sup> stepped in as a counterpoise to the growing shallowness of the Maimunist’s philosophy. The storm against his system *broke out in Provence* and spread over Spain.”<sup>2</sup>

The extended Hand marked Foy (see fig. 1327), the symbol of Fidelity or faith maintained, is a sixteenth-century *Provençal* paper-mark, and it is logical to surmise that the Faith there maintained was the traditional faith of that long-suffering, blood-sodden district, and that the marks put into paper were a continuance of the traditional Gnostic system of intercommunication. “Their ideas,” says King, “were communicated to those initiated by composite figures and *sigla* having a voice to the wise, but which the vulgar heareth not.”

Many of these Gnostic symbols figure at the present day among the insignia of Freemasonry, and it is probable that Freemasonry is the last depository of traditions that were

<sup>1</sup> Like its forerunner the Gnosis, the Kabala of the Middle Ages was the secret Science of Wisdom, and its adherents delighted in terming themselves “intelligent” and “connoisseurs of secret wisdom.”—*The Cabala*, Bernard Pick. *The Open Court*, 1910, p. 146. “The Kabala,” said REUCHLIN, “is nothing else than symbolic theology, in which not only are letters and words symbols of things, but things are symbols of other things.” This Kabalistic method of interpretation was held to have been originally communicated by revelation, in order that persons of holy life might by it attain to a mystical communion with God, or deification.—Inge (W. R.), *Christian Mysticism*, p. 269.

<sup>2</sup> *The Open Court*, 1909, p. 148.

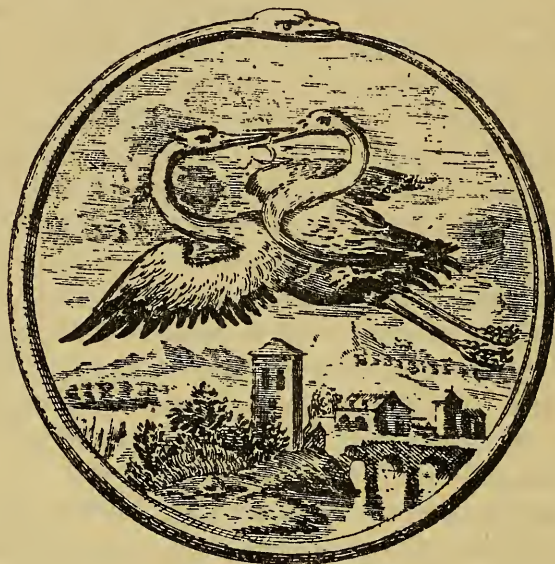


taken over by them from the secret societies of the Middle Ages. The course of these traditions was not improbably by way of the Templars and the Rosicrucians. De Quincey maintained that the latter when driven out of Germany by persecution reappeared in England as Freemasons, and Elias Ashmole recorded it in his Diary that the symbols and signs of Freemasonry were borrowed partly from the Knight-Templars and partly from the Rosicrucians. It is claimed for Freemasonry that it is a beautiful system of morality veiled in allegory and illustrated by symbols, and, according to Dr Oliver, "The noble and sublime secrets of which we (Freemasons) are possessed are contained in our traditions, represented by hieroglyphic figures and intimated by our symbolic customs and ceremonies." "Again," says Dr Oliver, "we have declared over and over again that the great secret of Christian Freemasonry is the practice of morality and virtue here as a preparation for happiness in another world."

Whatever may have been its origin and purpose, Freemasonry spread rapidly over Europe, notwithstanding the bitter opposition of the Church of Rome. In 1738, at the instigation of the Inquisition, terrible anathemas were fulminated against it, all Freemasons were excommunicated and the penalty of death was decreed against them.

Many of the trade-marks illustrated in the following pages are obviously Masonic emblems, whence it may be inferred that among the initiates of Freemasonry were numerous working and wayfaring men. The ramifications of the mediæval secret societies upon which Freemasonry was built, the amazing vitality of tradition added to the disseminating powers of itinerant apostles and wandering minstrels, all no doubt served to keep alive the smouldering embers of what at one time must have been a brilliant and highly developed philosophy.

The aim and intention of the famous printer whose mark is reproduced herewith was evidently to carry on the traditional Great Wisdom, whose emblem, the serpent, surrounds a pair of storks.



These birds symbolised “filial piety” by reason of the care and solicitude which they were supposed to exercise towards aged storks, and “filial piety” as defined by Confucius—an expert on that subject—means “carrying on the aims of our forefathers.”<sup>1</sup>

But after making all reasonable allowance for the force of tradition, it is still exceedingly difficult to account for the recondite knowledge unquestionably possessed by the mystics of the Dark Ages. It will be evident that not only the meanings of Egyptian symbols, such as the scarab, the sail, and the buckle, were perfectly understood, but also that

<sup>1</sup> Giles (H. A.), *Religions of Ancient China*, p. 32. It is not improbable that this notion of doing as our fathers have done is the explanation of the nursery lore that it is the storks who bring the babies.

the intimate relation between symbolism and word origins was correctly appreciated.

Although etymologists are agreed that language is fossil poetry and that the creation of every word was originally a poem embodying a bold metaphor or a bright conception, it is quite unrealised how close and intimate a relation exists between symbolism and philology. But, as Renouf points out, "It is not improbable that the cat, in Egyptian *Mau*, became the symbol of the Sun-God or Day, because the word *Mau* also means light."<sup>1</sup> Renouf likewise notes that not only was RA the name of the Sun-God, but that it was also the usual Egyptian word for *Sun*. Similarly the Goose, one of the symbols of SEB, was called a *Seb*; the Crocodile, one of the symbols of SEBEK, was called a *Sebek*; the Ibis, one of the symbols of TECHU, was called a *Techu*; and the Jackal, one of the symbols of ANPU (ANUBIS), was called an *Anpu*.

Parallels to this Egyptian custom are also traceable in Europe, where, among the Greeks, the word *Psyche* served not only to denote the Soul but also the Butterfly, a symbol of the Soul; and the word *Mylitta* served both as the name of a Goddess and of her symbol the Bee. Among the ancient Scandinavians the Bull, one of the symbols of THOR, was named a *Thor*, this being an example, according to Dr Alexander Wilder, "of the punning so common in those times, often making us uncertain whether the accident of similar name or sound led to adoption as a symbol or was merely a blunder."<sup>2</sup>

I was unaware that there was any ancient warrant for what I supposed to be the novel supposition that in many

<sup>1</sup> *On the Origin and Growth of Religion as Illustrated by the Religion of Ancient Egypt*, p. 237; *Hibbert Lectures*, p. 879.

<sup>2</sup> *Symbolical Language of Ancient Art and Mythology*, R. Payne-Knight, p. 124.

instances the names of once-sacred animals contain within themselves the key to what was originally symbolised. The idea that identities of name were primarily due to punning, to blunder, or to accident, must be dispelled when we find that—as in most of the examples noted by myself—the symbolic value of the animal is not expressed by a homonym or pun, but in monosyllables that apparently are the debris of some marvellously ancient, prehistoric, almost extinct parent tongue. Modern language is a mosaic in which lie embedded the chips and fossils of predecessors in comparison with whose vast antiquity Sanscrit is but a speech of yesterday. In its glacier-like progress, Language must have brought down along the ages the detritus of tongues that were spoken possibly millions of years before the art of recording by writing was discovered, but which, notwithstanding, were indelibly inscribed and faithfully preserved in the form of mountain, river, and country names. Empires may disappear and nations be sunk into oblivion under successive waves of invasion, but place names and proper names, preserved traditionally by word of mouth, remain to some extent inviolate; and it is, I am convinced, in this direction that one must look for the hypothetical mother-tongue of the hypothetical people, known nowadays as “Aryans.”

The primal roots which seem to be traceable in directions far wider than any yet reconnoitred are the Semitic EL, meaning God and Power; the Semitic UR, meaning Fire or Light; the Semitic JAH, YAH, or IAH, meaning “Thou art” or the Ever-existent; the Sanscrit DI, meaning Brilliant; and the Hindoo OM or AUM, meaning the Sun. It is also evident that PA and MA, meaning a Parent, were once widely extensive, and in addition to the foregoing I have, I believe, by the comparative method, recovered from antiquity the root *ak*, apparently once meaning *great* or *mighty*.

The syllable *AK* first came under my attention in connection with *HACKPEN Hill* at *Avebury* in *Wiltshire*. On a spur of this hill stood the ruined remains of the *Head* of the colossal *Rock-temple* that once stretched in the form of a serpent over three miles of country. As *Pen* notoriously meant *Head*, it occurred to me that *HACKPEN* might originally have been equivalent to "Great Head," a supposition that derived some support from the names *CARNAC* in *Brittany* and *KARNAK* in *Egypt*. At both these spots, as at *AVEBURY*, are the ruins of prodigious temples, and the usual rule that temple sites were primarily burial sites seemed easily and legitimately to resolve the two *KARNACS* into *KARN AK*, the great *CARN* or heap of stones covering a grave. One of the greatest stones at *CARNAC* in *Brittany* is known as *MENAK*, and one of the *Longship Rocks* lying off *Land's End* is named *MENAK*. As *men* was Celtic for *stone*, the name *MENAK* in both these instances seemingly meant *Great Stone*. There is also at *CARNAC* a gigantic tumulus named *THUMIAC*, seemingly a combination of *tum*, the Celtic for *hillock*, and *ac*, great. The irresistible children of *ANAK* are mentioned in *Deuteronomy*<sup>1</sup> as "great and tall," and they "were accounted giants." *CASTOR* and *POLLUX*, whose appellation in certain places was *Great Gods*, were in *Greece* denominated *ANAKES*. *Anak* was the *Phœnician* term for a *Prince*, and *anax* is the *Greek* for "prince." One of the *Sanscrit* words for *King* is *ganaka*, and we find *ak* occurring persistently and almost universally in divine and kingly titles, as, for example, in *AKBAR*, still meaning "the Great"; in *CORMAC*<sup>2</sup> the *Magnificent*—the "High King" of *Ireland*; in *BALAK*, *King of Moab*; in *SHISHAK*, who deposed *Rehoboam*; in

<sup>1</sup> xi. 10; ix. 2.

<sup>2</sup> This name is supposed to mean "son of a chariot," which is very unconvincing. I have not thought it necessary everywhere to contrast current opinions with my own suggestions.

ZTAK, the Chaldean "great messenger"; in ODAKON, a form of the Babylonish DAGON; and in HAKON, the name of the present King of Norway. HAKON or HAAKON, cognate with the German name HACO, which is defined by dictionaries as meaning "High Kin," must be allied to the Greek word *archon*, now meaning "supreme ruler," but primarily, I think, "great one." The *arch* of *archon* survives in our English *monarch* and *archangel*; it occurs in the royal names ARCHELAUS, ARCHIDAMUS, and ARCAS, and may probably be equated with the guttural *ach* of the fabulous "GWRNACH the Giant," who figures in Arthurian legend. The Greek words for a "chief" are *archos* and *aktor*, and these, like *anak*, a "prince," and *archon*, a "ruler," meant once, in all probability, "great one." In our *major* and *mayor* we have parallel instances of titles primarily traceable to "great," and in the centre of *magnus* there is recognisable the primordial AK blunted into AG.

The word *maximus* is phonetically "maksimus." The nobles or great men of PERU were known as *Curacas*. The ancient name for MEXICO was ANAHUAC, and in the time of CORTEZ there was a native tradition that ANAHUAC was originally "inhabited by giants." The Giant Serpent of South America is known as the *anaconda*, and the topmost peak of the Andes is named ACONCAGUA. In PERU, according to Prescott, the word *capac* meant "great or powerful," and the Supreme Being, the Creator of the Universe, was adored under the name PACHACHAMAC. The triple *ac* occurring in this word suggests that it was equivalent to Trismegistus or Thrice Great. One of the appellations of JUNO was ACREA, *i.e.* the Great RHEA, the Magna Mater of the Gods. The Assyrian JUPITER was entitled MERODACH, and the radical *ac* is the earliest form of our English *oak*, sacred to JUPITER, and once worshipped as the greatest and the strongest of the trees. The East

Indian *jak* fruit is described in Dr Murray's *New English Dictionary* as "enormous" and "monstrous." The giant ox, the largest animal of Tibet, is named a *yak*; the earliest form of BACCHUS, who was symbolised by an ox, was IAKCHOS, and we again meet with AK in the hero-names HERAKLES and ACHILLES. At ACHILL Head in IRELAND a giant hill, upwards of two thousand feet high, presents to the sea a sheer precipice from its peak to its base; and the most impressive, if not actually the loftiest, of the cliffs around Land's End is still known locally as PORDENACK. In *Zodiac*, the Great Zone of DI, the Brilliant Light, and in other instances noted hereafter, we again meet seemingly with the prehistoric AK used in the sense I have suggested.

These and kindred inferences may be due to fantasy or "coincidence," but the validity of some of my philological conclusions is strengthened, if not verified, by the fact that they were formulated almost against my common-sense and before I had any conception that there was ancient warrant for them. It is said that the Devil once tried to fathom the Basque language, and at the end of six months had successfully mastered one word: this was written NEBU-CHADNEZZAR and pronounced something like SENNACHERIB. I am, of course, fully aware how dangerous a ground I am treading and how open many of my positions are to attack; yet it has seemed to me better to run some risk of ridicule rather than by over-caution to ignore and suppress clues which, under more accomplished hands, may yield discoveries of high and wide interest, and even bring into fresh focus the science of Anthropology.

The singularity, the novelty, and the almost impregnable strength of my position lies in the fact that every idea which I venture to propound, even such kindergarten notions as the symbolism of rakes, snails, cucumbers, and sausages, is based upon material evidence that such were unquestionably

once prevalent. The printers' emblems are reproduced in facsimile from books mostly in my possession. The outline drawings are half-size reproductions of water-marks, some from my own collection, but mainly from Mons. Briquet's monumental *Les Filigranes : Dictionnaire historique des Marques du Papier dès leur apparition vers 1282 jusqu'en 1600 ; avec 39 figures dans le texte et 16,112 facsimiles de filigranes* (4 vols., folio, Bernard Quaritch, 1907).



## CHAPTER II

### THE PARABLE OF THE PILGRIM

“Give me my scallop shell of quiet,  
My staff of faith to walk upon,  
My scrip of joy, immortal diet,  
My bottle of salvation,  
My gown of glory, hope's true gage ;  
And thus I'll take my pilgrimage.”

SIR WALTER RALEIGH.

THE notion that Life is a pilgrimage and Everyman a pilgrim is common to most peoples and climes, and Allegories on this subject are well-nigh universal. In 1631 one of them was written in BOHEMIA under the title of *The Labyrinth of the World and the Paradise of the Heart*. Its author was John Amos Komensky (1592-1670), a leader of the sectarians known among themselves as the “Unity” or “Brethren,” and to history as the “Bohemian Brethren” or the “Moravian Brothers.” These long-suffering enthusiasts were obviously a manifestation of that spirit of mysticism which, either active or somnolent, is traceable from the dawn of History, and will be found noted under such epithets as Essenes, Therapeutics, Gnostics, Montanists, Paulicians, Manichees, Cathari, Vaudois, Albigeois, Patarini, Lollards, Friends of God, Spirituals, Arnoldists, Fratricelli, Anabaptists, Quakers, and many others.

*The Labyrinth of the World* was condemned as heretical, and, until 1820, was included among the lists of dangerous

and forbidden books. COUNT LUTZOW—to whom English readers are indebted for an admirable translation—states that so congenial was its mysticism, that the many Bohemian exiles who were driven on account of their faith from their beloved country carried the *Labyrinth* with them, and that it was often practically their sole possession. In BOHEMIA itself, the book being prohibited, the few copies that escaped destruction passed from hand to hand secretly, and were safely hidden in the cottages of the peasants.<sup>1</sup>

The author of *The Pilgrim's Progress* was a persecuted Baptist tinker, and [among the pathetic records of Continental Anabaptism will be found the continually expressed conviction: "We must in this world suffer, for Paul has said that *all that will live godly in Christ Jesus must suffer persecution*. We must completely conquer the world, sin, death, and the devil, not with material swords and spears, but with the sword of the Spirit, which is the Word of God, and with the shield of faith, wherewith we must quench all sharp and fiery darts, and place on our heads the helmet of salvation, with the armour of righteousness, and our feet be shod with the preparation of the Gospel. Being thus strengthened with these weapons, we shall, with Israel, get through the wilderness, oppose and overcome all our enemies."<sup>2</sup> In 1550 another obscure Anabaptist under sentence of death for heresy exclaimed: "It is not for the sake of party, or for conspiracy, that we suffer: we seek not to contest with any sword but that of the Spirit—that is, the Word of God."<sup>3</sup>

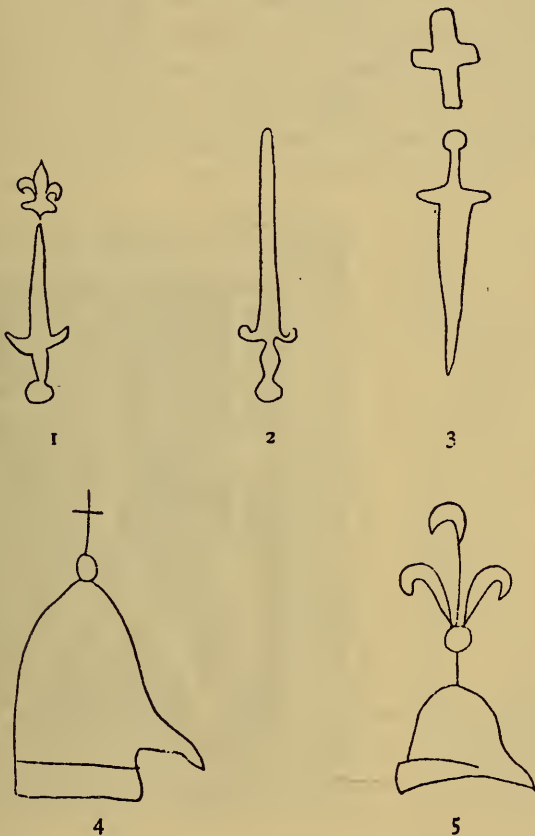
These pious convictions are to be seen expressed in the

<sup>1</sup> *The Labyrinth of the World and the Paradise of the Heart*, edited and Englished by Count Lutzow (The Temple Classics), p. 266.

<sup>2</sup> *A Martyrology of the Churches of Christ commonly called Baptists*, translated from the Dutch by T. J. Van Braaght, and edited for the Hanserd Knollys Society by E. B. Underhill, vol. i. p. 376. London, 1850.

<sup>3</sup> *Ibid.*

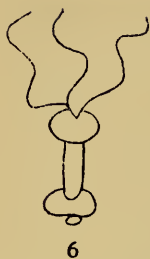
trade-mark emblems herewith, representing the sword of the Spirit and the helmet of salvation.



Almost equally familiar are the pilgrim symbols here below. Fig. 6 is the scourge of discipline, fig. 7 the girdle of righteousness,<sup>1</sup> fig. 8 the staff of faith, fig. 10 the scallop shell, figs. 12 and 13 the bottle of salvation, and fig. 14 the well of salvation, wherefrom "with joy shall ye draw water."

<sup>1</sup> "Righteousness shall be the girdle of his loins and faithfulness the girdle of his reins."—Isaiah xi. 5.

<sup>2</sup> Isaiah xii. 3.



6



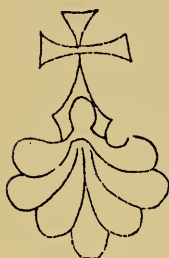
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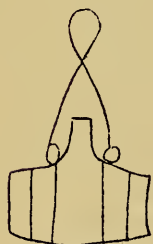
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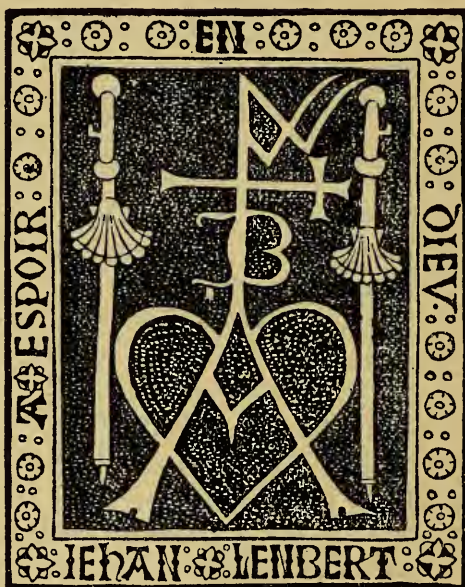
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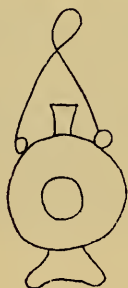
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In *The Labyrinth of the World* Komensky furnishes his pilgrim with certain implements in addition to the conventional equipment, and among them are the wings of aspiration, herewith represented. He makes Christ to say, "My son, I dwell in two spots, in heaven in My glory, and on earth in the hearts of the humble. And I desire that henceforth thou also shouldst have two dwelling-places : one here at home, where I have promised to be with thee ; the



15



16

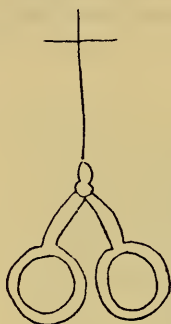
other with Me in heaven. That thou mayst raise thyself thither, I give thee these wings (which are the desire of eternal happiness and prayer). If thou dost will it, thou shalt be able to fly upward unto Me, and thou shalt have delight in Me, and I in thee."

[When Komensky's hero started on his quest through the City of Queen Vanity, his guide Falsehood endeavoured to blind him to true reality by fitting him with certain falsifying glasses. "These spectacles, as I afterwards understood, were fashioned out of the glass of Illusion, and the rims which they were set in were of that horn which is named Custom." These distorting glasses of Conventionality showed everything in sham colours, foul

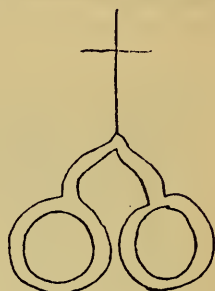
as fair, and black as white, and it was only when the pilgrim emerged from Vanity Fair and turned towards Christ that he rid himself of his misleading encumbrances. Then, in lieu of the spectacles of Custom, Christ bestowed upon him certain Holy Spectacles, of which "the outward



16a



17



18



19



20

border was the Word of God, and the glass within it was the Holy Ghost."

These sacred spectacles, of which some are illustrated herewith, possessed a fairy-like faculty to reveal surprising wonders. Among others, they enabled the pilgrim to perceive and recognise hitherto unseen fellow-Puritans dwelling here and there, dispersed and unsuspected in the World.

In early Christian and pre-Christian times the symbol

of purity was the Unicorn,<sup>1</sup> and this trade-mark had an extensive vogue, M. Briquet registering 1133 examples among paper-makers alone. Even to-day an ancient unicorn, which has evidently drifted down with the tide of time, may be seen in use as a sign outside a druggist's shop in Antwerp; and a well-known firm of English chemists employs the same emblem as its trade-mark—once,



21



22



23



24



25

evidently, a mute claim to purity of drugs. In each case the sign, having outlived its century, has survived as a mere convention, a form from which the spirit has long since flown. Among the Puritan paper-makers and printers of the Middle Ages the unicorn served obviously as an emblem, not of material but of moral purity. As a rule, the animal is found without any tell-tale indications of its meaning, but the few examples here reproduced betray their symbolic character.

<sup>1</sup> *Christian Symbolism*, Mrs H. Jenner, p. 148.

One of the generic terms under which the Puritans of the Middle Ages were designated was *Cathari*, i.e. the pure ones.

In fig. 25 the Puritan Unicorn is represented as feeding upon a Fleur de Lys, which, as an emblem of the Trinity, is one of the few survivals still employed in Christian ecclesiology. In fig. 26 it is sanctified by a cross, and in fig. 27 is lettered with the initials I S, standing for Jesus Salvator, the Way, the Truth, and the Life. The possible



objection that Latin was a language above the comprehension of the artisan classes may be discounted by the testimony of De Thou,<sup>1</sup> who wrote in 1556 with reference to the Vaudois, "Notwithstanding their squalidness, it is surprising that they are very far from being uncultivated in their morals. They almost all understand Latin, and are able to write fairly enough."

The motto of the Italian Vaudois was *Lux lucet in tenebris*,<sup>2</sup> and this light shining uncomprehended in the darkness was like Christ, the Light of the World, symbolised by the Fleur de Lys. In fig. 27a the Flower de Luce or Flower of Light

<sup>1</sup> *The Huguenots in France*, S. Smiles, p. 330.

<sup>2</sup> *Narrative of an Excursion to the Valleys of Piedmont*, Wm. Gilly, p. 257.





27a



27b



28



29

is represented flaming with a halo, and in figs. 27*b* and 28 it is shown budding and extending in all directions.

The English printer JOHN DAY comparing the darkness of the preceding period with his own times of purer enlightenment, adopted as a trade-mark the pithy insinuation to the reader, "Arise, for it is Day"; and in a similar spirit the printer JOHN WIGHT employed as his device the portrait of himself carrying *Scientia*, with the motto, "Welcome the Wight that bringeth such light."

Sometimes the Light was symbolised by a candlestick, as in the examples herewith.



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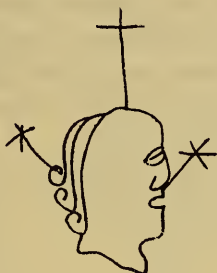
Fig. 30 is surmounted by a cross, and in fig. 31 the Light is represented by a Star-cross or letter X. Into the form of this X the mystics read the letters L V X so that it formed an ingenious rebus or monogram of the word "lux."

The following designs represent Jesus Christ, the "Anointed of the Light." Mons. Briquet has collected many specimens of these effigies, all of which are distinguished by *three* locks of hair, the three evidently being intended to symbolise Christ's oneness with the Trinity. In figs. 33 and 34 Light—denoted by the Lux cross—is proceeding out of the mouth, and the "anointing" of the Light is unmistakably indicated in fig. 33 by the position of the Lux on the locks of hair. There is a size of paper known to this day as JESUS;

and as most of the technical terms of the paper trade owe their origin to primitive water-marks, it may safely be inferred that the designs now under consideration are the source of the term "Jesus."



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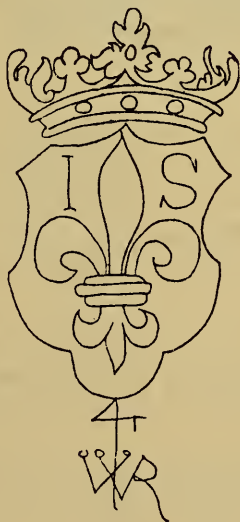


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"God," says Komensky, "is our Shield," and the designs herewith represent this invulnerable Shield and Buckler.



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37

The letters I H S on fig. 35 are the well-known initials usually misread to indicate *Jesus Hominum Salvator*. On fig. 36 is the Fleur de Lys and I S of Jesus Salvator ; and on figs. 38 and 39 Christ is represented by a Fish. This was a symbol much used by the primitive Christians in the Catacombs, and its popularity was due partly to the fact that the letters of the Greek word for "fish" yielded the initials of the sentence, "Jesus Christ, Son of Man, Saviour."



38



39

The Fish often takes the form of a Dolphin, which was anciently regarded as the special friend of man. Among the Greeks the Dolphin was venerated as the Saviour of the shipwrecked, and this special quality as a Saviour made it a favourite fish-emblem with the Christians.



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42



43

A Dolphin was the arms of the French province of DAUPHINEY, which district was the headquarters of the Vaudois.

The designer of the candlestick below has adopted the motto, "I am spent in others' service," and the aim of the mystic has always been to lead his fellows from the bondage

of corruption into the liberty of the children of Light. The emblem of the Italian Vaudois was a burning candle standing in a candlestick surmounted by seven stars and lettered underneath, *Lux lucet in tenebris*.<sup>1</sup> "Men can only be happy," says Eckartshausen, "when the bandage which intercepts the true light falls from their eyes, when the fetters of slavery are loosened from their hearts. The blind must see,



44

the lame must walk, before happiness can be understood. But the great and all-powerful law to which the felicity of man is indissolubly attached is the one following: "Man, let reason rule over your passions." "Where," he asks, "is the man that has no passions? Let him show himself. Do we not all wear the chains of sensuality more or less heavily? Are we not all slaves, all sinners? This realisation of our low estate excites in us the desire for redemption; we lift our eyes on high."<sup>2</sup>

The designs herewith portray Everyman as this dolorous slave. In fig. 45 he is seen languishing in the bonds of

<sup>1</sup> Bompigni (S. V.), *A Short History of the Italian Waldenses*, p. 1.

<sup>2</sup> *The Cloud upon the Sanctuary*, Karl von Eckartshausen, p. 62.

wretchedness towards a Perfection that is symbolised by the circle over his head.

“Only the perfect can bring anything to perfection,” continues Eckartshausen. There is “but One who is able to open our inner eyes, so that we may behold Truth; but One who can free us from the bonds of sensuality. This



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46



47



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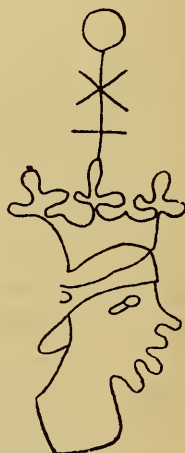
one is Jesus Christ the *Saviour of Man*, the *Saviour* because he wishes to extricate us from the consequences which follow the blindness of our natural reason.” By the power of Jesus Christ “the hoodwink of ignorance falls from our



49



50



51

eyes ; the bonds of sensuality break, and we rejoice in the liberty of God's children." <sup>1</sup> It will be noticed that in all these slave designs the bandage has been pushed up from over the eyes. In fig. 49 the hoodwink of ignorance has completely disappeared, and the enlightened slave is gaping with an expression of astonishment and wonder. In figs. 50 and 51 the disbanded figure, now weeping apparently with joy, is crowned, in one case with the Rose of Bliss, in the other with the Cross of Salvation, the Crown of Lux, and the Circle of Perfection.

Doubtless these emblems represent the fulfilment of the promise : "And the glory which thou gavest me I have given them ; that they may be one, even as we are one : I in them, and thou in me, that they may be made perfect in one." <sup>2</sup>

<sup>1</sup> *The Cloud upon the Sanctuary*, Karl von Eckartshausen, p. 60.

<sup>2</sup> St John xvii. 22, 23.

CHAPTER III  
THE WAYS OF ASCENT

“ My soul, like quiet palmer,  
    Travelleth towards the land of heaven ;  
Over the silver mountains,  
Where spring the nectar fountains.’

SIR WALTER RALEIGH.

“ And many people shall go and say : ‘ Come ye, and let us go up to the mountain of the Lord.’”—ISAIAH.

ONE might indefinitely multiply the symbols under which Allegory has veiled the Quest of the Ideal, and almost as multifarious are the forms under which the symbolists expressed their conceptions of the Vision Beautiful.

The accompanying designs represent the ascent of the soul by means of the Ladder of Perfection, the time-honoured *Scala Perfectionis* of Mysticism. From PLOTINUS downward there has been a persistent preaching of this Ladder of the Virtues. “ Our teaching,” says PLOTINUS, “ reaches only so far as to indicate the way in which the Soul should go, but the Vision itself must be the Soul’s own achievement.”<sup>1</sup>

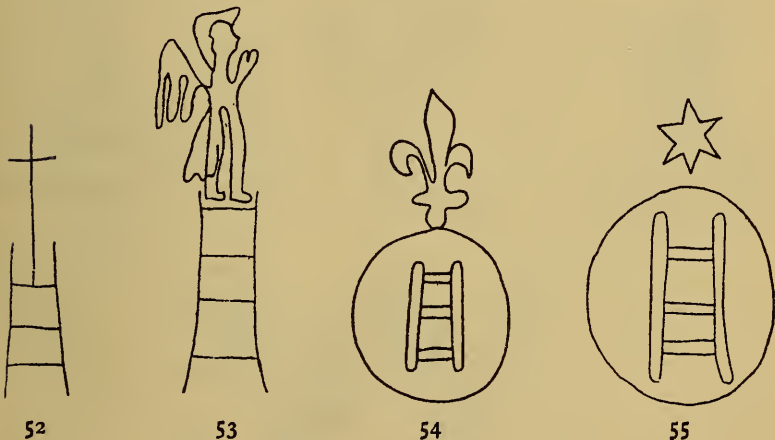
The Ladder was a favourite emblem of the roadway of the Gods, because it depicted a gradual ascent in goodness, a progress step by step and line upon line towards Perfection. Dante records the vision :

<sup>1</sup> Cf. *Studies in Mystical Religion*, R. M. Jones, p. 76.



“I saw rear’d up  
 In colour like to sun-illumined gold  
 A ladder, which my ken pursued in vain,  
 So lofty was the summit.”<sup>1</sup>

The sanctity of the emblems herewith is indicated by the Angel on the top of fig. 53, and by the cross surmounting fig. 52. The goal of ascent is expressed in fig. 54 by the Fleur de Lys of Light, and in fig. 55 by a Star, the Vision of Christ the Bright and Morning Star.



It was a Vaudois tenet that “Jesus Christ, whom all things obey, is our Pole Star, and the only star that we ought to follow,” which idea is doubtless expressed in the crowned and long-tailed star herewith.

The Vaudois also regarded Christ as a Stag, and their pastors as Chamois who leaped from virtue to virtue.<sup>2</sup> The letters I.S. imply that the meaning of the design herewith is to be found in the passage, “The day starre arises in men’s hearts ; yea, the day breaks and the shadows flee away ; and

<sup>1</sup> *Paradiso*, Canto xxi.

<sup>2</sup> Ed. Montet, *Histoire Littéraire des Vaudois*, p. 65.

Christ comes as a swift Roe and young Hart upon the mountains of Bether."<sup>1</sup>

Mons. Briquet reproduces upwards of three hundred devices (dating from 1318) which he describes as "Mounts, Mountains, or Hills." They are emblems of what Bunyan terms the Delectable Mountains—in other words, those



56



57



58



59

Holy Hills to which the Psalmist lifted his eyes, and which, according to OBADIAH, "dropped sweet wine." The mystics gloried in the belief that they "walked with the Lord, treading and tripping over the pleasant mountains of the Heavenly Land," and their eyes were strained perseveringly eastward in expectation of Christ's speedy coming over the hills of Bether.

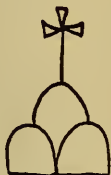
<sup>1</sup> Cf. S. Fisher, *Baby Baptism meer Babism*, London, 1653, p. 512.

In Allegory, hills or mountains very frequently imply Meditation and Heavenly Communion, and for this reason the legend runs that the Holy Grail was preserved on the summit of *Montsalvat*, the Mountain of Salvation.

The Mountains of Myrrh and the Hills of Frankincense, to which the writer of *The Song of Solomon*<sup>1</sup> says he will



60



61



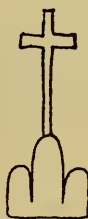
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63



64



65

retreat, are ideally the same as those “silver mountains” over which, according to Sir Walter Raleigh—

“My soul, like quiet palmer,  
Travelleth towards the land of heaven.”

In Emblem they were represented as three, five, or six, but most usually as three. Among the Jews the *three*-peaked Mount Olivet was esteemed to be holy, and accounted to be the residence of the Deity. Mount Meru, the Indian

<sup>1</sup> iv. 6.

holy mountain, was said to have three peaks composed of gold, silver, and iron; and by Hindoos, Tartars, Manchurians, and Mongols, Mount Meru was venerated as the dwelling-place of the Trinity, Brahma, Vishnu, and Siva. The Fleur de Lys of Light poised over fig. 64 is an ideograph of the words, "As a spirit before our face is Christ the Lord, who will lead us to the tops of the mountains in the bonds of Charity."

This passage is from *The Holy Converse* of ST FRANCIS of Assisi. If, as is supposed, Francis was the son of a Vaudoise, it will account for his ardent practice of the Waldensian tenet, "Work is Prayer." "I was ever," said he, "in the habit of working with mine own hands, and it is my firm wish that all the other brethren work also." Francis reversed the traditional idea that the Church alone could save men's souls, by acting on the belief that the Church itself was to be saved by the faith and work of the people. A subsequent development of the movement was the formation of the allied order of Tertiaries, *i.e.* working men and women who maintained the spirit of his rule, at the same time carrying on their worldly occupations. The most important feature of this movement, says Dr Rufus M. Jones, was the cultivation of a group spirit, and "the formation of a system of organisation among the artisans and working men, which developed into one of the powerful forces that finally led to the disintegration of the feudal system."<sup>1</sup>

There is thus an obvious probability of meeting with Franciscan mysticism expressed in the marks and ciphers of contemporary craftsmen. Fig. 65*a* is a printer's device, and figs. 67, 83, and 84 are copied from examples of seventeenth-century domestic stained glass exhibited in the Musée Cluny at PARIS.

<sup>1</sup> *Studies in Mystical Religion*, p. 162.

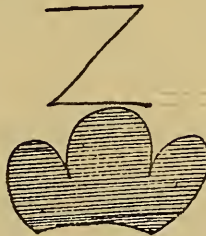
In fig. 66 the circle is again the symbol of Perfection. The mystic loved to meditate upon the supreme point of perfection, and to the best of his ability followed the



65a



66



67

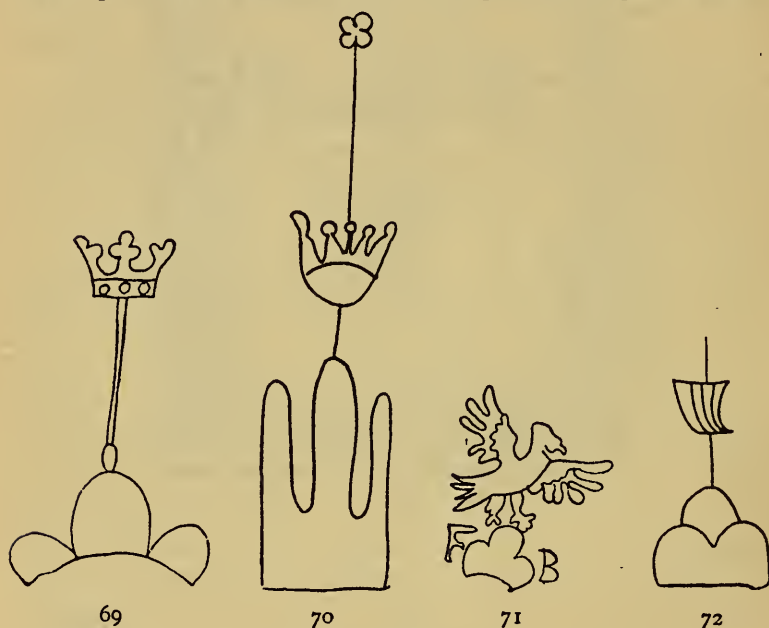


68

injunction, "Be ye perfect, as your Father in Heaven is perfect." The initial Z surmounting fig. 67 here stands for Zion, the "Beauty of Perfection," and the monogram I.S. in fig. 68 represents Jesus Salvator, the promised

Deliverer. "There shall come out of Zion the Deliverer, and shall turn away ungodliness from Jacob."<sup>1</sup>

Over fig. 60 was the Star and Cross of the expected Messiah ; on figs. 69 and 70 is the Crown of Bliss ; and the fluttering eagle in fig. 71 represents the promise, "They that wait upon the Lord shall mount up with wings as eagles ;



and they shall run and not be weary ; and they shall walk, and not faint."<sup>2</sup>

The sail surmounting fig. 72 is a rare but unmistakable emblem of the Holy Spirit. *Spiritus* primarily means breath or wind, an element which the emblem-maker could only express by depicting some such object as a sail, which catches and enfolds the wind.<sup>3</sup>

<sup>1</sup> Romans xi. 26.

<sup>2</sup> Isaiah lx. 31.

<sup>3</sup> Since writing, I find that the sail was an Egyptian symbol for Spirit. F. E. Hulme states : "The Egyptian symbol for breath is the sail of a

To convey this same idea of the Spirit dwelling on the mountain-tops, the deviser of figs. 73 and 74 has employed the familiar symbol of the Dove.

The followers of the Holy Spirit were themselves considered to be Doves ; an idea fostered by the injunction, "Be ye harmless as doves." In the *Holy Converse* between ST FRANCIS and the Lady Poverty it is recorded that certain men "all began at once to follow after the blessed Francis, and whilst with most easy steps they were hastening to the heights, behold the Lady Poverty standing on the top of that self-same mountain looked down over the steeps of the



73



74

hill, and seeing those men so stoutly climbing—nay, *flying* up, [‘winged’ by aspiration]—she wondered greatly, and said : ‘Who are these who come flying like clouds and like doves to their windows?’ And behold a voice came to her and said : ‘Be not afraid, O daughter of Zion, for these men are the seed whom the Lord hath blessed and chosen in love unfeigned.’ So, lying back on the throne of her nakedness, did the Lady Poverty present them with the blessings of sweetness, and said to them : ‘What is the cause of your coming?—tell me, my brothers. And why hasten ye so from the Vale of Tears to the Mount of Light?’”

In figs. 75 and 76 is shown the Mount of Light with vessel : a happy and expressive idea, as the sail is inert and useless till quickened by the breath of the wind, but springs beneath its influence into movement and service.”—*Symbolism in Christian Art*, p. 102.

the Cross of Lux upon its summit, and surmounting fig. 77 is the device of a dove flying heavenward.

"We come to thee, our Lady (Poverty)," continues the writer of *The Holy Converse*, "and we beseech thee receive us unto thee in peace; we desire to become bondservants of the Lord of Virtue because He is the King of Glory. We have heard that thou art Queen of Virtue, and in some wise have learned it by trial. Wherefore, fallen at your feet, we entreat thee humbly to deign to be with us and to be unto us a way of attaining unto the King of Glory.



75



76



77



78

. . . Only admit us to thy peace and we shall be saved, that through thee He may receive us who through thee has redeemed us."<sup>1</sup>

The expression "redeemed" has always possessed among mystics a meaning somewhat different from that which popularly obtains. Redemption was believed to be not an act of unconditional mercy or an immediate losing of one's guilty stains by a sudden plunge into "the fountain of Emmanuel's blood," but rather a gradual and progressive process, a slow growth and expansion of man's spiritual faculties. "That man is no Christian," wrote a well-known mystic, "who doth merely comfort himself with the suffering, death, and satisfaction of Christ, and doth impute it to himself as a gift of favour, remaining himself still a wild

<sup>1</sup> *Sacrum Commercium*, Temple Classics, pp. 44-45.



beast and unregenerate. If this said sacrifice is to avail for me, it must be wrought *in* me. The Father must beget His Son in my desire of faith.”<sup>1</sup>

Mysticism has universally taught that every man has within himself the germs or seeds of Divinity, and that by self-conquest these sparks of Heaven may be fanned into a flame, the flame into a fire, the fire into a star, and the star into a sun.

The spirit of Christ was regarded as a star dawning in the darkness of the soul, “a light that shineth in a dark place, until the day dawn and the day-star arise in your hearts.”<sup>2</sup> The ideal of Paul and of his mystic followers in general was “Christ *in* you,” and “every man perfect *in* Jesus Christ,”<sup>3</sup> and this ideal was fostered by mysticism centuries before Paul was born or Christianity dawned upon the world. “Ye are *gods*, and all of you are children of the Most High,” says the poet who wrote the 82nd Psalm, and he prefaces the assertion by the lament, “They know not, neither will they understand; they walk on in darkness: all the foundations of the earth are out of course.”

No one knows when or where the idea of Re-Birth had its origin. Forty centuries ago it was current in India, whither it had probably travelled from Chaldæa. In an Egyptian document assigned to the third century before Christ there occurs the question and the answer, “Who is the author of Re-Birth?” “The Son of God, the One Man, by God’s will.” The same document teaches that no one can be saved without Re-Birth; that the material body perceived by the senses is not to be confused with the spiritual and essential body; that to reach Re-Birth one

<sup>1</sup> Wm. Law, quoted in *Christian Mysticism*, Inge, p. 280.

<sup>2</sup> 2 Peter i. 19.

<sup>3</sup> 1 Colossians i. 27, 28.

must conquer the bodily senses, develop the inward faculties, and resolutely exert one's will power, whereupon "Divinity shall come to birth." "Dost thou not know," continues the Egyptian philosopher, "thou hast been born a God, Son of the One?" This ancient hymn of the Re-Birth was to be recited in the open air, facing south-west at sunset and towards the east at sunrise, and the doctrine was to be kept secret or esoteric.<sup>1</sup>

One of the first experiences of Komensky's Pilgrim is his instruction by Christ upon the necessity of being born again. On being equipped with the spectacles of the Holy Spirit he is told to pass by again the spots where previously he had gone astray. He enters "a church that was named 'Christianity,'" and, seeing within its innermost portion what seemed to be a curtained or screened chancel, he immediately approached it, "heeding not those sectarians who were wrangling in the aisles." From within the veiled shrine which he perceived was "the truth of Christianity," there flashed light and was wafted fragrance; yet to the Pilgrim's astonishment thousands of men passed by the sanctuary and did not enter it. "I saw also that many who were learned in scripture—priests, bishops, and others who thought highly of their holiness—went around the sanctuary; some, indeed, looked in, but did not enter; and this also appeared mournful unto me."<sup>2</sup>

The Egyptian philosopher already quoted wrote of the Re-Birth: "Whenever I see within myself the sincere vision brought to birth out of God's mercy, I have passed through myself into a body that can never die, and now *I am not what I was before*, but I am born in Mind."<sup>3</sup> This is paralleled by Komensky's assertion, "He, however, who has

<sup>1</sup> *Personal Religion in Egypt*, W. M. Flinders Petrie, pp. 94, 98.

<sup>2</sup> Pp. 214, 215.

<sup>3</sup> *Personal Religion in Egypt*, W. M. Flinders Petrie, p. 94.

passed through the innermost portal *becomes somewhat different* from other men: he is full of bliss, joy, and peace."<sup>1</sup>

To attain to this beatitude of Renaissance or Regeneration was the world-old goal of mysticism. "To be re-born," says Eckartshausen, "means to return to a world where the spirit of wisdom and love governs, where animal-man obeys."<sup>2</sup> The Gothic "R" poised on the mountains, in



79



80



81

fig. 79, was the initial and the symbol of *Regeneratio*. The serpent coiled upon the cross, as in figs. 80 and 81, was also a symbol of regeneration or salvation, from the fact that this reptile periodically sloughs its skin and is born anew. The meaning of the serpent symbol is clenched in fig. 80 by the addition of the letter R—this being one of those cases where "inscriptions are placed above the pictures in order that the letter may explain what the hand has depicted."<sup>3</sup>

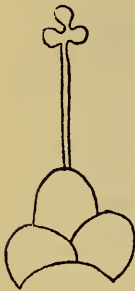
The trefoil surmounting fig. 82 is a widely acknowledged

<sup>1</sup> P. 215.

<sup>2</sup> *Cloud upon the Sanctuary*, p. 77.

<sup>3</sup> Cf. *The Romance of Symbolism*, S. Heath, p. 15.

emblem of the Trinity. Placed thus upon the summit of the Holy Hills it indicates "the three loaves of the knowledge of the Trinity, in which consists the final felicity of every sojourner below."<sup>1</sup> The morning star and Christ the Fish need no elucidation. The crescent moon surmounting figs. 84 and 85 was a symbol of the Land of Heaven, and was used with this import by the early Christians in the catacombs.<sup>2</sup>



82



83



84



85

But emblems of the contemplative life are relatively infrequent in comparison with those representing the active virtues. Each of the various Virtues and Graces had its own distinctive symbol, by means of which were expressed the several ways of ascent.

The first of the Ways was purity and aspiration. "Who shall ascend the Hill of the Lord?" asks the Psalmist, and the condition follows, "He that hath clean hands and a pure heart."<sup>3</sup> The Way of Solitude and Purity was symbolised by the Stag, which was also regarded as a type of religious aspiration, probably from the passage in the Psalms, "Like as the hart panteth for the water brooks." There was an

<sup>1</sup> *Philobiblon*, Richard de Bury.

<sup>2</sup> *The Word in the Pattern*, Mrs G. F. Watts.

<sup>3</sup> Psalm xxiv. 3, 4.

old belief that the stag, though a timorous creature, had a ruthless antipathy to snakes, which it laboured to destroy ;



86



87



88

hence it came to be regarded as an apt emblem of the Christian fighting against evils.<sup>1</sup>

A second Way was Justice. "The just Lord loveth Justice," and the path of the just "as a shining Light



89



90



91

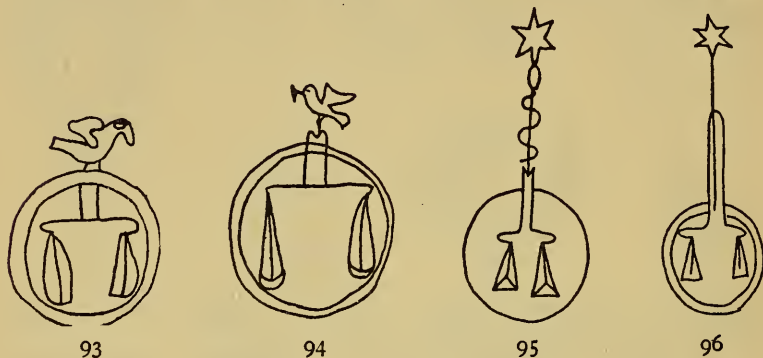


92

shineth more and more unto the Perfect Day." The reader will be familiar with the emblems surmounting the Scales of Justice, here illustrated. Note how ingeniously the

<sup>1</sup> *Symbolism in Christian Art*, F. E. Hulme, p. 176.

Spirit of Love has been indicated by the heart shape of the Dove's Wing in fig. 93. The number 8 surmounting fig. 90 has from most ancient times been the emblem of regeneration. In Egypt it was one of the symbols of Thoth, the reformer and regenerator who poured the waters of purification on the heads of the initiated. According to



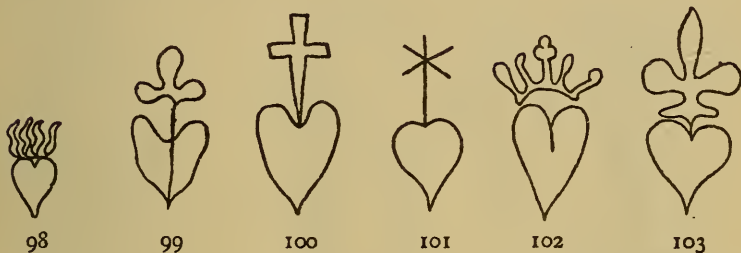
Swedenborg, 8 "corresponds to purification,"<sup>1</sup> and the octagonal form of Christian fonts is said to have arisen from this symbolic cause.<sup>2</sup>

Komensky maintains that the creed of "True Christianity" is summed up in two words, that everyone should love God above all things that can be named, and that he should

<sup>1</sup> *Arcana Celestia*, n. 2044, 2633.

<sup>2</sup> Cf. *The Science of Correspondence*, E. Madeley, p. 363.

sincerely wish well to his fellow-men as to himself.<sup>1</sup> This Way of Love was symbolised by the heart, which in fig. 68 is portrayed flaming with the ardent fire of charity. The flowers blossoming from the heart in fig. 104 were the emblems of good works ; flowers, as DURANDUS says, being “portrayed to represent the fruit of good works springing from the roots of Virtue.”<sup>2</sup>



A fourth Way was Humility. “He hath shewed thee, O man, what is good ; and what doth the Lord require of

<sup>1</sup> The following expressions of this golden rule prove that it is universal, and belongs to no time or sect :—

“Do as you would be done by.”—*Persian.*

“Do not that to a neighbour which you would take ill from him.”—*Grecian.*

“What you would not wish done to yourself, do not unto others.”—*Chinese.*

“One should seek for others the happiness one desires for oneself.”—*Buddhist.*

“He sought for others the good he desired for himself. Let him pass on.”—*Egyptian.*

“All things whatsoever ye would that men should do to you, do ye even so to them.”—*Christian.*

“Let none of you treat his brother in a way he himself would dislike to be treated.”—*Mohammedan.*

“The true rule in life is to guard and do by the things of others as they do by their own.”—*Hindu.*

“The law imprinted on the hearts of all men is to love the members of society as themselves.”—*Roman.*

“Whatsoever you do not wish your neighbour to do to you, do not unto him. This is the whole law. The rest is a mere exposition of it.”—*Jewish.*

(From *The Swastika.*)

<sup>2</sup> *The Symbolism of Churches and Church Ornaments*, p. 51.

thee but to do justly, and to love mercy, and to walk humbly with thy God?"<sup>1</sup> The symbol of humility and patient endurance was the Ass, and by the cross of Lux on its forehead was implied, "It is humility that must fasten you



104



105



106



107

to God, and that will keep you in a constant adherence to Him."

The wheel surmounting figs. 106 and 107 was the emblem of Divine reunion. As the innumerable rays of a

<sup>1</sup> Micah vi. 8.



circle are united in a single centre, so, as the mind mounts upward, do differences of sect lose their bitterness and merge into the axle-tree of Christ.

A fifth Way was Hope, the Anchor of the Soul. The



108



109



110



111

designers of figs. 108 to 115 probably had in their minds the words of Paul: "we might have a strong consolation, who have fled for refuge to lay hold upon the hope set before us :



112



113



114



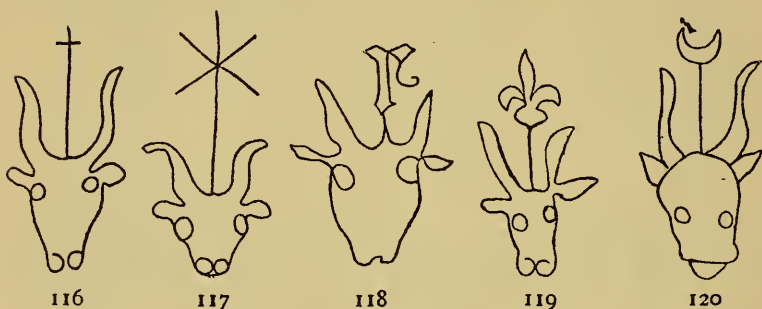
115

which hope we have as an anchor of the soul, both sure and stedfast, and which entereth into that within the veil ; whither the forerunner is for us entered, even Jesus, made an High Priest for ever after the order of Melchisedec."<sup>1</sup>

<sup>1</sup> Hebrews vi. 18-20.

The initials I.C. on fig. 114 signify Jesus Christ, who was regarded not only as The Way, but also as the goal of attainment. In fig. 115 the anchor and star appear in this latter sense surmounting the Holy Hills.

Komensky comments upon what he calls the blessed servitude of the Sons of God. By the aid of his holy spectacles the pilgrim was able to perceive that the invisible Christians willingly took upon themselves humble and mean services, and that, if they could but see a way in which their fellow-men might be benefited, they did not hesitate and did not delay.



Nor did they extol the services they had rendered, nor remind others of them, but, whether they met with gratitude or ingratitude, continued "serving quietly and gaily."<sup>1</sup>

The symbol of disinterested toil and indefatigable fellow-service was the Ox, which, according to Hulme, was emblematic "of all who patiently bear the yoke and labour in silence for the good of others."<sup>2</sup> Mons. Briquet reproduces nearly fifteen hundred varieties of the Ox water-mark, in use between the years 1321 and 1600; and, commenting upon its strange multiplication in Italy, France, and Germany, observes: "The fact of its wide popularity is real, but its cause is unknown."<sup>3</sup>

<sup>1</sup> *Labyrinth*, p. 224.

<sup>2</sup> *Symbolism in Christian Art*, F. E. Hulme, p. 277.

<sup>3</sup> *Les Filigranes*, vol. iv. p. 716.

The sign of the Ox occurs not infrequently unadorned, when it may be read, like the motto in fig. 44, "I am spent in others' service"; but as a rule it is combined with some supplementary symbol or symbols of the Vision.



121



122



123

The object surmounting fig. 127 is the Sangraal, which, according to tradition, was the cup used at the Last Supper, and subsequently by Joseph of Arimathea to catch the blood flowing from the crucified Saviour's side. Mr A. E. Waite considers the various versions of the quest for the lost Grail as mirrors of spiritual chivalry, mirrors of perfection, pageants of the mystic life, as the teaching of the Church

spiritualised, and as offering in romance form a presentation of all-souls' chronicle.<sup>1</sup>

In the example of the Grail here illustrated, the New Wine of God's kingdom is symbolised by the clustering grapes; but the variety of St Grail emblems is practically endless, each symbolist depicting his Vision according to his preference. The mystics beheld themselves as an unbroken procession of human temples, and the Holy Grail for which



124



125



126



127

each strove was the ever-expanding ideal of his own aspirations.

The roadways to the Quest thus far illustrated have been Purity and Aspiration, Justice, Charity, Humility, Hope, and Unselfish Service. There are still one or two others yet to be considered, but symbols of the more conventional schemes of salvation are noticeably absent. The crucifix does not occur in water-mark,<sup>2</sup> nor do any emblems that can be read to imply justification by Faith, salvation by Blood, or, indeed,

<sup>1</sup> A. E. Waite, *The Hidden Church of the Holy Grail: Its Legends and Symbolism considered in their affinity with certain Mysteries of Initiation and other traces of a secret tradition in Christian Times.*

<sup>2</sup> Among the 15,112 examples illustrated by Mons. Briquet there is *one* exception to this statement.

by anything in the nature of a vicarious atonement. The cause lies in the fact that these popular paths were regarded by the mystics as misleading, and for that reason were not mapped out in emblems. King Arthur says :

“Spake I not truly, O my knights ?  
Was I too dark a prophet when I said  
To those who went upon the Holy Quest,  
That most of them would follow wandering fires  
Lost in the quagmire ?”

Dr Patrick (1626-1707) expresses the traditional doctrine of mysticism in his once popular but now neglected *Parable of the Pilgrim*, where he says that the only Faith which will carry us to Jerusalem is conformity to the ethics of Jesus. “But, if I may be so bold as to interpose a question,” said the inquirer, “I pray satisfy me why you call this the pilgrim’s faith : is there any else besides ?” “There is,” replied his teacher ; “we meet in this world with a faith more gallant, fine, and delicate, than the plain and homely belief which I have described ; a modish and courtly faith it is, which sits still, and yet sets you in the lap of Christ. It passes under so many names, that I cannot stand to number them all now. It is called a casting of ourselves upon Christ, a relying on his merits, a shrouding ourselves under the robes of His righteousness : and though sometimes it is called a going to Him for salvation, yet there is this mystery in the business, that you may go, and yet not go ; you may go, and yet stand still ; you may cast yourself upon Him, and not come to Him ; or if you take one little step, and be at the pains to come to Him, the work is done, and you need not follow Him. It is indeed a resting, not a travelling grace.

“I hope your soul will never enter into this secret, nor follow the rabble in these groundless fancies. But you will

rather put to your hands to pull down that idol of faith which hath been set up with so much devotion, and religiously worshipped so long among us ; that dead image of faith, which so many have adored, trusted in, and perished ;—I mean the notion which hath been so zealously advanced, how that believing is nothing else but a relying on Jesus for salvation ; a fiducial recumbency upon Him ; a casting ourselves wholly upon His merits ; or an applying of His righteousness to our souls. And if you throw all those other phrases after them, which tell us that it is a taking of Christ, a laying hold of Him, a closing with Him, or an embracing of Him, you shall do the better, and more certainly secure yourself from being deceived.”<sup>1</sup>

<sup>1</sup> *The Parable of the Pilgrim*, London, 1840, pp. 96, 97.

## CHAPTER IV

### THE MILLENNIUM

“Thou hast destroyed it,  
The beautiful world,  
With powerful fist :  
In ruin 'tis hurled,  
By the blow of a demigod shattered !  
The scattered  
Fragments into the void we carry,  
Deploring  
The beauty perished beyond restoring.  
Mightier  
For the children of men,  
Brightlier  
Build it again,  
IN THINE OWN BOSOM BUILD IT ANEW !”

GOETHE.

A CARDINAL doctrine among the mystics was the imminence of the Millennium ; not the material notion of Christ's descent upon a cloud, the catching upward of 144,000 Christians, and the destruction of this wicked world, but the opinion of Origen that, instead of a final and desperate conflict between Paganism and Christianity, the Millennium would consist of a gradual enlightenment, and in voluntary homage paid by the secular powers to Christianity.<sup>1</sup>

The anticipated reign of God was expressed by a cross-

<sup>1</sup> Gibbon observes that the doctrine of Christ's reign upon earth, treated at first as a profound allegory, was considered by degrees as a doubtful and useless opinion, and was at length rejected as the absurd invention of heresy and fanaticism. (*Decline and Fall*, xv.)

surmounted sphere, and this emblem has been found in paper made as early as 1301. In the course of later centuries the primitive and simple forms were gradually embellished with supplementary symbols, evidence that the spirit underlying these trade-marks was not mere mimicry, but a living and intelligent tradition. In fig. 128 the ball and cross of



128



129



130



131



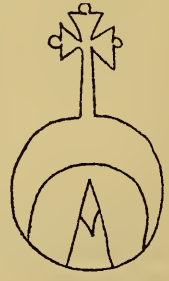
132



133



134



135

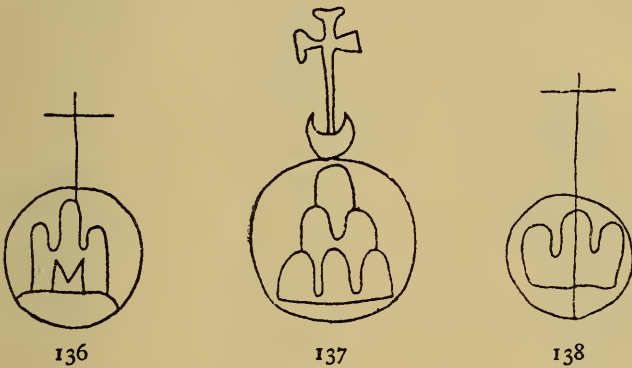
gradual enlightenment appears in place of the cross of Lux at the summit of a candlestick.

The deviser of fig. 129 expressed the universal spread of Christianity by extending a cross to each of the four quarters of the globe. The initials I.C. obviously imply Jesus Christ, and in fig. 132 the eagerly expected reign of Sweetness and Light is indicated by the Heart and the Fleur de Lys. The Kingdom of Heaven was frequently pointed by the intro-



duction of a Crescent into the circle. The capital A, if with a V-shaped cross-stroke, stood frequently for Ave;<sup>1</sup> and thus fig. 135 may be read as *Ave Millenarium*, an old-world mode of expressing the aspiration, "Thy Kingdom come."

With the globe and cross of the Millennium are frequently associated the Holy Hills, as in the examples below. These emblemise the prophecy: "It shall come to pass, that the mountain of the house of the Lord shall be estab-



lished in the top of the mountains, and it shall be exalted above the hills; and the people shall flow unto it. And many nations shall come, and say, Come, and let us go up to the mountain of the Lord, and to the house of the God of Jacob; and he will teach us of his ways, and we will walk in his paths: for the law shall go forth of Zion, and the word of the Lord from Jerusalem. And he shall judge among many people, and rebuke strong nations afar off; and they shall beat their swords into plowshares, and their spears into pruning-hooks: nation shall not lift up a sword

<sup>1</sup> Over the altar to the Virgin in the Church of St Gudule, Brussels, there appears the cipher herewith. It reads, forward and backward, AV MARIA.



against nation, neither shall they learn war any more. But they shall sit every man under his vine and under his fig tree ; and none shall make them afraid : for the mouth of the Lord of hosts hath spoken it. For all people will walk every one in the name of his god, and we will walk in the name of the Lord our God for ever and ever. In that day, saith the Lord, will I assemble her that halteth, and I will gather her that is driven out, and her that I have afflicted ; and I will make her that halted a remnant, and her that was cast far off a strong nation : and the



139



140



141

Lord shall reign over them in mount Zion from henceforth, even for ever.”<sup>1</sup>

In the above marks is portrayed the eagerly expected King who was to rule in Zion. Fig. 139, carrying the scales of Justice and the sword of the Spirit, is crowned with a trefoil ; and fig. 140, bearing the globe and cross, is apparently extending one hand in benediction. The sceptre borne by fig. 141 is tipped significantly with the Fleur de Lys of Light.

The deviser of fig. 142 has indicated the reign of Light by the extension, high and low, of the *Lux* cross. The letter R within the circle was the sign of the City of Re-

<sup>1</sup> Micah iv. 1-7.

generation, and the initials I.R. stood in all probability for Jesus Redemptor. This combined I.R. (in fig. 144 it is hallowed by a cross) may be seen carved on a fragment of stone tracery lying to-day in the garden of the Musée Cluny at Paris, a relic from some ancient rood-screen or balustrade. Fig. 145 shows the two initials combined into



142



143



144



145



146



147



148

a monogram, and fig. 146 (which is taken from a specimen of seventeenth-century domestic stained glass) shows a variation of this monogram.

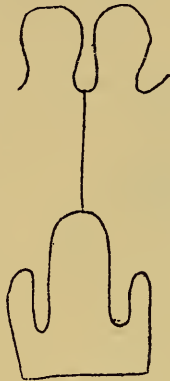
An eighteenth-century Italian antiquary surmised that the capital M found frequently on ancient gems and signets may have stood for the word *Millenarium*;<sup>1</sup> and the fact that this letter is combined frequently with water-marked

<sup>1</sup> *Gemmae Antiquae Litteratae*, Francisci Ficoronii, Rome, 1757, p. 21.

emblems of the Millennium tends to support the supposition. The capital M occurs in paper as early as 1296; at times it was distinguished by a cross, it figures frequently as the goal of ascent, and occasionally it was curiously interblended with the globe and cross and the letter A as in figs. 154 and 155.



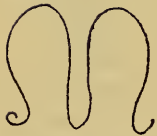
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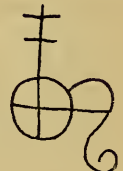
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The prevalence of Millennium emblems proves how rife were Millenarian ideas. The ambition of mediæval mysticism to bring about a purified Christian Commonwealth, and to overturn what it believed to be the dominion of Antichrist, is emphatically expressed in the *Romance of the Rose*, where the poet writes :—

“ No one apart,  
 Should claim the fulness of thy heart,  
 But every living man should be  
 Joined in one vast fraternity ;  
 Loving the human race as one,  
 Yet giving special love to none :  
 Mete out such measure as ye fain  
 From others would receive again.

It is because unrighteous folk  
 Refuse to bear the gentle yoke  
 Of this fair love, that it hath been  
 Needful to set the judge as screen  
 To shield the weak against the strong,  
 Uphold the right, and quell the wrong.”

These socialistic and Utopian ideas were held very widely among “the common man” of mediæval Europe, and it was the attempt of our English Lollards to carry them into practical effect that brought down upon Lollardy such disastrous and protracted persecution. On the Continent it is surprising that history records no attempt to enforce the Millennium by the sword until 1524, when there broke out the abortive revolution known as the Peasants’ War. The figure most prominently associated with this movement is Thomas Munzer, a Master of Arts, who “founded a secret society at ALLSTATT, pledged by a solemn oath to labour unceasingly for the promotion of the new Kingdom of God on earth, a Kingdom to be based on the model of the primitive Christian Church.”<sup>1</sup> Munzer, whose ideas were largely derived from an itinerant weaver who, in the course of his travels, had come under the influence of the Bohemian Brethren, established a special printing press for the dissemination of his views. Inflamed by the preaching of Munzer’s apostles, and goaded by the

<sup>1</sup> E. Belfort Bax, *The Peasants’ War*, London, 1899, p. 239.

oppression of their feudal superiors, the peasantry of Central Europe rose in insurrection and established among themselves an "Evangelical Christian Brotherhood." In their *Twelve Articles* they announced the rights of "the common man," condemning the abuses of the times as "unbecoming and unbrotherly, churlish and not according to the word of God." "Christ," they contended, "hath purchased and redeemed us all with His precious blood, the poor hind as well as the highest, none excepted. Therefore do we find in the Scripture that we are free, and we will be free. Not that we would be wholly free as having no authority over us, for this God doth not teach us. We shall live in obedience, and not in the freedom of our fleshly pride; shall love God as our Lord; shall esteem our neighbours as brothers, and do to them as we would have them do to us."

For six months the ignorant and misguided peasantry held their own, sacking and destroying castles and convents, and committing deplorable excesses. Upon feudalism regaining the upperhand, "of hanging and beheading there was no end," or, as another contemporary expressed it: "It was all so that even a stone had been moved to pity, for the chastisement and vengeance of the conquering lords was great."<sup>1</sup>

Within ten years of the suppression of the Peasants' rising, Europe witnessed another effort to impose forcibly a material Kingdom of Christ. A group of fanatics, reinforced by enthusiasts and political discontents from various parts of Europe, fortified themselves within the city of Münster, and proclaimed it "the new Jerusalem, the City of Regeneration, the thousand years' Kingdom, according unto His Holy pleasure."

<sup>1</sup> The number of victims to this tragical insurrection has been placed by some historians as high as 130,000.

It is needless to consider the sequent events in Münster, as, with the exception of a small but noisy minority, the mystics rigorously condemned the use of carnal weapons, and deprecated as "wild men" the advocates of physical force. The siege of Münster not only stands out, however, as one of the most remarkable and romantic episodes in history, but has an added interest in the probability that it was the basis and inspiration of John Bunyan's *Holy War*. In the eyes of Bunyan the Münsterists were the saints of God warring against the powers of this world and of Satan.



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Among the royal insignia manufactured at Münster for the popularly elected King of Zion was a golden ball. "On the ball," says Mr Bax, "was a golden cross on which were the words, 'A King of Righteousness everywhere.'" On the fall of Münster, the leaders of the movement were skinned alive with red-hot pincers, and the rank and file suffered the customary massacre.

History does not record any further attempts to impose the Millennium by the sword, but the evidence of trademarks proves how extensively during subsequent centuries Millenary notions were entertained.

The hands clasped in brotherly concord need no com-

ment ; and in fig. 157 their meaning is further pointed by the addition of the heart and cross.

The sympathies of Komensky leaned inevitably towards "the common man." He figures him in *The Labyrinth* as presenting a petition of his manifold grievances, showing his weals, stripes, and wounds, and begging for some remission of being so driven and harassed that bloody sweat ran down him. "The common man" is informed by the Council of Authority that, as he apparently does not appreciate the favour of his superiors, he must accustom himself



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to their ferocity ; but the "concession" is ironically granted that "if by willingness, compliance, and true attachment" to his superiors and rulers he can succeed in gaining their favour, he shall "be allowed to enjoy it."<sup>1</sup>

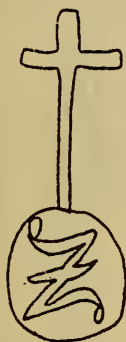
But the working men of the Middle Ages were indomitable optimists, and they continued to anchor their hopes upon the imminence of Christ's coming. In fig. 160 the Anchor of Hope points upward to the globe and cross, and the cross upon fig. 161 stamps it as the Banner of Christ and the sign of His triumph.

Both these standards are tipped with the trefoil, and the streamers in fig. 162 weave themselves into the form of an S. The letter S stood frequently for Spiritus, and in its

<sup>1</sup> Pp. 183-184.



present context may be read as an emblem of the passage, "When the enemy shall come in like a flood the Spirit of the Lord shall lift up a standard against him. And the Redeemer shall come to Zion and unto them that turn from transgression in Jacob, saith the Lord. Arise, shine ; for thy light is come, and the glory of the Lord is risen upon thee. For, behold, the darkness shall cover the earth, and gross darkness the people : but the Lord shall arise upon thee, and his glory shall be seen upon thee."<sup>1</sup> The Z of Zion is seen on fig. 163, and the S of Spiritus on fig. 164.



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It is hard for us, living in these secure and comparatively enlightened days, to realise the wistfulness and expectation with which the mediæval mystics yearned for "the brightness of Thy rising." "Make haste," they said, "make haste, my beloved, and be thou like to a roe or to a young hart upon the mountains of spices. Until the day break and the shadows flee away I will get me to the mountains of myrrh and to the hill of frankincense."<sup>2</sup> The enlightenment which the heretics of the Middle Ages understood as the Millennium is known nowadays as the Renais-

<sup>1</sup> Isaiah lix. 19, 20 ; lx. 1, 2.

<sup>2</sup> Song of Solomon viii. 14 ; iv. 6.

sance ; and it may be compared with that "Redemption" for which, says the Apostle Paul, "all creation groans and travails in the pain of desire."

The printers' mark herewith is a plant being watered from the rose of a watering-pot, and the motto reads *DONEC OPTATA VENIANT*, "Until the desired things come." There can be little doubt as to what was implied by *optata*, the "desired-for things." Before having met with this eloquent



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device I wrote: "What we call the Renaissance was merely the fruiting of a plant whose cult had been the cherished work of centuries. . . . It was not an untended wild flower, but rather a plant rare and exotic, cherished by centuries of blood and tears."<sup>1</sup>

Prophecies of the expected Dawn were as plentiful as were emblems illustrating it, and hopes of the blessed Aurora seem never to have flagged. Figs. 166 and 167 illustrate the Dawn approaching with her bright streamers, the "forerunner of pleasant Phœbus, who, with her clear

<sup>1</sup> *A New Light on the Renaissance*, p. 212.

and glistening beams, brings forth that blessed day long wished for of many.”<sup>1</sup> Aurora of the Latins or Eos of the



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Greeks is identical with the Hindoo Ushas, of whom three thousand years ago an Indian singer wrote :—

“Ushas ! Daughter of the sky,  
 Hold thy ruddy lights on high;  
 Bring us food with dawning day,  
 Riches with thy radiant ray;  
 White-robed nymph of morning sky,  
 Bring us light, let shadows fly !

Lo, she comes in crimson car,  
 Scattering splendour from afar;  
 From the realms beyond the sun  
 In her chariot comes the Dawn;  
 Ushas in her loveliness  
 Comes to rouse us and to bless!

<sup>1</sup> *Fama Fraternalitatis*, R.C., anon. (1614-1616).

Mortals in devotion bend,  
 Hymns and songs of joy ascend;  
 Ushas in her radiant beauty  
 Comes to wake us to our duty;  
 Brings us blessings in her car,  
 Drives all evil things afar !

White-robed daughter of the sky,  
 Hold thy ruddy light on high,  
 Day by day with dawning light  
 Bring us blessings ever bright,  
 Bring us blessings in thy car,  
 Drive the shades of night afar !”<sup>1</sup>

The keys surmounting the emblem of Love in fig. 168 were the symbols of Janus, the doorkeeper of Heaven,



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whose name JANUS is a form of Dianus, and contains the same root as *dies*, day. It was the rôle of JANUS to fling open the portals of the sky and liberate the Dawn, sometimes represented by a wading bird.

The waders herewith (ibises,<sup>2</sup> cranes, or herons) symbolised the Morning, because, standing in water or at the seashore, they were the first to welcome the Dawn as she came up from the East. Either by intention or intuition, Farquharson's well-known picture *Dawn* represents a waste of waters and a crane flapping upwards.

<sup>1</sup> *Rig Veda*; Hymn to Ushas, the Dawn Goddess, from *Indian Poetry*, Dutt, pp. 20, 22.

<sup>2</sup> The ibis was also revered as the destroyer of serpents and the drinker of pure water. See Plutarch, *Isis and Osiris*.

Among the Egyptians, a bird known as the bennu—a sort of heron—was regarded as the emblem of Regeneration, and betokened the re-aring of the Sun, the return of Osiris to the light.<sup>1</sup>



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The Baboon with uplifted paws was the emblem of wisdom hailing the uprising Dawn. The baboon was adopted as an emblem of wisdom from its serious expression and human ways, and its habit of chattering at the sunrise led to its being revered as the Hailer of the



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Dawn.<sup>2</sup> The baboon and the ibis were the emblems of Thoth, the reformer, the regenerator, and the God of writing and learning. The Egyptians called the ibis a *techu*, and *TECHU* was one of the names of Thoth; the month Thoth, like our January derived from *JANUS*, was the first or opening month in the year.

<sup>1</sup> Cf. *The Romance of Symbolism*, S. Heath, p. 154.

<sup>2</sup> *Religion of Ancient Egypt*, W. M. Flinders Petrie, pp. 22, 32.

CHAPTER V  
THE GOOD SPIRIT

“ Before beginning and without an end,  
As space eternal and as surety sure,  
Is fixed a Power Divine which moves to good :  
Only its laws endure.”

*The Light of Asia.*

BELIEF in the existence of a beneficent, omnipotent, and omniscient Spirit is, and has been, more or less universal. The primitive religions of China, Egypt,<sup>1</sup> Mexico, and Peru all exhibit a pure monotheism and a high standard of ethics,<sup>2</sup> and Monotheism is similarly apparent in the venerable collection of Indian hymns and legends known as the Vedas (*circa* 1500 B.C.)—

“ He the Father, made us all,  
He the Ruler, hears our call,  
He the Feeder, feeds each nation,  
Every creature in its station :  
Names of many Gods he bears,  
He is one—we seek by prayers.”<sup>3</sup>

Elsewhere the *Rig Veda* affirms : “ There is One Existence, sages call it by many names ” ;<sup>4</sup> and there is reason

<sup>1</sup> Cf. *Egyptian Religion*, E. A. Wallis Budge.

<sup>2</sup> Cf. *The Original Religion of China*, John Ross.

<sup>3</sup> *Rig Veda*, x. 82, from *Indian Poetry*, trans. by Romesh Dutt, p. 34.

<sup>4</sup> *Brahma Knowledge*, L. E. Barnett, p. 14.

to believe that the numerous divinities of Egypt were originally local expressions of an underlying monotheism. Plutarch maintained that all the names of the gods referred to the same Essence: "Not different Gods for different peoples, not Barbarian and Greek, not southern and northern, but just as sun and moon and earth and sea are common to all, though they are called by different names among different peoples, so to the Logos that orders all things, and to one Providence that also directs powers ordained to serve under her for all purposes, have different honours and titles been given according to their laws by different nations."<sup>1</sup>

Although it was recognised among Grecian mystics that "Jove, Pluto, Phœbus, Bacchus, all are One,"<sup>2</sup> and although ΜΙΣΑΗ depicts the Millennium as every man walking in the name of his God, adding "we will walk in the name of the Lord our God,"<sup>3</sup> the official custodians of Christianity worked summarily to suppress what they condemned as heretical depravity of mind. If a Manichee passed over into the Christian system of Constantine he was required to forswear his late associates with the formula, "I curse those persons who say that Zoroaster, and Buddha, and Christ, and Manichæes, and the Sun are all one and the same."<sup>4</sup> The philosophic system known as the Kabbalah, which exercised a far-reaching influence upon the thought of Europe during the later Middle Ages, numbered seventy-two terms for the Godhead, and with many of these names we shall meet in the course of the present inquiries.

The characters within fig. 174 form the Hebrew Tetragrammaton or four-lettered mystery-name of the Creative Power. Derived from and combining within

<sup>1</sup> Cf. *Personal Religion in Egypt*, W. M. Flinders Petrie, pp. 122, 123.

<sup>2</sup> *The Gnostics and their Remains*, C. W. King, 2nd ed., p. 321.

<sup>3</sup> iv. 5.

<sup>4</sup> Cf. *Mystical Traditions*, I. Cooper-Oakley, p. 286.

itself the past, present, and future forms of the verb "to be," the Tetragrammaton was revered as a symbol of the immutable I AM. It is found in theologies other than the Hebrew, and in the trilateral form AUM was used as



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a password in the Egyptian mysteries. It was regarded among Mohammedans as an omnific syllable whose efficacy cured the bites of serpents, and restored the lame, the maimed, and the blind. The Brahmins maintain that all rites, oblations, and sacrifices will pass away; "but that



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which passes not away is the syllable AUM, since it is a symbol of God, the Lord of created beings."<sup>1</sup>

The combination of A and T here illustrated is the Hebrew form of *Alpha* and *Omega*, T (*Tau*) being the last letter, and A (*Aleph*) the first in the Hebrew alphabet. The symbol of the *Alpha* and the *Omega*, the First and the

<sup>1</sup> Cf. *A Lexicon of Freemasonry*, A. G. Mackey (articles "Jehovah," "Name of God," "Tetragrammaton").



Last, was not restricted to Christianity, but has been found among Egyptian documents. The expression "last" is generally misunderstood in this connection, the truer implication being the end of the last days and the dawn of a new era or beginning.<sup>1</sup>

Related to the Alpha and Omega is the familiar Dove. The Dove was regarded as a symbol of the Good Spirit because of the circles on its throat, the colours of which were taken to represent the Seven Spirits of God or rays of the prism constituted by the Trinity.<sup>2</sup> It was also understood that the soft and insinuating "voice of the turtle"



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was an echo on earth of the voice of God.<sup>3</sup> The Dove was considered to be an equivalent of the Alpha and Omega because the numerical value of the Greek word for Dove, 801, was the same as the numerical value of the letters AO written backwards.<sup>4</sup>

Fig. 181 is the well-known mark of Christopher Plantin, the great printer. The compasses, with or without the Hand of God, were the sign of "Him who fixed the earth and sky, and measured out the firmament." There is a

<sup>1</sup> Cf. *Encyclopædia of Religion and Ethics* (articles A and O).

<sup>2</sup> *Clothed with the Sun*, Anna Kingsford, p. 298.

<sup>3</sup> *Solomon and Solomonic Literature*, Moncure D. Conway, p. 123.

<sup>4</sup> *Fragments of a Faith Forgotten*, G. R. S. Mead, p. 371.

reference in Proverbs<sup>1</sup> to the Creator preparing the Heavens and setting a compass upon the face of the deep. It is said that the compasses' two points represent spirit and matter, life and form; from these all the complexities of the fleeting, ever-changing mantle of the one-life are produced within the circle, self-imposed by the Being who has decreed the bounds of His Universe or His System.



The authors of *The Perfect Way* point out that among the symbols and insignia of the Egyptian Gods none is more frequently depicted than the Sphere. This Sphere—illustrated below—was the emblem of creative Motion, because Manifesting Force is rotatory; being in fact the “wheel of the Spirit of Life” described by EZEKIEL as a “wheel within a wheel,” the whole system of the universe from the planet to its ultimate particle revolving in the same manner.<sup>2</sup>

<sup>1</sup> viii. 27.

<sup>2</sup> P. 167.

The insect illustrated in figs. 188 and 189 is the Egyptian Scarabæus, the symbol of self-existent Being. The scarabæus was worshipped and revered because of the iridescent beauty of its wing-sheaths, but more particularly



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on account of its peculiar habit of moulding mud pellets. "There are many that to this day," says Plutarch, "believe that the beetle kind hath no female, but that the males cast out their sperm into a round pellet of earth, which they roll about by thrusting it backward with their hinder part—and this in imitation of the Sun which, while



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it moves from west to east, turns the heaven the contrary way."<sup>1</sup> The Egyptians called the scarabæus *Chepera*, a word which is also the Egyptian for "Being."<sup>2</sup>

In fig. 190 the Scarab is associated with a two-headed Eagle—the symbol of Omnipotence.<sup>3</sup> The two-headed eagle was worshipped by the Hittites as the emblem of the

<sup>1</sup> *Isis and Osiris*.

<sup>2</sup> Renouf, *Hibbert Lectures*, p. 217.

<sup>3</sup> *The Migration of Symbols*, G. d'Alviella, p. 21.

King of Heaven, and the Hittite Bird of the Sun is said to be the magic Roc of Oriental mythology. It was a roc—the mortal enemy of serpents—that carried Sindbad the Sailor to an altitude so great that he lost sight of earth, and it was a Roc that transported him into the valley of diamonds.<sup>1</sup> Central American mythology records the existence of a great bird called “Voc,” and associates it with a serpent-swallowing episode.<sup>2</sup> The Australian natives believe that birds were the original gods, and that the eagle especially is a great creative power.<sup>3</sup>

Mr Andrew Lang, who reproduces in *Custom and Myth* an illustration of the North American “Thunderbird,”



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observes that Red Indians have always, as far as European knowledge goes, been in the habit of using picture writing for the purpose of retaining their legends, poems, and incantations.<sup>4</sup> The eagle was identified with ZEUS the Thunderer, and the European Spread-Eagle (see fig. 192) accords very closely with the Red-Indian Thunderbird as illustrated in fig. 191.<sup>5</sup>

During the Mosaic period the eagle was regarded as an emblem of the Holy Spirit, and its portrayal with two

<sup>1</sup> According to Swedenborg, precious stones signify spiritual truths, and the monuments of Egypt call precious stones hard stones of truth. Cf. *The Science of Correspondences*, E. Madeley, p. 363.

<sup>2</sup> *The Popol Vuh, the Mystic and Heroic Sagas of the Kiches of Central America*, L. Spence, p. 20.

<sup>3</sup> *Custom and Myth*, A. Lang, p. 54.

<sup>4</sup> P. 294.

<sup>5</sup> From *Custom and Myth*, p. 298.

heads is said to have recorded the double portion of Spirit miraculously bestowed upon Elisha. Dante refers to the



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eagle as the Bird of God, and pictures the spirits of just princes as forming their hosts into the figure of an eagle.

“Lo! how straight up to Heaven he holds them reared,  
Winnowing the air with those eternal plumes.”<sup>1</sup>

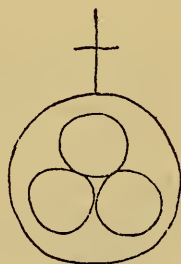
In Heraldry one sometimes encounters an eagle on the



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summit of a ladder. The Ladder is the *Scala perfectionis*, and the eagle is the goal of the Vision.

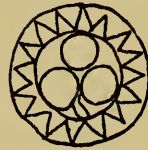
Occasionally the devisers of eagle emblems emphasised the purpose of their designs by adding a supplementary symbol of the Great Spirit. The Cross and Three Circles

<sup>1</sup> *Purgatory*, Canto ii.

in fig. 195, and on the breast of fig. 194 represent the threefold Deity, "that Trinitie and Unitie which this

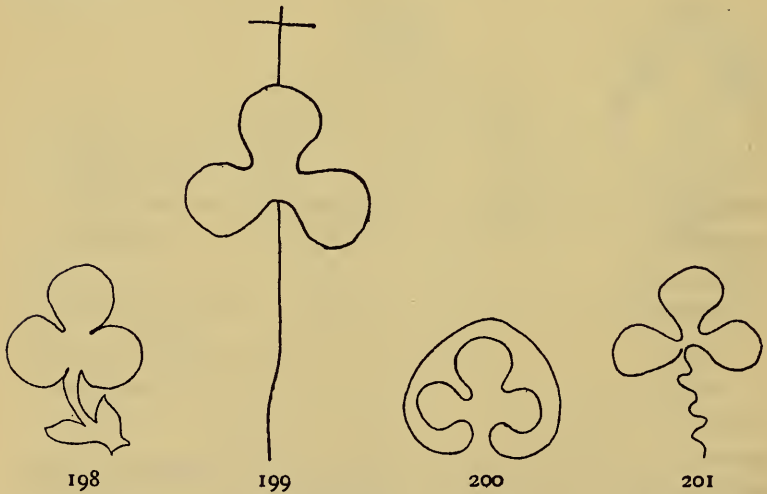


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globous triangle in a mortall immortall figure represents."<sup>1</sup> Note in fig. 196 the olive wreath of Peace and the heart of Love.



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The modern pawnbroker's sign is a degraded survival of the arms of the Medici family and subsequently of Lombardy. The three golden spheres once represented

<sup>1</sup> *Microcosmus*, Purchas. London, 1619.

the triple Perfection, gold being the perfect metal, and the sphere or circle the perfect form. In fig. 178 (p. 72) these three circles of perfection are associated with the Aleph-Tau.

The three principles of the Divine Essence were also portrayed by a clover-leaf. There is a tradition that St Patrick, preaching the doctrine of the Trinity to the pagan Irish, plucked a shamrock and employed it as an object-lesson. But the word *shamrakh* is Arabic, and the trefoil or three-lobed leaf is a symbol more ancient and more widely spread than Christianity. The Deity has very



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generally been conceived as Threefold, and in the ruined temples of both East and West the trefoil emblem is abundant.

The number *four* and the quadrifoil were held as sacred to the Supreme Spirit as was the number *three*. The potent Tetragrammaton was a *four*-lettered word, and almost all peoples of antiquity possessed a name for the Deity composed of *four* letters.<sup>1</sup> Among the Gnostics the Supreme Being was denoted by *four*.<sup>2</sup> On this sacrosanct figure the

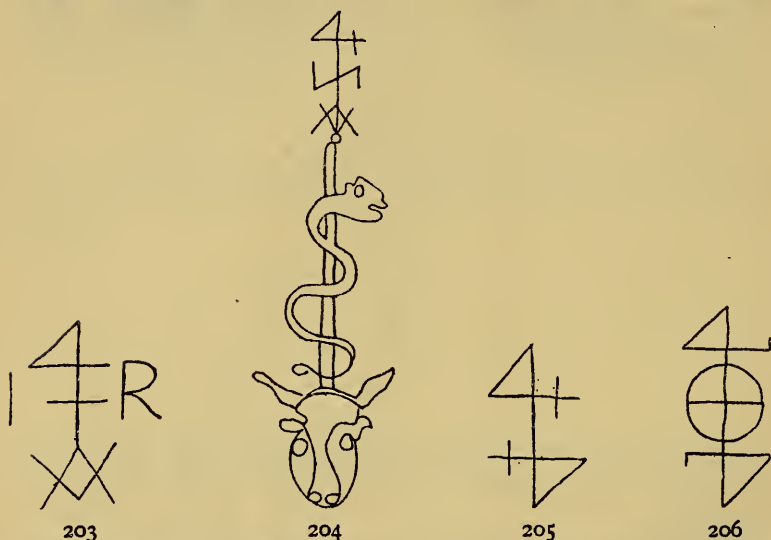
<sup>1</sup> Assyrian ADAD; Egyptian AMUN; Persian SIRE; Greek THEOS; Latin DEUS; German GOTT; French DIEU; Turkish ESAR; Arabian ALLAH; cf. *Numbers: Their Occult Power and Mystic Virtue*, W. Wynn Westcott, p. 22.

<sup>2</sup> *The Gnostics*, C. W. King, 2nd ed., p. 307.

oath was administered among the Pythagoreans, an oath which is given by Jamblichus as follows :—

“By that pure quadrilateral Name on high,  
Nature’s eternal fountain and supply,  
The parent of all souls that living be—  
By it, with faithful oath I swear to thee.”<sup>1</sup>

One reason for this reverence of the figure four was the perfect equality of the four sides of a square, none of



the bounding lines exceeding the others by a single point.<sup>2</sup> Hence it became a geometrical symbol of the Equity and Justice of the Divinity, “in whom nought unequal dwells.”<sup>3</sup>

The geometrical 4 was used not infrequently to denote the supreme point and pinnacle of ascent. It is thus employed in figs. 204 and 203. In the latter the initials I.R. will denote Jesus Redemptor.

<sup>1</sup> Cf. *A Lexicon of Freemasonry*, Mackey, p. 348.

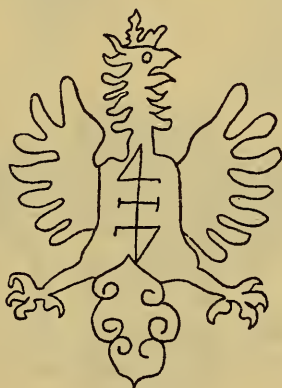
<sup>2</sup> *Isis Unveiled*, H. P. Blavatsky, i. 9.

<sup>3</sup> On an old house in Peebles is a carving of the numeral 4 supported by a male and female figure. The inscription reads: “We love Equity.”



Sometimes the 4 is duplicated, so that it reads either upwards or downwards. A correspondent has suggested that the circle in fig. 206 represents the round world, and that the two fours symbolise the passage, "Whither shall I go from thy Spirit? or whither shall I flee from thy presence? If I ascend up into heaven, thou art there: if I make my bed in hell, behold, thou art there."<sup>1</sup> The Eagle herewith is marked with the upward and the downward 4.

Among the symbols of antiquity probably the most



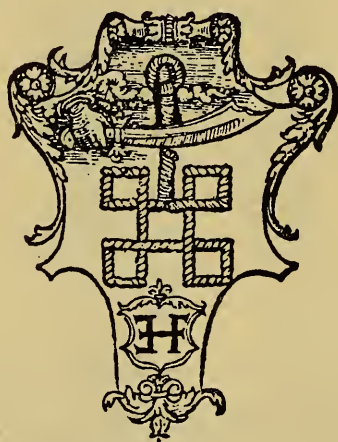
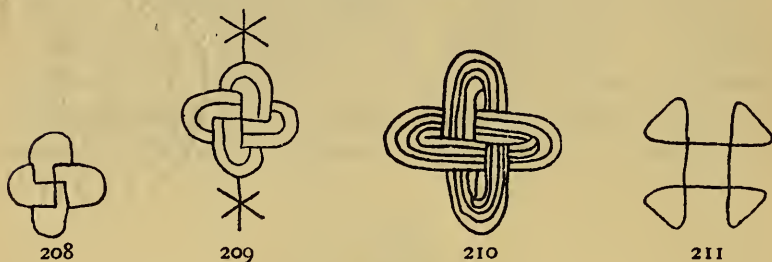
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widely distributed is the *four*-limbed cross with lines at right angles to each limb, known as the *svastika*. It is found in Scandinavia, Persia, India, Mexico, Peru, Greece, Scotland, and in the prehistoric burial-grounds of North America, where it appears always to have been associated with sun-worship. The meaning most usually assigned to it is "It is well," the Sanskrit word having in it the roots "to be" and "well." Mrs G. F. Watts describes it as "a sign of beneficence indicating that the maze of life may bewilder, but the path of Light runs through it: 'It is well' is the name of the path, and the key to life

<sup>1</sup> Psalm cxxxix. 7-10.

eternal is in the strange labyrinth for those whom God leadeth.”<sup>1</sup>

The *svastika* is to be seen woven into the centres of the labyrinthine designs illustrated in figs. 208 and 209. These



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traceries, known in Italy as “Solomon’s Knots,” occur in more or less complicated forms, and are frequently to be seen on Celtic crosses. Without beginning and without an end, they were regarded as emblems of the Divine Inscrutability, and it was not unusual to twist them into specific forms so that they constituted supplementary symbols

<sup>1</sup> *The Word in the Pattern*, p. 15.

within symbols. As a rule they were traced in a three- or fourfold form, but fig. 215—a peculiarly ingenious exception—is an unending tracing of three triplets of clover



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leaves, the centre is a five-rayed star, and the whole is in the form of a flower. Fig. 216 also forms the flower and star. Fig. 218 is a trefoil associated with the Lux cross and the initials of Jesus Redemptor.



219



220



221



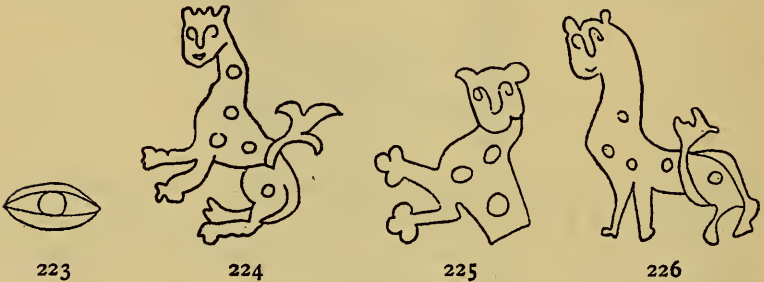
222

The fourfold meander in the centre of fig. 219 is traceable to India, and is occasionally found as in fig. 220 in the form of a Calvary. Figs. 221 and 222 show variants of the same idea. There is an interesting example of Knot carving on the font in Dollon Parish Church, where the

architect has woven a series of figures eight—eight, as has been mentioned, being the symbol of Regeneration.

In *The Labyrinth* Komensky strengthens his fellow-sufferers with the assurance, "We have a most watchful guardian, protector, defender—the Almighty God Himself : therefore let us rejoice."<sup>1</sup>

Fig. 223 depicts the foreseeing, watchful, and unsleeping Eye of the Almighty, an emblem familiar to India and known in Egypt as the Eye of Horus or of OSIRIS. The watcher Himself was symbolised by the Panther or Leopard,<sup>2</sup> presumably because of the eye-like spots upon



its skin. In Egypt the spotted skin of a leopard was always suspended near the images of OSIRIS, who was himself represented as a crouching leopard surmounted by an open eye. The name OSIRIS is said by Plutarch to have been understood as Os = many and IRI = eye, *i.e.* the "many-eyed."<sup>3</sup>

Figs. 224 to 226 portray "the Incomprehensible One furnished with innumerable eyes whom all nature longeth after in different ways,"<sup>4</sup> and the tail of fig. 224 is

<sup>1</sup> P. 234.

<sup>2</sup> The terms Leopard and Panther seem to have been used indifferently and indiscriminately. The "Leopards" of Heraldry are sometimes panthers or lions, and the panther's skin of Bacchus and Pan is spotted like a leopard's.

<sup>3</sup> *Isis and Osiris*.

<sup>4</sup> Cf. *The Gnostics*, King, p. 92.

conspicuously twisted into the form of a Fleur de Lys. It was a favourite device among the symbolists to utilise the tails of their symbolic creatures, and numerous examples of this custom are to be met with.<sup>1</sup> In the personality of Jesus Christ the mystics hailed the Divine culmination of all preceding types and Deities, hence Jesus was sometimes spoken of as Rabbi Ben Panther and He was said to have been the son of one Panther. Some mystics assume this to be a play upon the Greek words *pan* and *theos*, and to mean "all the Gods."<sup>2</sup>

The old superstition that the breath of the panther was so sweetly fragrant that it allured men, beasts, and cattle to inhale it, was in all probability due to a forgotten fable. Breath means spirit, and in the breath of the Panther was presumably figured the sweetness of the Breath of Life, or Holy Spirit. Air, breath, and wind were world-wide synonyms for *spirit*, and in many languages the words for soul, spirit, air, and breath, are identical.<sup>3</sup> The Supreme Spirit seems in many directions to have been originally conceived as Gentle Air and Mighty Wind. The South American Indians worshipped HURAKAN, "the mighty wind," whence our word "hurricane." JUPITER was the Deity of wind, rain, and thunder, and the natives of New Zealand regarded the wind as an indication of the presence of God.<sup>4</sup>

A hymn called "breath" or "*haha*," an invocation to the mystic wind, is pronounced by Maori priests on the initiation of young men into the tribal mysteries.<sup>5</sup> Among the religious rites of ancient nations none was more universal than the use of an implement known nowadays in England as a "swish," "buzzer," "whizzer," "boomer,"

<sup>1</sup> A well-known Mithraic symbol was a bull with the tuft of hair at the end of its tail twisted into three bearded ears of corn.

<sup>2</sup> *Clothed with the Sun*, Anna Kingsford, p. 134.

<sup>3</sup> Cf. *Religion: its Origin and Forms*, J. O. MacCulloch, p. 71.

<sup>4</sup> *Custom and Myth*, A. Lang, p. 36.

<sup>5</sup> *Ibid.*

or "bullroarer." This present-day toy has been described by Professor Haddon as perhaps the most ancient, widely-spread, and sacred religious symbol in the world.<sup>1</sup> It consists of a slab of wood which, when tied to a piece of string and whirled rapidly round, emits a roaring, fluttering, and unearthly noise. The Australian natives, among whom the *turndum* or Bullroarer is still in use, claim that it enables their sorcerers to fly up to Heaven.<sup>2</sup> One woman believed that in the sound of a bullroarer she heard the Australian Great Spirit "descend in a mighty rushing noise."<sup>3</sup> The bullroarer, used always as a sacred instrument, is still employed in New Mexico, the Malay Peninsula, Ceylon, New Zealand, Africa, and Australia, and under the name of *Rhombus* it figured prominently in the Mysteries of Ancient Greece. Mr Andrew Lang describing an exhibition at the Royal Institution says that when first the bullroarer was whirled round it did nothing in particular, but that upon warming to its work it produced "what may best be described as a mighty rushing noise as if some supernatural being 'fluttered and buzzed its wings with fearful roar.'" <sup>4</sup>

Primitive races imagine that by mimicking any effect they desire to produce they actually produce it; that the making of a fire causes sunshine, the sprinkling of water brings rain, and so forth.<sup>5</sup> There is thus a great probability that the mysterious and hitherto perplexing bullroarer was used to call or evoke the Supreme Spirit. Ezekiel describes the voice of the Spirit as "a great rushing,"<sup>6</sup> and there is a similar reference in The Acts to "a sound from Heaven as of a rushing mighty wind."<sup>7</sup>

<sup>1</sup> *The Study of Man*, p. 327.

<sup>2</sup> *Custom and Myth*, p. 35.

<sup>3</sup> *Ibid.*, p. 35.

<sup>4</sup> *Ibid.*, p. 31.

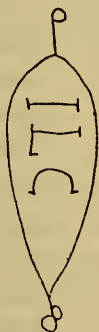
<sup>5</sup> J. G. Frazer, *The Golden Bough*, iii. p. 121.

<sup>6</sup> iii. 12.

<sup>7</sup> ii. 2. Dionysos, who possessed several of the attributes subsequently

The objects represented in figs. 227 and 228, must, I think, be meant to represent Bullroarers. There are examples in the British Museum varying from this laurel-leaf form to that of a diamond lozenge. The Greek term *RHOMBUS* implies that ancient bullroarers were rhombus shaped.

A writer in *The Hibbert Journal*<sup>1</sup> points out that in Australia, as at the present day in Scotland, the bullroarer is regarded as a "thunder spell." Its roaring represents the muttering of thunder, and in the words of the



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Australian native, "Thunder is the voice of Him (pointing upwards) calling on the rain to fall and make everything to grow up new." Whether this idea of "growing up new" applied simply to physical nature, or whether it was understood in a poetic and mystic sense, is difficult to determine; but the *leitmotiv* of "dying to live" runs right through the initiation ceremonies of Australia.<sup>2</sup> Among the European mystics of the Middle Ages the bullroarer

assigned to Jesus Christ, and at whose rites the Bullroarer was employed, was surnamed Bromius, *i.e.* the roarer, and he was sometimes referred to as Father Roarer: *cf. The Gnostics*, King, p. 126. The panther was sacred to Dionysos.

<sup>1</sup> Vol. viii. No. 2, pp. 406-410.

<sup>2</sup> *Mélanges d'Histoire des Religions*, H. Hubert et M. Mauss, Paris, 1909, p. 131.

was apparently considered to be an emblem of the regenerating power of the Holy Spirit. The regenerative number eight is apparent on fig. 227, and on fig. 228 there appears a roughly executed serpent, the symbol of regeneration. No beast of the field has had so many lessons exemplified by its attributes as the serpent. The sloughing of its worn-out skin led to its adoption as a symbol of the spiritual re-birth, but there was also seen to be a close analogy between the serpent's crawl in the dust and the earth-creeping attitude of materialism. Thus the same object served sometimes as the symbol of two diametrically opposed ideas, and in allegory one meets as constantly with the Evil as with the Good Serpent. It was the serpent of materialism—more subtle than any beast of the field—that seduced Eve in Eden. During the wanderings of the Israelites the dual symbolism of the Serpent is brought into juxtaposition in the story that the children of Israel were mortally bitten by serpents, and that those only who looked upon the Serpent uplifted by Moses were healed. There is a Maori legend that Heaven and Earth were once united, but subsequently were severed by a serpent.<sup>1</sup> It has been the mission of the mystics and the poets to attack materialism and remarry the sundered Earth and Heaven. The idea that the Serpent symbolised Materialism elucidates many traditional but fictitious enmities, such as that between the Stag and serpents and between the Roc and serpents.

Mysticism has always maintained that the concourse of whirling atoms termed "matter," but which science has been quite unable either to reduce to its ultimate or to define, is unsubstantial and unreal, and that the only *substance* in this universe is the invisible Force called Spirit, a Force which alone moulds and controls matter to its desire

<sup>1</sup> *Custom and Myth*, p. 46.



like clay in the hands of a potter. They preached in season and out of season, the dogma that spirit was permanent and matter mere appearance. Among other mystic flotsam from the past, Freemasonry has inherited and preserved the tradition of a "mystic tie," described as "that sacred and inviolable bond which unites men of the most discordant opinions into one bond of brothers, which gives but one language to men of all nations, and one altar to men of all religions."<sup>1</sup>

This mysterious bond of union cannot be anything else than SPIRIT, the Influence which links minds of similar tastes into kinship and hitches Earth to Heaven. Among



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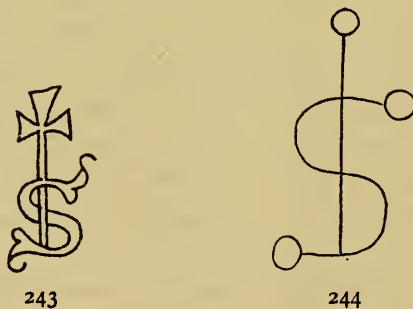
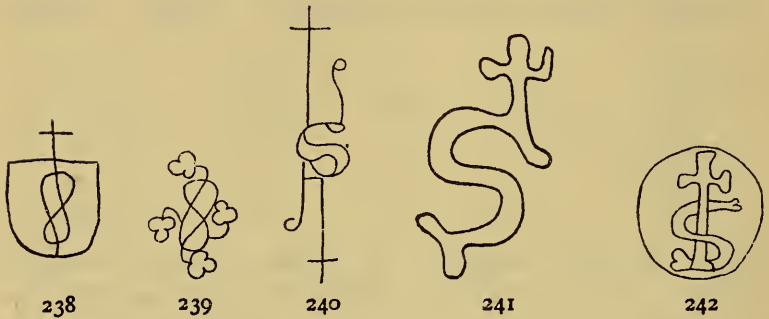
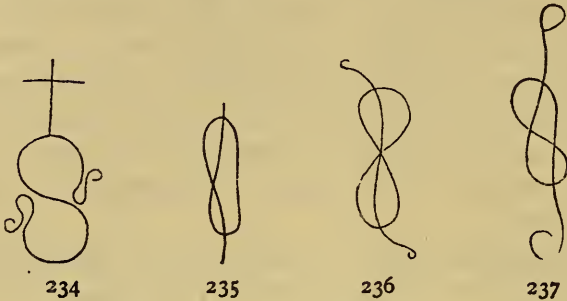


233

Mons. Briquet's emblems are some objects which he describes as "*crotchets*," but which in reality are *links* (see figs. 229 to 231). In fig. 232 the link is attached to the fourfold emblem of Divinity, an emblem which was also attached to the compasses in fig. 183; and in fig. 233 the interlocking of two links forms a mystic tie suggestive of the Regenerative *eight*. Some of these ties or knots are a combination of the "S" of *Spiritus* and of the figure eight. The extremities of the octagonal S in fig. 234 are two *esses*, standing for *Sanctus Spiritus*. From the S of fig. 221 (*ante*, p. 83), rises the quadrifoil, and the "finials" of fig. 239 are four trefoils. In fig. 244 the three circles of perfection have been introduced, and in fig. 240 the inference of the upward and downward four has been supplied by the cross.

<sup>1</sup> *A Lexicon of Freemasonry*, Mackey, p. 227.

In figs. 241 and 243 the all-pervading S is hallowed with a cross, and in fig. 242 it is surrounded by the circle



of eternal perfection. The mystics were links in a long chain of spiritual tradition ; they were the units of a procession which it was believed started from the Golden Age and from the land of Heaven. The tongues of mysticism

have most generally been the poets who have claimed that—

“ From the Word, the Word is kindled,  
From a spark the world is lit :  
So by golden links extended,  
Verse by verse the Song is knit.”<sup>1</sup>

In *The Advancement of Learning* Bacon refers to “ that excellent and Divine fable of the Golden Chain, namely, that Men were not able to draw Jupiter down to the earth ; but, contrariwise, Jupiter was able to draw them up to Heaven.” In the *Essays* he writes : “ A little or superficial test of Philosophy may perchance incline the Mind of Man to Atheisme ; but a full draught thereof brings the mind back againe to Religion. For in the entrance of Philosophy, when the second causes, which are next unto the senses, doe offer themselves to the mind of Man, and the mind itselfe cleaves unto them and dwells there, an oblivion of the Highest Cause may creep in ; but when a man passeth on farther and beholds the dependency, continuation and confederacy of causes, and the workes of Providence, then, according to the allegory of the Poets, he will easily believe that the highest linke of Nature’s chains must needs be tyed to the foot of Jupiter’s chaire.”

Tennyson expresses this idea in the couplet :—

“ The whole round earth is every way  
Bound by gold chains about the feet of God.”<sup>2</sup>

and it is to this same chain that Blake refers in the familiar lines :—

“ I give you the end of a golden string,  
Only wind it into a ball ;  
It will lead you in at Heaven’s gate,  
Built in Jerusalem’s wall.”

<sup>1</sup> Cf. *The Popular Poetry of the Finns*, C. J. Billson, p. 7.

<sup>2</sup> *Passing of Arthur*.

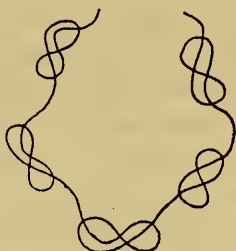
At times the golden string was represented by eight-like knots as in figs. 246 and 247, but the more usual form



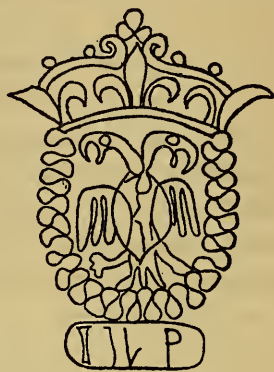
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247



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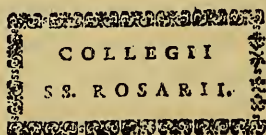
was a sequence of plain *esses* as in fig. 248, where the chain surrounds the Eagle of Omnipotence.

Into the inner chain of the Arms of Jerusalem have



COAT OF ARMS OF JERUSALEM

249



250

been woven the S of Spiritus, the R of Regeneratio, and the eight-like mystic tie. Among the chain-border ornaments of the seventeenth-century book-plate, illustrated in fig. 250, will be noticed the initials S and SS.

Shakespeare describing the symbols of nobility carried

at the baptism of Queen Elizabeth details, "collars of SS." These, like other paraphernalia of Heraldry, were once symbolic, and the collar of SS represented the golden chain of *Sanctus Spiritus*. A solitary S may almost invariably be read as *Spiritus*, a double SS as *Sanctus Spiritus*, and a treble SSS as the three acclamations, *Sanctus! Sanctus! Sanctus!* Three eight-like *esses* making the number 888 bore the additional signification "Jesus," the numerical value of the letters J, E, S, U, S, amounting exactly to 888. By some such similar method of computation the number 666 was recognised as "the mark of the beast."



251



252

In *Fragments of a Faith Forgotten*, Mr Mead says that the Generative Power was called not only wind but also a serpent, "the latter because of the hissing sound it produces."<sup>1</sup>

The meaning of the geese emblems herewith puzzled me for a long while until the idea struck me that the flame emerging from the mouths was intended to represent the goose's hiss.

There is little doubt that this was a fortunate guess; that the goose was assumed to be full of the Holy Spirit, and that its sibilant hiss was understood to be the emission of Spirit. The word *goose* is evidently allied to *goost*, the ancient form of ghost, *i.e.* spirit. The Anglo-Saxon for goose was *gōs*, which again brings us back to ghost or *ghoost*

<sup>1</sup> P. 15.

as it sometimes used to be spelt.<sup>1</sup> PLUTARCH says that "the Egyptians give the name of Jupiter to the *breath*":<sup>2</sup> it was probably for this reason that the goose or breath-bird was sacred to Juno the female JUPITER. It is perhaps for the same reason that the Hindoos represent BRAHMA the Breath of Life as riding upon a goose, and that the Egyptians symbolised Seb the Father of Osiris as a goose which they termed "The Great Cackler."<sup>3</sup>

According to the Hindoo theory of creation, the Supreme Spirit laid a golden egg resplendent as the Sun, and from this golden egg was born BRAHMA, the progenitor of the Universe. The Egyptians had a similar story, and described



253



254



255

the sun as an egg laid by "the primeval goose," in later times said to be a God.<sup>4</sup> It is probable that our fairy tale of the goose that laid the golden eggs is a relic of this very ancient mythology. In fig. 254 the goose is seen sitting upon its nest, and in fig. 255 it is associated with its traditional egg.

The suggestion underlying the tale of the slain goose of the golden eggs would appear to be that Spirit or Inspiration is the magic provider of daily and perpetual treasures; and that the fool who kills his goose is the un-

<sup>1</sup> Skeat, *Etymological Dictionary*.

<sup>2</sup> *Isis and Osiris*.

<sup>3</sup> Renouf, *Hibbert Lectures*, p. 111. The Egyptian name for a certain kind of goose was *Seb*.

<sup>4</sup> *Religion of Ancient Egypt*, W. M. Flinders Petrie, p. 68. According to Mr Baring-Gould, the Roc of the *Arabian Nights* "broods over its great luminous egg, the sun"; cf. *Curious Myths of the Middle Ages*, p. 411.

compromising Materialist who murders imagination. "The letter killeth, the Spirit giveth Life."

In fig. 252 the "blessed fowl" was standing on a mountain top; in fig. 256 it symbolises a Way to regeneration; over fig. 258 is the Morning Star, and over fig. 257 the Fleur de Lys of Light.

The mystics deemed themselves to be watchful and unslumbering geese, and the geese emblems, now under consideration, probably illustrate the prophecy of ISAIAH: "He will lift up an ensign to the nations from afar, and



256



257



258.

will hiss unto them from the ends of the earth: and behold they shall come with speed swiftly: none shall weary nor stumble among them; none shall slumber nor sleep."<sup>1</sup>

With this may also be compared the prophecy of Zechariah: "They went their way as a flock, they were troubled because there was no shepherd. *I will hiss for them, and gather them*; for I have redeemed them: and they shall increase as they have increased. And I will sow them among the people: and they shall remember me in far countries; and they shall live with their children, and turn again."<sup>2</sup> Surmounting fig. 253 is the R of the regenerate or redeemed. The original sanctity of the goose may

<sup>1</sup> v. 26-27.

<sup>2</sup> Chap. x.

account for our expression, "silly goose," the word silly being of pious derivation, and meaning originally blessed, happy, innocent, and gentle. At the time of Cæsar's invasion the goose was *tapu* to the Britons.<sup>1</sup> There is no ground for the popular idea that the goose is in any respect a foolish fowl, but on the contrary it is described by those who have studied its habits as "the wisest bird in Europe."<sup>2</sup>

A symbolic relative of the "silly" goose is the "silly" sheep, which in figs. 259 to 261 is seen in the traditional aspect of the Agnus Dei raising up the Ensign of Christ.



The Lamb with its fleece of snow was the symbol of meekness, innocence, and purity. Much pastoral poetry is representative of something more than Arcadian philandering, and the Shepherds and Shepherdesses of the poets are not infrequently allegoric. With mystic intuition a modern poet has well written :

“She walks, the lady of my delight,  
 A shepherdess of sheep ;  
 Her flocks are thoughts. She keeps them white,  
 She guards them from the steep ;  
 She feeds them on the fragrant height  
 And folds them in for sleep.”<sup>3</sup>

<sup>1</sup> Rhys (Sir J.), *Hibbert Lectures*, p. 175.

<sup>2</sup> Cf. *Animals, Artisans, and Other Studies of Birds and Beasts*,  
 C. J. Cornish.

<sup>3</sup> Mrs Alice Meynell.



In allegory there are usually three meanings attributed to every symbol, thus—taking sheep as an instance—there are the three degrees : (1) the white and innocent thoughts of the mind ; (2) the man himself who has become lamb-like ; (3) the “Lamb of God” : similarly, there is : (1) he who rules and shepherds his own thoughts ; (2) he who shepherds his fellow creatures ; and (3) the supreme Good Shepherd. It was to shepherds watching their flocks by night that the angel of the Lord is said to have announced the coming of the Christ. Just as, according to Isaiah, the watchful and unslumbering *geese* were collected and gathered together, so does Ezekiel assemble the *sheep* : “For thus saith the Lord God ; Behold, I, even I, will both search my sheep, and seek them out. As a shepherd seeketh out his flock in the day that he is among his sheep that are scattered ; so will I seek out my sheep, and will deliver them out of all places where they have been scattered in the cloudy and dark day. And I will bring them out from the people, and gather them from the countries, and will bring them to their own land, and feed them upon the mountains of Israel by the rivers, and in all the inhabited places of the country. I will feed them in a good pasture, and upon the high mountains of Israel shall their fold be : there shall they lie in a good fold, and in a fat pasture shall they feed upon the mountains of Israel. I will feed my flock, and I will cause them to lie down, saith the Lord God. I will seek that which was lost, and bring again that which was driven away, and will bind up that which was broken, and will strengthen that which was sick.” “Thus,” concludes Ezekiel, “shall they know that I the Lord their God am with them, and that they, even the house of Israel, are my people, saith the Lord God. And ye my flock, the flock of my pasture, are men, and I am your God, saith the Lord God.”<sup>1</sup>

<sup>1</sup> xxxiv.

PETER exhorting the elders among his hearers to feed the flock of God until the Chief Shepherd shall appear,<sup>1</sup> observes: "Ye were as sheep going astray, but are now returned unto the Shepherd and Bishop of your souls."<sup>2</sup>

The pastoral staffs herewith are symbols of the Good Shepherd and the Bishop of All Souls'. The Cross of Light surmounts fig. 263, and figs. 262 and 264 are distinguished by the Trefoil of the Deity.

The idea of a heavenly Shepherd or Feeder, the giver of Divine Nectar, is common to nearly all primitive beliefs.



262



263



264

In fact, after the eighth century, Christianity largely discontinued the use of the Good Shepherd emblem because it was so widely employed among Jews and Pagans.<sup>3</sup> In the Hermetic literature of Egypt (300 B.C.?) God is referred to as the Shepherd and King who leads with law and justice, and deposes his Logos ("the Word made flesh"), his first-born Son, to take charge of the Sacred Flock.<sup>4</sup>

This holy flock numbered not only sheep but doubtless also geese and kine, and there are certain early Christian inscriptions wherein the neophytes are termed

<sup>1</sup> I, v.

<sup>2</sup> I, iii. 25.

<sup>3</sup> *The Romance of Symbolism*, S. Heath, p. 122.

<sup>4</sup> Cf. *The Hymns of Hermes*, G. R. S. Mead. Also *Personal Religion in Egypt before Christianity*, W. M. Flinders Petrie, *passim*.

“suckling calves.”<sup>1</sup> It is fabled that APOLLO was the possessor of a herd of sacred cattle, and that as a punishment for violating them destruction fell upon certain unruly followers of Ulysses. The sacred herd of “curve-horned cattle, milk dispensers to the household” reappears in the traditional legends of Finland, which are pre-eminently interesting, as they preserve an exceptional percentage of Chaldean lore. The Finns, who still maintain an uncanny reputation for magic, are supposed to have originally migrated from Asia, and in their racial characteristics are distinct from any of their neighbours.

The writer of Ezekiel was a “priest, the son of Buzi, in the land of the Chaldeans by the river Chebar,”<sup>2</sup> and it is interesting to compare Ezekiel’s assembling of the sheep with the *Kalevala*’s mustering of the cattle :

“Come ye home, ye curve-horned cattle,  
Milk dispensers to the household.

Let the cattle rest in quiet,  
Leave in peace the hoofed cattle,  
Let the herd securely wander,  
Let them march in perfect order,  
Through the swamps and through the open,  
Through the tangle of the forest ;  
Never do thou dare to touch them,  
Nor to wickedly molest them.”<sup>3</sup>

The injunction against molesting the cattle of the Sun is paralleled in the *Kalevala* by the warning :

“Never venture to approach thou  
Where the golden herd is living.”<sup>4</sup>

CANAAN, the Eldorado of the Hebrews, was fabled to

<sup>1</sup> Cf. *The Quest*, vol. i. p. 631.

<sup>3</sup> Runo, xxxii. 371-378.

<sup>2</sup> i. 3.

<sup>4</sup> *Ibid.*, 428-429.

be a land flowing with milk and honey, presumably the same honey that, according to the *Kalevala*,

“Is fermenting and is working  
On the hills of golden colour ;  
And upon the plains of silver,  
There is food for those who hunger ;  
There is drink for all the thirsty,  
There is food to eat that fills not,  
There is drink that never lessens.”<sup>1</sup>

The figure of Christ the Good Shepherd is frequently represented with a vessel hanging on his arm or *suspended on*



265



266



267

*a tree.* “This,” says Mr Sydney Heath, “is the mulctra or milk-pail, and was considered symbolic of the spiritual nourishment derived from CHRIST.”<sup>2</sup> Figs. 265 to 267 presumably represent mulctras suspended from a branch.

Among the ancients, milk was regarded as a Heavenly nourishment and the laver of regeneration, and it is still administered by Hindoos to dying persons. The modern descendants from Zoroastrianism use it sacramentally, and such is the belief in its cleansing efficacy that scrupulous Parsees still carry a small bottle in their pocket wherewith to purify themselves from any unhallowed contact.

By the primitive Christians, CHRIST the Good Shepherd was identified with ORPHEUS, and an early emblem in the

<sup>1</sup> xxxii. 407-418.

<sup>2</sup> *Romance of Symbolism*, p. 123.

Catacombs represents Him sitting ORPHEUS-like among the birds and beasts, charming them with the golden tones of His music. ORPHEUS, fabled to be the son of Apollo the protector of flocks and cattle, is said to have been the inventor of letters and of everything that contributed to civilisation,<sup>1</sup> and in later times there sprang up a mystic order which maintained an enthusiastic worship of his memory and doctrines. He was regarded as the first poet of the Heroic Age, anterior both to HOMER and HESIOD, and his characteristics reappear in the *Kalevala* in the person of WAINAMOINEN. This culture hero is recorded to have been the son of UKKO, "the lord of the vault of air," and to have been sent by his All-righteous Father to teach men music and the arts of agriculture. The *Kalevala* tells how WAINAMOINEN seated himself "on a hill all silver shining" [Sir Walter Raleigh's *silver mountains* (?)], and how he lured the wolves out of their lairs, the fish out of the rivers, and the birds out of the branches. Finally :—

" The whole of Tapios people,  
All the boys and all the maidens,  
Climbed *upon a mountain summit*,  
That they might enjoy the music." <sup>2</sup>

In Egypt the culture hero and world-harmoniser was OSIRIS the regenerator. OSIRIS is said to have invented agricultural instruments, to have taught men how to harness oxen to the plough, and how rightly to worship the Gods. After having bestowed these blessings upon his own countrymen, he assembled a host with which he set forth to conquer the world, not with weapons, but with music and eloquence. The beneficent career of OSIRIS was, however, cut suddenly short by the murderous trickery of TYPHON, his envious

<sup>1</sup> Bacon expounds Orpheus as "Philosophy," an interpretation that is probably correct.

<sup>2</sup> Runo, xli. 60, 63.



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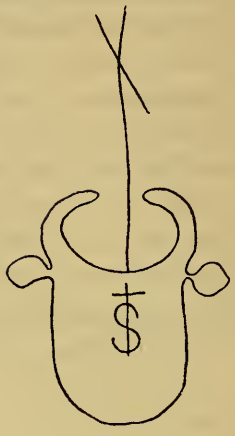
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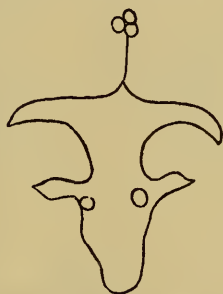


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and malicious brother. Subsequently the soul of OSIRIS was supposed to inhabit the body of the sacred bull APIS, at whose death it transferred itself to a successor. The individual animal that was recognised to be APIS was selected by certain signs, a white *square* mark on the forehead, another in the form of an *eagle* on its back, and a lump under its tongue in the shape of a *scarabæus*.<sup>1</sup> When found the sacred animal was fed with *milk* for *four* months, and placed in a building facing the East. To the Egyptians, Apis, the sacred bull, was admittedly a faint shadow of the



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Creator, and the Babylonish Bulls undoubtedly had once a similar significance. The designs herewith are evidently symbols of the sacred Bull.

In Symbolism each detail has invariably some meaning. The heart of Love is woven on to the forehead of fig. 278, the features of fig. 279 are the octagonal SS of *Sanctus Spiritus*, the S of *Spiritus* is associated with figs. 272 and 273, and under fig. 280 is the Mystic Tie. The three circles of perfection appear as the nostrils of fig. 281, and the tails of figs. 268 to 271 are obviously *trinity in unity*. The circle under fig. 276 identifies The Perfect One, and the Aleph-Tau under fig. 274, the First and the Last. The

<sup>1</sup> *Age of Fable*, Peacock, p. 314.

rudely designed pastoral crook surmounting fig. 282 is an implication of the Good Shepherd, over fig. 283 is the Trefoil of the Trinity, and the I.C. under fig. 275 are the familiar initials of Jesus Christ.

Fig. 284 is a combination of crescent moon and Bull's head, and the horns of fig. 285 are again the crescent moon which is here associated with the symbol of the Creator



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because the Moon was held to be a sign of the Heavenly host that was assembled by Osiris. The writer of Ecclesiasticus refers to her as "an instrument of the armies above, shining in the firmament of Heaven, the beauty of Heaven, the glory of the stars, an ornament giving light in the highest places of the Lord," and there was a Rabbinic legend that the Stars accompanied the Moon, waiting upon her as a reward for her giving light during the darkness of the long night. "At the commandment of the Holy One," says the



writer of Ecclesiasticus, "they will stand in their order and never faint in their watches."<sup>1</sup> The emblems herewith depict this legend of the moon attended by the starry Hosts of Heaven. Fig. 286 has survived as the arms of Turkey, and fig. 287 as those of Egypt.

One must differentiate between the symbolism of the Bull, the Ox, and the Cow. The Bull represented the Deity in His male aspect of Creator, the Cow the productive milk-yielding qualities of the Magna Mater. For this reason the Cow was sacred to Isis, was worshipped among the Hindoos, and is still revered as a sacred symbol



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of the Deity by the inhabitants of the Gold Coast. The strong, toiling, and patient Ox, dragging the plough over the hard-parched soil and compelling the earth to yield her increase, was the symbol of unremitting toil and self-sacrifice. It was among the oxen that Christ, not without reason, is recorded to have been born.

The oxen that labour and endure, the geese that neither slumber nor sleep, and the stars which at the commandment of the Holy One stand untiring in their watches, symbolically represent the units of the Heavenly Host marshalled by the God of Light.

<sup>1</sup> Cf. Ecclesiasticus xliii.

## CHAPTER VI

### THE HOSTS OF THE LORD

“ The healing of the world  
Is in its nameless saints. Each separate star  
Seems nothing, but a myriad scattered stars  
Break up the night and make it beautiful.”

THE MOON was regarded as the awakener and assembler of the Stars, the Stars were pictured as the glorified souls of saints and heroes, and the Night-sky spangled with the lights of Heaven was viewed as a symbol of the hosts of the Lord. In the mythologies of both East and West Night, the Nursing-Mother of the Golden Stars, is addressed as an awe-inspiring, noble, and beneficent Being. To the Christian mystics Night similarly appealed as the period of Christ's progress, and

“ His knocking time ; the soul's dumb watch,  
When spirits their fair kindred catch.”<sup>1</sup>

Upwards of four thousand years ago, one of the Vedic poets wrote : “ Night approaches illumined with stars and planets, and, looking on all sides with numberless eyes, overpowers all meaner lights. The immortal goddess pervades the firmament, covering the low valleys and shrubs, and the lofty mountains and trees ; but soon she disturbs the gloom with celestial effulgence. Advancing with brightness at

<sup>1</sup> H. Vaughan.

length she recalls her sister morning ; and the nightly shade gradually melts away. May she at this time be propitious ! She in whose early watch we may calmly recline in our mansions, as birds repose on the trees. Mankind now sleep in their towns ; now herds and flocks peacefully slumber, winged creatures, even swift falcons and vultures. O night ! avert from us the she-wolf and the wolf ; and, oh ! suffer us to pass thee in soothing rest ! Oh, morn ! remove in due time this black, yet visible overwhelming darkness, which at present enfolds me. Daughter of heaven, I approach thee with praise, as the cow approaches her milker ; accept, O night ! not the hymn only, but the oblation of thy suppliant who prays that his foes may be subdued."

By the Egyptians the Moon was personified as masculine and was identified with Thoth, the pathfinder and the awakener of sleeping minds. It is presumably the face of Thoth—the man in the moon—that is seen in fig. 288. The use by the early Christians of the moon as a symbol of Heaven must be related to the ancient Indian belief that the path of those who did "pious works in the village" led finally to the moon, where, in the company of the Gods, their souls enjoyed a full recompense for their labours.<sup>1</sup>

In Plutarch's treatise *On the Face in the Moon* it is said that the Good remain in the Moon in the enjoyment of perfect tranquillity, busying themselves with the regulations of affairs on earth, furnishing oracles, and rendering various good services to mankind. But should anyone whose purification was incomplete try to force his way thither he was scared away by the apparition of a terrifying and appalling Face.<sup>2</sup> Seemingly this was a fable devised cunningly to deter premature and uninvited entrance into

<sup>1</sup> *Brahmin Knowledge*, L. D. Barnett, p. 53.

<sup>2</sup> *The Gnostics*, p. 347.

the next world by the unlawful method of suicide. Note how threatening and admonitory a frown is portrayed on the Faces of figs. 290 to 292.

In one of the Vedic hymns the supreme Spirit is introduced pronouncing some of his own attributes. "I pass like the breeze," He is made to say: "I support the Moon, destroyer of foes."<sup>1</sup> In the prayer previously quoted the Night was hailed as the disturber of the gloom which was melted by her Divine effulgence, and the five-



pointed zigzags surmounting figs. 293 to 296 were the symbol of this effulgence.

"Ah! but I rejoice in Thee, O Thou my God ;  
 Thou zigzagged effulgence of the burning stars.  
 Thou wilderment of indigo lights ;  
 Thou grey horn of immaculate fire."<sup>2</sup>

The ancients regarded the number five as sacred to the God of Light, and the attributes of Deity were held to consist of *five*, namely, Being, Sameness, Diversity, Motion, and Rest.<sup>3</sup> The horns of fig. 285 (*ante* p. 104) are doubtless for this reason marked with *five* divisions.

It was the ambition of the mystic to become the perfect centre of a five-fold Star. "Therefore, O my God, fashion me into a five-pointed star of Ruby burning beneath the

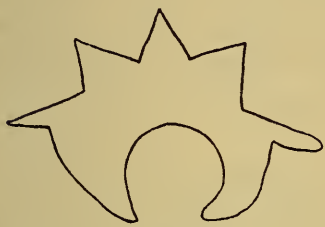
<sup>1</sup> *The Hindoos*, anon., p. 148.

<sup>2</sup> *Treasure House of Images*.

<sup>3</sup> Plutarch, *On the E at Delphi*.

foundations of Thy Unity that I may mount the Pillar of Thy Glory and be lost in admiration of the triple unity of Thy Godhead."<sup>1</sup>

This passage is an expression of the idea underlying the Stars illustrated in figs. 297 to 303.



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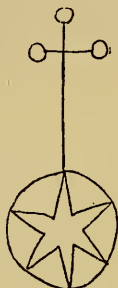
Reviewing the mystic armies of the sky, we find them to have been composed of units typified while on earth by oxen (the toiling and enduring), sheep (the innocent and pure), and geese (those filled with the Holy Spirit). The

<sup>1</sup> Compare also: "My Oneness is My design and I have designed it for thee; therefore clothe thy soul with it that thou mayst be the Dawning-star of My Unity for ever."—From the Arabic *Supreme Pen* of Baha Ullah.

Starry Hosts—recruited from earth—were believed to fight everlastingly in their courses against darkness and to be perpetually dispelling and outmanœuvring the spirits of Evil. Legends of this cyclopean contest are to be found in the annals of all nations. In Babylon the leader of the Hosts of Light was MERODACH, a name meaning “the



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303

young steer of day.” Another of this god’s titles was “36,000 wild bulls,” and he was also known as “annihilator of the enemy,” “rooter out of all evil” and “troubler of the evil ones.” As “King of the Heavens” MERODACH was identified with JUPITER as well as with other heavenly bodies. Dr Pinches observes that “traversing the sky *in great zigzags* JUPITER seemed to the Babylonians to superintend the stars and thus was regarded as emblematic of MERODACH shepherding them—‘pasturing the gods like

sheep' as the tablet has it."<sup>1</sup> MERODACH, it is further stated, ranged the stars in their order and assigned to them their respective duties. He made the new moon to shine and appointed him "the ruler of the night." In his character of "Illuminator of the Night," MERODACH was identified with SIN, the moon god and "light producer." SIN, from whom Mount Sinai derived its name, was described as "the mighty Steer whose horns are strong, whose limbs are perfect": He was also said to be filled with splendour and beauty and to be the "lord of the shining crown."<sup>2</sup>

In India the "Leader of the milch kine to the fold" and the eternal battler with the fiends of drought and darkness was INDRA. INDRA, supposed to have been a personification of the visible heavens, is described as "the god with 10,000 eyes": in other words he was the Watcher and the Lord of Stars. In the Vedas INDRA is described as "like a bull, impetuous, strong."<sup>3</sup>

"Light was prisoned in the gloom,  
Indra freed her from its womb.  
Rain was prisoned in the cloud,  
Indra smote the demon proud ;  
Ope'd the caverns of the night,  
Gave us rain and generous light !

Hosts advancing to the fray  
Cry to Him on battle's day :  
And the strong man shouts his fame,  
And the lowly lips his name."<sup>4</sup>

The Persians regarded the Supreme Spirit ORMUZ as incessantly at war with the spirits of darkness, and in this

<sup>1</sup> *The Religion of Babylonia and Assyria*, Theophilus G. Pinches, pp. 58-61, 40.

<sup>2</sup> *Ibid.*, pp. 82-83.

<sup>3</sup> Dutt, p. 4.

<sup>4</sup> *Ibid.*, pp. 6, 9.

everlasting encounter, man as a free agent played a part with his soul as a stake.<sup>1</sup>

It is unnecessary to consider in detail this world-wide belief in the existence of a Holy War. Among the Greeks and Romans it was typified by JUPITER warring against the Titans; in Scandinavia by the encounters of THOR and the giants, and a dragon slayer or a giant killer seems to be part of the tradition of every European and Oriental race, civilised or savage. In the Babylonist epic of Creation, the Spirit of Evil is represented as bringing into existence



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giant serpents, sharp of tooth, and strong, with poison filling their bodies like blood; terrible dragons of alluring brilliance, raging dogs, fishmen, and other monstrous forms. MERODACH, the conqueror of these horrors, is represented as striding over the prostrate body of a serpent which turns its head to attack him whilst the God threatens it with a pointed weapon. The Greeks represented APOLLO, the God of Day, struggling with and strangling a Python. The Egyptians portrayed HORUS treading upon crocodiles and grasping noxious animals in his hands. CHRIST promised his disciples power to tread down serpents and scorpions, and in Isaiah it is prophesied, "In that day the Lord with his sore and great and strong sword shall punish leviathan

<sup>1</sup> S. A. Kapadia, *The Teaching of Zoroaster*, p. 26.



the piercing serpent, even leviathan that crooked serpent ; and he shall slay the dragon that is in the sea.”<sup>1</sup> In the illustrations on p. 112, the radiant Being is seen treading down snakes and dragons, and in fig. 305 He is carrying the five-pearled ensign of the promised Dawn.

In the Finnish version of this universal fable, the task of bridling the wolves and destroying the dragon is assigned to ILMARINEN, “the great primeval craftsman” ; but Finland being a land of lakes and marshes, local colour necessitated a fresh-water monster, and the devastating dragon thus figures as a cruel and devouring pike. This terrible-fanged fish was seven boats’ length in its back, and its extended gorge was three great rivers’ width in breadth. ILMARINEN, its conqueror, is instructed :—

“Do not thou be so despondent,  
Forge thee now a fiery eagle ;  
Forge a bird of fire all flaming—  
This the mighty pike shall capture.”

The legend continues :

“Then the smith, e’en Ilmarinen,  
Deathless artist of the smithy,  
Forged himself a fiery eagle ;  
Forged a bird of fire all flaming.  
.  
.  
.  
Then the bird, that noble eagle,  
Took his flight, and upward soaring,  
Forth he flew, the pike to capture.”<sup>2</sup>

After a terrible combat the demon fish is overcome and eventually borne off to the branches of an oak-tree.

The eagle has already been considered as the symbol of the Omnipotent Spirit. In the designs herewith the head of an eagle is blended with five-rayed fiery flame, and lest

<sup>1</sup> Isaiah xxvii. 1.

<sup>2</sup> *Kalevala*, xix., Runo.

there should be any misunderstanding, the designers of figs. 306 and 307 have emphasised their meaning by the S of *Spiritus* and the Star-cross of Light. The eagle may here be regarded as that "Hawk of gold" which was the symbol of HORUS, and which the sky is said mystically to mirror—

"The stars seem comets, rushing down  
To gem Thy robes, bedew Thy crown,  
Like the moon-plumes of a strange bird,  
By a great wind sublimely stirred ;  
Thou drawest the light of all the skies  
Into Thy wake."<sup>1</sup>

The design herewith (fig. 311) is lettered OLMUZ, perhaps one among the many variants of the great name ORMUZ. Not



only do the letters SS support the crown, but the whole design is traced in quivering lines, representing the flickering fire of spirit.<sup>2</sup> The heart-shaped body of the bird implies the God of Love.

The Moon was, as has been seen, the awakener and the assembler of the stars. The Lord and Leader of the Hosts was the Sevenfold Spirit symbolised by the Eagle, but this sevenfold power was sometimes represented by the constellation known as the Great Bear, and in fig. 312 this Bear is represented on the Eagle's breast.

<sup>1</sup> *Aha!* A. Crowley ; *The Equinox*, p. 46, vol. 1, No. 3.

<sup>2</sup> Note the flaming necks of many other eagle emblems.

The Greeks relate in star stories that it is the "Great Bear" that "*keeps watch.*"<sup>1</sup> Red Indians have a myth that the Bear is immortal, and that though it apparently dies, it rises again in another body.<sup>2</sup> This seems at one time to have been a very extensive belief, and among the Ainos (a primitive people found in the Japanese Islands of Yesso and Saghalien) the bear still receives an idolatrous veneration. Although, as Professor Frazer points out, the animal cannot be described as sacred, and is certainly not a



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*totem*,<sup>3</sup> yet when the Ainos kill a bear they go through an apologetic and propitiatory ceremony, saying: "We kill you, O Bear; come back soon into an Aino."<sup>4</sup>

The constellation of the Great Bear was believed never to set,<sup>5</sup> but to keep an everlasting watch and ward over the universe. The seven great stars that constitute the Great Bear have not the faintest resemblance to the form of a bear, yet they appear to be known almost universally by

<sup>1</sup> *Custom and Myth*, A. Lang, p. 128.

<sup>3</sup> *The Golden Bough*, xi. 375-376.

<sup>6</sup> *Age of Fable*, Peacock, p. 35.

<sup>2</sup> *Ibid.*, p. 176.

<sup>4</sup> *Ibid.*, p. 379.

this name, even among savages in whose country no great bears exist.<sup>1</sup> The origin of the name Great Bear is quite unknown, although Max Müller endeavoured to prove *more suo* that it arose from the corruption of a word meaning something originally different. This constellation was once known as the "Sheepfold";<sup>2</sup> and it would appear from the emblems herewith that the Great Bear was regarded as a symbol of the Great Spirit, the Triple Perfection (note the three circles on the collar of fig. 314), the Light of the World, the Alpha and Omega, or Jesus Christ.

The only reason I can surmise for this symbolism is the material fact that Bears hibernate during winter and sub-



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sist for long periods upon their own fat, and that thus by the simple system of analogy underlying all symbolism the Bear became elevated into an emblem of the Self-Existent, the Everlasting, the I AM. The foliage among which the Great Bear in the ornament herewith is seated is the mystic Amaranth, a fact confirmatory of this theory, for the Amaranth of the poets was a familiar and well-recognised symbol of the everlasting and the incorruptible.<sup>3</sup>

<sup>1</sup> *Custom and Myth*, A. Lang, pp. 121-142.

<sup>2</sup> *The Perfect Way*, p. 331.

<sup>3</sup> *Amarantos*=the everlasting. Its blood-red flower never fades, but remains red to the last. Cf. Milton—

"Immortal Amaranth, a flower which once  
In Paradise, fast by the Tree of Life,  
Begun to bloom; but soon for man's offence,  
To Heaven removed where first it grew."—*Paradise Lost*.



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The constellation of the Great Bear consists of Seven Great Stars, two of which point to the Pole Star, the fixed hinge and pivot upon which turns the Universe. The reason why the ancients christened the constellation of the Great Bear by this apparently inappropriate name was in all probability its constitution of *Seven* Great Stars. The association of *Seven* with the Spirit of God has persisted to the present day, and Christians still speak of the *sevenfold* gifts of the *Septiform* Spirit. ORMUZ, the supreme God of Light, was said to sit at the head of a Hierarchy of *Seven* Holy Immortals.<sup>1</sup> Of INDRA the Vedas state :

“*Seven* bright rays bedeck his brow,  
*Seven* great rivers from him flow.”<sup>2</sup>

The Hindoos describe OM, the solar fire, as riding in a car drawn by *seven* green horses preceded by the Dawn, and followed by thousands of Genii worshipping him and modulating his praises.<sup>3</sup> The Egyptians expressed the name of the Supreme Being by a word of *seven* vowels,<sup>4</sup> and the association of seven with the Great Spirit was apparently universal.<sup>5</sup>

It is evident that the mystic has in all ages conceived himself as a miniature facsimile of the Spiritual Powers above him, and there is small doubt that the devisers of these Bear emblems, self-applying the words of Isaiah,<sup>6</sup>

<sup>1</sup> *The Rigveda*, E. V. Arnold, p. 19.

<sup>2</sup> Dutt, p. 10.

<sup>3</sup> *The Hindoos*, p. 155.

<sup>4</sup> *The Gnostics*, King, p. 319.

<sup>5</sup> Plutarch, discussing the symbolism of numbers, says : “ And what need is there to talk about the others when the Seven, sacred to Apollo, will alone exhaust the whole day, should one attempt to enumerate all its properties? In the next place, we shall prove that the Wise Men quarrelled with common custom as well as with long tradition, when they pushed down the Seven from its place of honour and dedicated the Five unto the god as the more properly pertaining to him.”—*On the E at Delphi*.

<sup>6</sup> lix. 9-11.

regarded themselves as little bears: "We wait for light, but behold obscurity: for brightness, but we walk in darkness. We roar all like bears and mourn sore like doves." Wherefore, continues Isaiah, the Almighty wondered that there was no intercession, and, cloaking Himself with zeal, raised up a standard against His enemies. The call of the Spirit was symbolised by the Horn associated with the designs herewith.

Observe how at the sound of this Horn the Great Bear is awakened from the impassive pose of the preceding



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designs and transported into an attitude of fury. "According to their deeds," says Isaiah, "accordingly He will repay *fury to His adversaries.*"<sup>1</sup>

That the Horn typified the Call of the Spirit is manifest from the S of *Spiritus* in fig. 323, and by the SS of *Sanctus Spiritus* introduced into figs. 326 and 325. Note also the Cross of Lux surmounting fig. 324.

There is a MS. in the British Museum (eleventh century), wherein DAVID is represented receiving inspiration from the Holy Spirit in the form of a Dove. Overhead the Divine Hand projects from a cloud and extends a Horn, from which issue *five* flames or rays of light.<sup>2</sup>

<sup>1</sup> lix. 18.

<sup>2</sup> Cf. *Christian Symbolism*, Mrs Henry Jenner, p. 40.

The Three Rays striking down on to fig. 328 are the Three Light Rays that occur frequently in Egyptian hieroglyphics ;<sup>1</sup> the more modern descendant of these three rays is the three-lobed Fleur de Lys, whence the heraldic three feathers of the Prince of Wales.

In Scandinavian mythology the Horn was fabled to be



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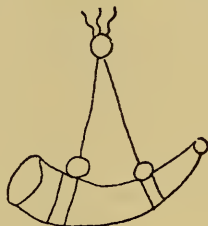
preserved under Yggdrasill, the sacred world-tree. According to the Finns, it was in "the midst of Heaven," and the *Kalevala* attributes to it the same magical properties of making the desert blossom like the rose, as were assigned to the Holy Grail—

“Fetch the cow-horn from a distance,  
Fetch it from the midst of heaven ;  
Bring the mead-horn down from heaven,  
Let the honey-horn be sounded.

<sup>1</sup> *Signs and Symbols of Primordial Man*, A. W. Churchward, *passim*.



“ Blow into the horn then strongly,  
 And repeat the tunes resounding ;  
 Blow then flowers upon the hummocks,  
 Blow then fair the heathland’s borders :  
 Make the meadow’s borders lovely,  
 And the forest borders charming,  
 Borders of the marshes fertile.”<sup>1</sup>



328

The ineffable music of this mystic horn is introduced by Tennyson as a prelude to the vision of the Holy Grail—

“ At dead of night I heard a sound  
 As of a silver horn from o’er the hills  
 Blown, and I thought, ‘ It is not Arthur’s use  
 To hunt by moonlight ’ ; and the slender sound,  
 As from a distance beyond distance grew,  
 Coming upon me—O never harp nor horn,  
 Nor aught we blow with breath, or touch with hand,  
 Was like that music as it came.”<sup>2</sup>

Sometimes the Horn was dulcet in its call ; at other times it was the thunderous trumpet rally of the gods, and it figures significantly in our fairy-tale of Jack the Giant Killer. Jack, having overcome certain notorious giants, arrives at the enchanted castle of the infamous GALLIGANTUA. Aided by a wicked conjurer, GALLIGANTUA has betrayed many knights and ladies into his castle, and by black magic has transformed them into disgraceful shapes. On

<sup>1</sup> Runo, xxxii.<sup>2</sup> *The Holy Grail.*

advancing to the attack of this castle of iniquity, the hero Jack finds hanging up on the outer door a golden horn strung on a silver chain, and underneath the horn are inscribed the lines :

“Whoever shall this trumpet blow  
 Shall soon the giant overthrow,  
 And break the black enchantment straight ;  
 So all shall be in happy state.”<sup>1</sup>

Jack sounds a blast, whereupon the castle trembles to its vast foundations, and the giant and the conjuror, thrown into horrid confusion, tear their hair and bite their thumbs at the knowledge that their infamous reign is at an end. In due course Jack slays the giant, the transformed lords and ladies are set free and return to their proper shapes, and the enchanted castle crumbles away into the air like a wisp of smoke.<sup>2</sup> It is probable that this fairy-tale is a veiled allegory, that the enslaved and transformed lords and ladies typify the noble qualities and principles of the mind or City of the Soul, and that the wicked giant is the personification of Vice, Selfishness, or Mammon, just as the giants of mythology, which the Greeks portrayed with dragon-like tails, typified the lusts and passions of the soul. It was prettily feigned by the story-tellers that the giants devoured sheep and oxen, *i.e.* the innocent and industrious principles in the little world of Man.

In Northern mythology the Horn figures as the property of HEIMDAL, the watchman of the gods,<sup>3</sup> who was stationed by the Rainbow Bridge into Valhalla, where he maintained an unsleeping vigil against the attacks and machinations of the giants. “I am forced to the conclusion,” says Professor

<sup>1</sup> *English Fairy Tales*, J. Jacobs, p. 111.

<sup>2</sup> The story of Jericho collapsing at the sound of the silver trumpets is probably a variant of this fable.

<sup>3</sup> “Heimdal was originally identical with Tyr, said to be the source of our word Tuesday.”—*Northern Mythology*, F. Kaufmann, p. 69.

Rydberg, "that Heimdal . . . belongs to the ancient Aryan Age, and retained even to the decay of the Teutonic heathendom his ancient character as the personal representative of the sacred fire."<sup>1</sup> At the clarion call of HEIMDAL'S horn, the gods and heroes mustered for the contest, it being said that there were five hundred and eighty doors in Valhalla, and that eight hundred<sup>2</sup> warriors poured out from each door when they heard the summons "to fight the wolf."<sup>3</sup> According to MILTON, "The towers of heaven are filled with armed watch," and on the attack of Satan :

"Michael did sound

The Archangel trumpet : through the vast of Heaven  
It sounded, and the faithful armies rang  
Hosanna to the Highest."<sup>4</sup>

In French Romance the far-famed Horn figures as the property of the legendary hero ROLAND, and the Horn of Roland is said to have been a widely understood symbol of heretical preaching.<sup>5</sup> According to the French legend, it had the terrific power of shattering the granite rocks, and of making itself heard full fifteen leagues away. So terrible was the endeavour with which ROLAND sounded his mystic horn that his temples cracked with the effort, and the blood streamed from his mouth. Yet, runs the story, his pains were not fruitless, for "now the Frenchmen listen." Fig. 329 may represent equally well either ROLAND careering on horseback and rallying the Frenchmen with his rousing call, or HEIMDAL, the Scandinavian hornblower, mounted upon his famous steed Goldtop,<sup>6</sup> and assembling the Heroes for the final fight.

<sup>1</sup> *Teutonic Myth*, p. 405.

<sup>2</sup> 800 = the hundredfold regenerate (?).

<sup>3</sup> *The Edda*, p. 33.

<sup>4</sup> *Paradise Lost*, vi.

<sup>5</sup> *Dante*, Eugene Aroux.

<sup>6</sup> *Northern Mythology*, F. Kaufmann, p. 83.

It was an ancient custom in the Scottish Highlands to summon the clans for war by means of a fiery cross carried swiftly by fleet messengers from place to place. This mysteri-



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ous but never-failing call to arms consisted of a small cross of light wood dipped into the blood of a goat and set aflame at its extremities. Fig. 330 appears to illustrate this mystic summons. The cross is poised between the horns of the



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awakening and rallying Moon ; its summit is being anointed with what a mystic would term "the inundating fire of the Void," and the objects hanging from the extended arms represent presumably either drops of blood or flecks of flame. Figs. 331 and 332 illustrate the inspiring call of the Prophet JOEL, "Blow ye the trumpet in Zion and sound an alarm in my Holy Mountain," and again, "Blow

the trumpet in Zion, sanctify a fast, call a solemn assembly, gather the people, sanctify the congregations." This blowing of the trumpet was a prelude to the Millennium when "the Lord shall utter His voice before His army, for His camp is very great."<sup>1</sup>

"Mine eyes have seen the glory of the coming of the Lord ;  
He has sounded forth the trumpet that shall never call retreat."

Over the Horn shown in fig. 333 is a hammer-head, expressive of the verse, "Is not my word like as a fire ? saith the Lord ; and *like a hammer* that breaketh the rock in pieces ?"<sup>2</sup> In conjunction with the Horn of fig. 334 is a flame in the form of a sword.

At times the symbolic Horn was associated with a Bell which, according to DURANDUS, typified "acute" and insistent preaching. The Bell formed an essential element in Oriental religious usage, and in Celtic Christianity it was regarded by new converts as the actual type of the God-head.<sup>3</sup> Of the 258 Bell emblems illustrated by Mons. Briquet, 239 are decorated with *threefold* tops, the trefoil, the Fleur de Lys, or the three circles of Perfection—and all the designs herewith are associated by similar emblems of the Deity. Fig. 336 is distinguished by the initials of Jesus Redemptor, and there is little doubt that the symbolists regarded the Bell not only as the call of CHRIST, but as a sign of CHRIST Himself. It is related that whenever the faith or the right was in jeopardy, a Bell rang in the Temple of the Sangreal and that on the sounding of that Bell a Knight went forth sword in hand in its defence.

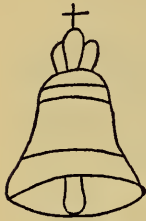
Bells were fabled to possess the power of dispelling plagues, storms, and unclean spirits, and ST ANTHONY, whose experience with evil spirits was proverbially ex-

<sup>1</sup> Joel ii. 11.

<sup>2</sup> Jeremiah xxiii. 29.

<sup>3</sup> *The Gnostics*, King, C. W., p. 72 (1st edition).

tensive, is said to have gone among the ruined temples of paganism routing out by means of his bell the devils that infested them. At the modern consecration of a bell, the Bishop says prayers over it which abound in mystic allusions; amongst others, to the trumpet destroying the walls of Jericho and the thunder driving back the Philistines



335



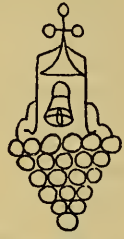
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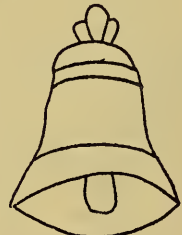
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342

at Samuel's sacrifice.<sup>1</sup> The *Golden Legend* opens with Satan and the spirits of the air sweeping around the unsilenceable bells and striving in vain to dash down and destroy them.

The Bells of the Spirit—that octave of the Renaissance which the mystics kept pealing throughout the long vigil of the Dark Ages, are related to

“The cheerful cock, the sad night's comforter,  
Waiting upon the rising of the sun.”<sup>2</sup>

<sup>1</sup> *Curious Myths of the Middle Ages*, S. Baring-Gould, p. 609.

<sup>2</sup> *Cornelia*, T. Kyd, 1595.

Figs. 343 to 348 represent this "native bellman of the night" who

"Rings his silver bell to each sleepy wight  
That should their minds up to devotion call."<sup>1</sup>

Although the cock was regarded with disfavour by the orthodox church as being somewhat of a devil's messenger



343



344



345



346



347

for having crowed at Peter's denial, among the poets it has universally been hailed as the Trumpeter of Day. "Me-thought I saw," writes one of the Elizabethans—

"A royal glimmering light streaming aloft,  
As Titan mounted on the lion's back  
Had clothed himself in fiery pointed beams,  
To chase the night and entertain the morn,  
Yet scarce had Chanticleer rung the midnight peal."<sup>2</sup>

<sup>1</sup> *Faerie Queene*, Spenser, Bk. 5, canto vi.

<sup>2</sup> *The Order of the Garter*, Geo. Peele, 1593.

The cock figures in Scandinavian mythology under the name of Gullinkambi (*i.e.* goldcomb), and his mission, like that of HEIMDAL, was to awaken and speed forth the Heroes.<sup>1</sup>

The origin of Chanticleer's symbolism was probably twofold. He hailed the rising sun and he possessed a crimson comb, which one may surmise, was taken to represent the zigzagged effulgence of the day and the "fiery-pointed beams" of morning. Thus the Cock was doubly sacred to the Sun, and he was regarded as the Herald who announced the Coming of APOLLO.

"Father of Lights! what sunny seed,  
What glance of day hast Thou confin'd  
Into this bird? To all the breed  
This busy ray Thou hast assign'd;  
Their magnetism works all night,  
And dreams of Paradise and light."<sup>2</sup>

It is a point of Chinese faith that their sun and Saviour ZAS enters the world at midnight of the 24th day of the 12th month. On that occasion a golden cock which is said to be seated on the topmost bough of the Tree of Life does not wait for the dawn, but in honour of the advent of the spiritual sun crows all night long. The character of this allegoric cock is pointed by the statement that when he begins to crow, "all the cocks in the world are thus stirred up and begin to crow." The Chinese believe that it is the cock's function to awaken the glorious sun which, in dispelling darkness, is held to disperse the evil spirits of night. These spirits, so the Chinese think, abhor the truth of the Sun's light and shrink back into the darkness of Hell.<sup>3</sup> That the cock was the special foe of demons

<sup>1</sup> *Northern Mythology*, Kaufmann, p. 96.

<sup>2</sup> H. Vaughan.

<sup>3</sup> Presumably this is the origin of the popular idea that ghosts necessarily slink home at cockcrow. Mr J. W. Johnston has several ancient lamps made in *cock* form.



and the power of darkness was similarly the belief of other nations, and, in the *Avesta*, ORMUZ Himself is made to translate the morning song of the cock into the words: "Rise ye men and praise the justice which is most perfect. Behold the demons are put to flight!"<sup>1</sup> In the symbolic writing of the Chinese the Sun is still represented by a cock in a circle,<sup>2</sup> and a conscientious Parsee would suffer death rather than be guilty of the crime of killing one. In fig. 348 the Bird of Dawn is clapping his golden wings as the Sun rises behind him.



348

Just recently Chantecler has been rather prominently before the public owing to the genius of M. Rostand, the Provençal poet. The symbolism of M. Rostand's drama is described by M. Jean Delaire<sup>3</sup> as follows:—

"Chantecler is the type not only of *evolving*, but of *evolved* humanity. He is man as he may be, man as he will be when he has fully realised the divinity latent within him. He typifies the humanity of the future, as well as of the past and the present.

"At first we see Chantecler as man only; at the close of

<sup>1</sup> *Teutonic Mythology*, Rydberg, p. 305.

<sup>2</sup> *Symbolic Language of Art and Mythology*, R. Payne-Knight, p. 70.

<sup>3</sup> In *The Occult Review*.

the sublime poem we see him as the God-in-man. We hail in him a humanity that has learned its supreme lesson, that has reached a point in its evolution when it not only perceives the Ideal, but is willing to die for it ; when it is not only ready to die for it, but—ininitely more difficult task—to realise it in its daily life. Its ideal has become the ideal of *service for love's sake*, "The utmost for the Highest."

"His illusions shattered, his dream dispelled, his love alienated, his message ridiculed, Chantecler yet rises above despair ; nay, in his hour of despair he is stronger than ever, more absolutely convinced of his mission, more completely faithful to his trust. He *will* believe in his heaven-appointed task, even though heaven itself seems against him, even though the sun has risen while he, Chantecler, listened, entranced, to the voice of the Nightingale. He *will* believe himself necessary to Nature's plan : For is not man himself one of the cosmic forces that shape the world ?

"Who knows, he asks with the sublime audacity of genius, who knows that if I sing daily my song of dawn, and after me, in other farms, other birds take up the refrain of my song, every morn, for a long, long while, who knows if some day—some day—there will be no more night ?

' . . . Si je chante, exact, sonore, et si, sonore,  
Exact, bien après moi, pendant longtemps encore,  
Chaque ferme a son Coq qui chante dans sa cour,  
Je crois qu'il n'y aura plus de nuit !

—Quand ?

—Un jour !'

"Was any system of idealistic philosophy ever more precise in its message and its promise ? *Think* the ideal, *live* the ideal, and it becomes the real, it weaves itself into our daily life, it becomes part of ourself, it becomes our

truest, inmost self. Let all mankind cherish lofty ideals, love the light, desire the light, summon the light in its daily aspirations, and lo, the light is there, illumining the world—the inner world—for ever.

Chantecler does not know *when* this day will dawn, but — it will come — ‘some day’ — and meanwhile — ‘to work!’”

## CHAPTER VII

### KING SOLOMON

“ Man is not dust, man is not dust, I say !  
A lightning substance through his being runs ;  
A flame he knows not of illumines his clay—  
The cosmic fire that feeds the swarming suns.  
As giant worlds, sent spinning into space,  
Hold in their centre still the parent flame ;  
So man, within that undiscovered place—  
His centre—stores the light from which he came.

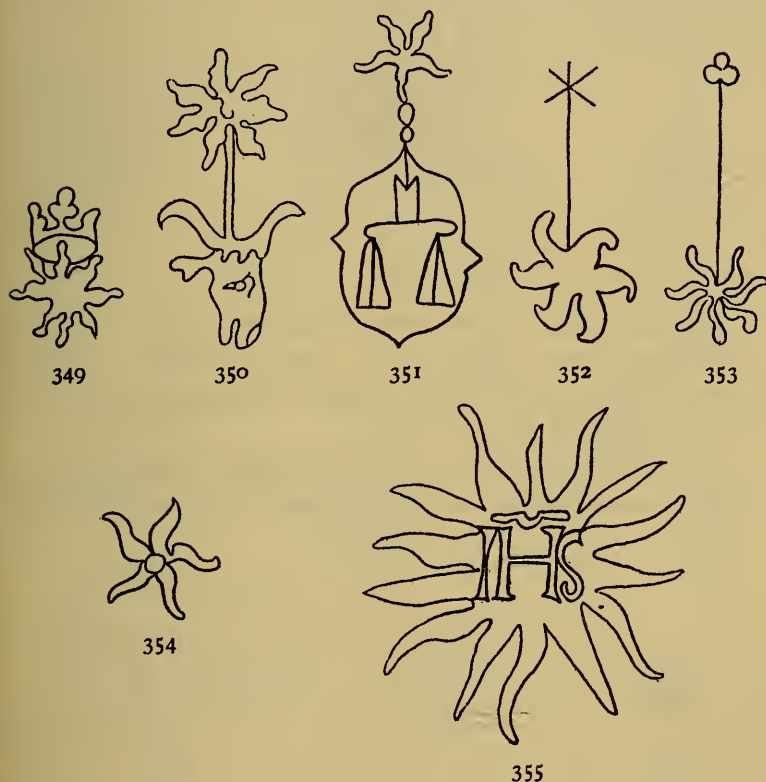
“ Man is not flesh, man is not flesh, but fire !  
His senses cheat him and his vision lies.  
Swifter and keener than his soul's desire,  
The flame that mothers him eludes his eyes.  
Pulsing beneath all bodies, ere begun ;  
Flashing and thrilling close behind the screen,  
A sacred substance, blinding as the sun,  
Yearns for man's recognition in the seen.”

ANGELA MORGAN.

THE ancients supposed that the soul consisted of four elements, fire, air, earth, and water ; and that these, when united, took the form of fire and became *flame*. This heavenly composition was scattered like seed among men and animals, where it became mingled in various proportions with earth, and its purity more or less alloyed and impaired. It was believed that after death the impurities of matter were purged away by immersing the soul in water, ventilating it in the currents of the wind, or refining it by fire. The Supreme Spirit was idealised as im-

maculate fire and symbolised as a pure and elemental flame burning in infinitude.

Among the Chinese, this infinite One was regarded as a fixed point of dazzling luminosity, around which circled



in the supremest glory of motion the souls of those who had successfully passed through the ordeals of earth and had adequately purified their corporeal grossness.<sup>1</sup>

In the preceding chapter an illustration was given of the head of an Eagle associated with the cosmic Flame. This spiritual Fire of the Universe is shown herewith as

<sup>1</sup> H. A. Giles, *Religions of Ancient China*, p. 48.

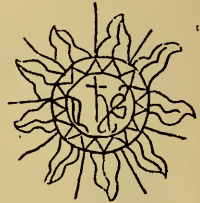
the goal of ascent, and in figs. 350-353 it appears as one of the Ways. The letters IHS forming the centre of fig. 355 prove Jesus Christ to have been identified with the Fire of Life, and the contraction mark surmounting the



356



357



358

monogram IHS shows that these letters were correctly understood and employed in their original meaning IHSOUS, not in their modern misinterpreted sense (*J*)esus (*S*)alvator *H*(ominum).

From Flame as the symbol of Spirit, to the Sun, the Centre and Sustainer of the material Universe, the Primal



359



360



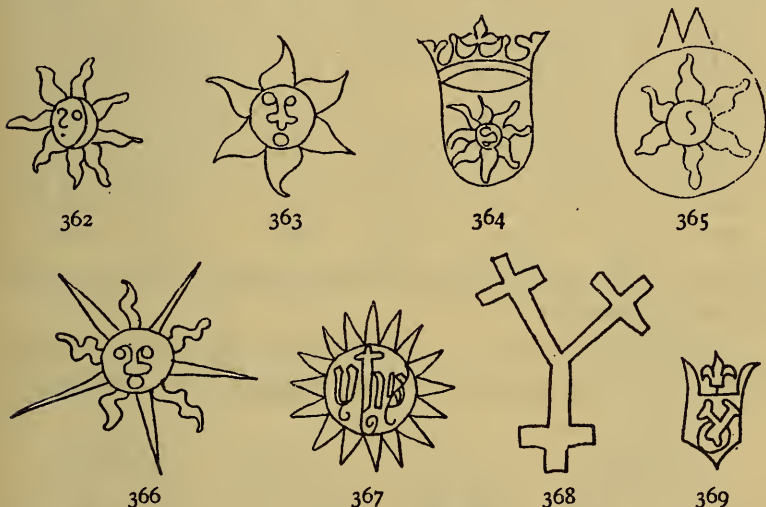
361

Source and Origin in whose light and warmth creation lives and moves and has its being, is less than a step. In the Sun emblems here reproduced the solar features are not clumsily executed, but prove upon close scrutiny to be supplementary symbols.

Three small circles of perfection form the Face of fig. 359. The Heart of fig. 360 is the symbol of Love, and if

fig. 361 be turned upside down, there is revealed the sign of the cross.

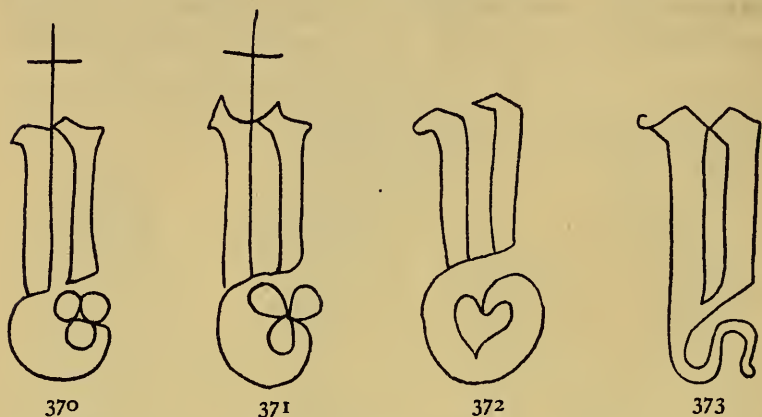
The S of *Spiritus* is attached to fig. 361 and this S also appears in the centres of figs. 362, 364 and 365. Into the face of fig. 362 the deviser has ingeniously introduced the crescent moon, and the alternating sharp and twisting rays of fig. 366 probably denote respectively the piercing beams of Light and the flaming fires of Love.



The centre of fig. 367 is not the conventional IHS, but reads YHS, Y being the initial of Yesha, an equivalent of Jesus. This letter Y is sometimes found in the form of a separate symbol and is of vast antiquity. It is revered in China, where it is known as the Great Unit or the Great Term, and its three limbs are said to denote Three-in-One and One-in-Three.<sup>1</sup> Fig. 368 is composed of three equal crosses, fig. 369 is associated with the Circle of Perfection, figs. 370 and 371 are hallowed by the cross, and the tail of fig. 373 is woven into the S of *Spiritus*.

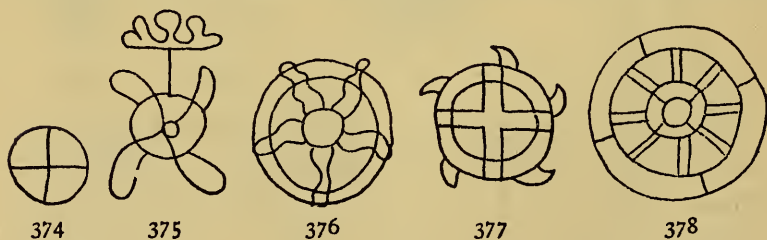
<sup>1</sup> H. A. Giles, *Religions of Ancient China*.

The Sun—a universal symbol of the Deity—was often represented as a wheel, and figs. 374–378 show this wheel emblem in the course of its evolution. The rays constituted



the spokes and the Perfect ONE was regarded as both centre and circumference.<sup>1</sup>

The simplest form of Sun Wheel or the Excellent Wheel of Good Law is a circle quartered into four seg-



ments. In figs. 375 and 376 this idea is seen somewhat elaborated, and we shall meet later with other forms, some infinitely more complex.

Underneath fig. 379 is a capital B, and at times this sacred initial was, like Y, employed as a separate symbol. The letter B stood for Brahma, the Breath of all that

<sup>1</sup> *Sacred Mysteries among the Mayas*, Le Plongeon, p. 55.



moves and of everything that is fixed, the "Gem of the Sky," the "Saviour," and the "Lord of Stars."

According to the Vedas, "what the sun and light are to this visible world, that are the supreme good and truth to the intellectual and visible universe; and as our corporeal



379



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382



383



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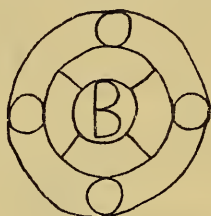
eyes have a distinct perception of objects enlightened by the sun, thus our souls acquire certain knowledge, by meditating on the light of truth which emanates from the Being of Beings: that is the light by which alone our minds can be directed in the path to beatitude."<sup>1</sup>

Brahma was the "Being of Beings," the "most excellent

<sup>1</sup> *The Hindoos*, p. 153.

Ray," and the giver of effulgence. The letter B forms the centre of the Sun-wheel herewith, and forms an expressive hieroglyph of the belief that the universe "is created from and by Brahma *as the web from the spider* and as the sparks from fire."<sup>1</sup>

Not only was Brahma represented to be the Spinner of Creation, but, says Dr. Barnett, "He is sometimes typified macrocosmically by the purusha in the Sun." The word *purusha* literally means "man," and in figs. 386 and 387 this man within a solar wheel, or Figure in the Sun, is unmistakably depicted. In one hand He carries a palm



385



386



387

or olive branch, and in the other the sword of the Spirit ; in both cases He is portrayed crowned, and in fig. 386 is apparently throned. A Vedic *Te Deum* addressed to this Spiritual Lord of Light runs : "I know that Great Spirit, sun-hued, beyond the darkness. Knowing Him, man escapes Death ; there is no other way to walk. A Great Lord is the Spirit, mover of the understanding, ruler of this pure approach, Light unfading. The Spirit dwells ever as inward soul, an inch in stature, within men's hearts, conceived by the heart, the imagination, the thought ; deathless, they become who know this. He knows what may be known, but there is none to know Him. Men call Him the Primal, the Great Spirit. Subtler than the

<sup>1</sup> *Brahma Knowledge*, L. D. Barnett, p. 21.

subtle is He, greater than the great, the soul lodged in covert in living things. I know Him the ageless, ancient, All-soul. That same is the Fire, that is the Sun, that the Wind, that the Moon; that same is the Bright, that Brahma, that the Waters, that the Creator, that is the Unfading, that is the lovely (Light) of Savita; thence has streamed forth the ancient intelligence.”<sup>1</sup>

The Egyptians defined “Spirit” as a subtle Fire,<sup>2</sup> and a similar opinion existed among the Hindoos, in whose conception this mystic element spread until it permeated the streams, quivered in the trees, and, in fact, pervaded the universe.

This Oriental theory of the Oversoul has been familiarised to English readers by Emerson, and it has also been condensed with felicity by Alexander Pope in the familiar lines :

“All are but parts of one stupendous whole,  
Whose body nature is, and God the soul.”<sup>3</sup>

The impersonal and abstract conception of the Vital Fire was known as Brahm, and Brahm the impersonal and invisible is not to be confounded with Brahma, the First Person in the Hindoo Trinity.

Of Brahm, the oversoul and origin of Fire, man was assumed to be a spark, and hence arose the apparent paradox : “This my self within my heart is tinier than a rice-corn, or a barley-corn, or a mustard-seed, or a canary-seed, or the pulp of a canary-seed. This my self within my heart is greater than sky, greater than heaven, greater than these words. . . . This my self within my heart, this is Brahma, to Him shall I win on going hence.”<sup>4</sup>

This goal of Ascent is represented in fig. 389 as a

<sup>1</sup> Condensed from pp. 98-101, *Brahma Knowledge*.

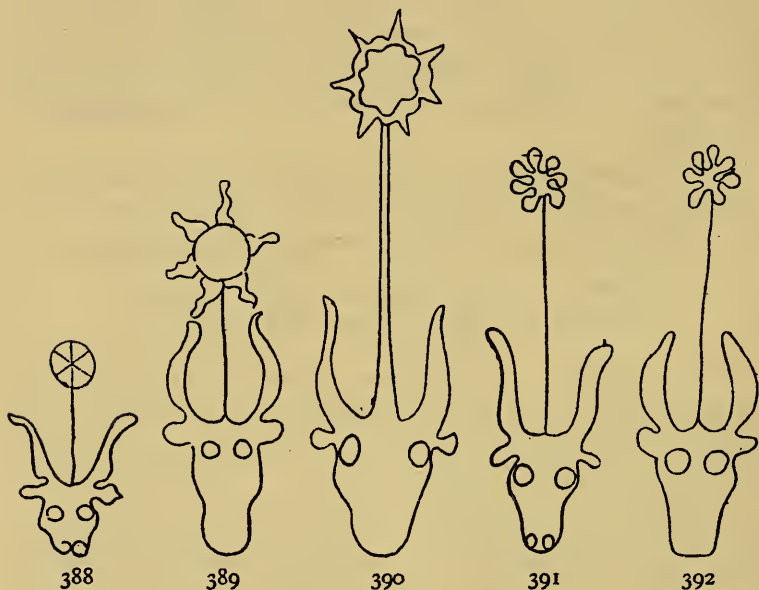
<sup>2</sup> *The Hindoos*, p. 144.

<sup>3</sup> *Essay on Man*, see Bk. i. 244-257,

<sup>4</sup> *Hinduism*, L. D. Barnett, p. 15.

flaming Sun, in fig. 388 as a solar wheel, in figs. 383 and 384 as the letter B, and in figs. 390, 391, and 392 as a seven-fold Fire or rose of flame. I am inclined to think that this flame, fire, rose, circular cloud, or whatever it may be (see centre of fig. 393), was deliberately represented as inchoate and incomprehensible.

In fig. 394 the relation of Brahm, the Mighty Breath, to

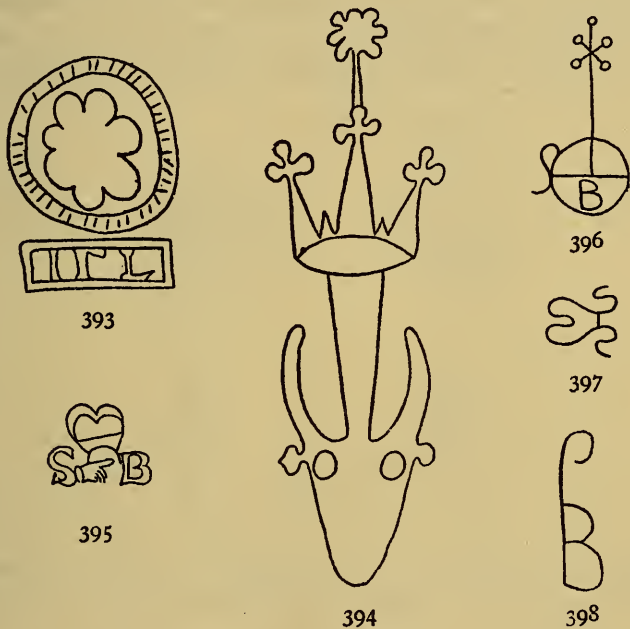


the mystic Hierarchy is diagrammatically expressed, Brahm, the Oversoul or "Cloud of Unknowing," surmounting the Trimurti or threefold manifestation of Himself.

Attached to the B of fig. 395 are the supplementary letters S and B, between which appears an index finger. As S almost invariably reads *Spiritus*, and the pointing hand presumably implies *nota bene*, this emblem may be deciphered as Spirit = Brahma. The S figures again in the Millenniary emblem below, and the B of fig. 397 is so ingeniously

formed that its extremities read S S. In fig. 398 the summit of the B consists of the pastoral crook of the Good Shepherd.

Associated with the Suns on page 142 are the numerals 33, and in figs. 401 and 402 these numbers form the subject of separate emblems. The number 33 was revered in



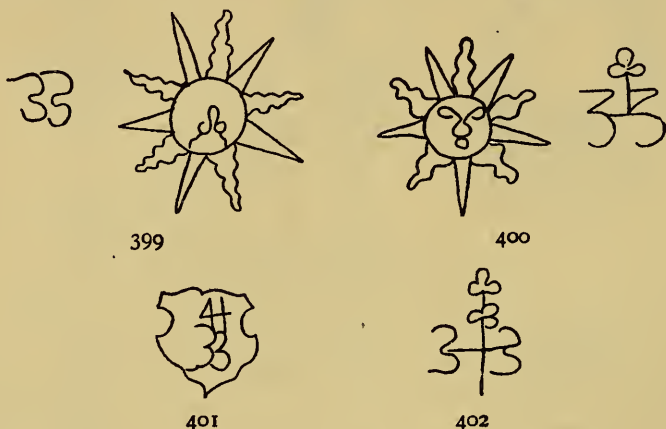
ancient Egypt, and is illustrated in *Signs and Symbols of Primordial Man*. There were reckoned to be 33 Mysteries, “the secrets of which,” says Dr Churchward, “have up to the present time not been discovered.”<sup>1</sup> The Mexicans portrayed 26 Lights, plus the seven stars of the Great Bear, *i.e.* a total of 33.<sup>2</sup> Centuries ago the world of Vedic religion “swarmed,” we are told, “with gods”; “yet,” says Dr Barnett, “the number is usually given as *thirty-three*.”<sup>3</sup>

<sup>1</sup> Pp. 117, 177.

<sup>2</sup> P. 272.

<sup>3</sup> *Hinduism*, p. 10.

The Christian Gnostics taught that the emanations from the Deity were "all summed up in one absolute Unity, 33 in all,"<sup>1</sup> and the age of Christ at the time of His Resurrection was computed as 33.<sup>2</sup> The authors of *The Perfect Way* state, "The age of full and final perfection for the man regenerate is the age of 33, mystically computed, thus implying his accomplishment of the thirty-three steps of initiation, of which the last and highest is his "ascension" by transmutation to final divine union."<sup>3</sup> Over fig. 401 will be



noticed a combination of the figure 4 (=the Divine Equilibrium) and the letter H (=Hierarch?). The explanation of these symbols would appear to be found in the following passage from *The Perfect Way*: "In order to gain 'Power and the Resurrection,' a man must first of all be a *Hierarch*, that is to say he must have attained the magical age of 33 years. . . . He who shall attain to this perfection must be one who is without fear and without desire, save towards God. . . . Only when he has attained this equilibrium is he 'free.' Meanwhile, he

<sup>1</sup> *The Wedding Song of Wisdom*, G. R. S. Mead, p. 36.

<sup>2</sup> *Our Lady in Art*, Mrs H. Jenner, xxvii.

<sup>3</sup> P. 235.

makes Abstinence, Prayer, Meditation, Watchfulness, and Self-restraint to be the decades of his rosary. And knowing that nothing is gained without toil, or won without suffering, he acts ever on the principle that to labour is to pray, to ask is to receive, to knock is to have the door open, and so strives accordingly.”<sup>1</sup>

I am told by a Freemason that there are 33 lights in a Masonic Lodge, 33 steps on entering the Lodge, and that the degrees in Freemasonry proceed from one upwards to ten or twelve, whence there is a sudden jump to the thirty-third and highest.



403



404



405

Among the numerous specimens of the letter B collected and classified by Mons. Briquet,<sup>2</sup> are some which are as much like M's as B's, and one of these combination M-B's surmounts fig. 403. The letter M when found in association with a Bull or a Sun emblem probably stood for MITHRA, the God of Sunlight. In Mithraism—the religion taught by ZOROASTER—MITHRA, the Sunlight, stands in the same relation to ORMUZ, the Supreme Sun, as in Christianity CHRIST, the Sun of Righteousness, stands to God the Father. In the circle of Perfection herewith are the letters M A surmounted by a mark of contraction, and these same letters reappear in fig. 407, where they are, in all probability, a contracted form of the word MITHRA.

The Persian MITHRA corresponds in many respects to

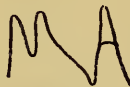
<sup>1</sup> Pp. 222-223.

<sup>2</sup> *Les Filigranes.*

the Hindoo INDRA, and, Indra-like, MITHRA was the invincible leader of the celestial hosts, and the relentless enemy of suffering, sterility, vice, and impurity. With his "thousand ears and his ten thousand eyes," MITHRA was ever awake, and everlastingly on the watch to protect the world from the malignant hosts of Darkness. MITHRA as a warrior was not only the God of warriors and the Protector of all brave deeds and chivalrous adventures, but, like OSIRIS and other Culture Gods, he was the fecundator of all nature, the lord of wide pastures, and the giver of herds.



406



407



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It was MITHRA who poured forth the waters and was the causer of growing plants. Not only was he the bestower of material benefits, but he was also likewise the giver of peace of heart and the maker of concord among all who worshipped him. Mr Mead states: "The secret of regeneration, of being born anew, or spiritually, or from above—in brief, the divinising of man—was the last word of the Mithra rites; all else is introductory or ancillary."<sup>1</sup>

The worship of Mithra was at one time very widely extended, and is said to have been maintained in an unbroken tradition through the secret societies of the Middle Ages, until it came into the hands of the Rosicrucians, and

<sup>1</sup> *The Mysteries of Mithra*, p. 47.



thence by a faint reflex to the Freemasonry of our own times.<sup>1</sup>

MITHRA, as the mediator between Light and Darkness,<sup>2</sup> presented so many points of identity to Jesus Christ that the perplexed Fathers of Christianity were forced to the conclusion that paganism was aping their sacred rites. Tertullian complained that the devil by guile had perverted the truth and “emulously mimics even the precise particulars of the divine sacraments by the mysteries of idols. He, too, baptizes some—of course his own believers and faithful; he promises the remission of sins by a bath. If I still remember rightly, Mithra there signs his soldiers on their foreheads, celebrates also the offering of bread, introduces an image of the resurrection, and purchases for himself a crown at the sword’s point.”<sup>3</sup>

It is well known that in the transition from pagantry to Christianity the Christian clergy, finding it impossible to wean the populace from old customs or to eradicate primitive beliefs, discreetly met the situation by diverting pagan festivals to the honour of Christ. It is not so generally known that December 25th, the Christmas Day of Christendom, was necessarily thus fixed for the reason that this date was the birthday of MITHRA, and that the obdurate heathen flatly refused to relinquish their cherished festival. It was not until A.D. 400 that the Church Fathers accepted the inevitable and tactfully adopted the Birthday of MITHRA as the official Birthday of Christianity. At the beginning of the fifth century S. Chrysostom, referring to the festival of the pagan Sun god, wrote: “On this day also the birthday of Christ *was lately fixed* at Rome in order that, while the heathens were busy with their profane ceremonies, the

<sup>1</sup> *The Gnostics*, King, p. 117.

<sup>2</sup> *Fragments of a Faith Forgotten*, Mead, p. 56.

<sup>3</sup> *The Mysteries of Mithra*, Mead, pp. 56, 57.

Christians might perform their sacred rites undisturbed. They call this (25th December) the birthday of the Invincible One (Mithra); but who is so invincible as the Lord? They call it the Birthday of the Solar Disc; but Christ is the Sun of Righteousness."<sup>1</sup>

The twenty-fifth day of the twelfth month in the year was the birthday of ZAS, the Saviour Sun of ancient China, and it was also the birthday of the Egyptian gods OSIRIS and HORUS, of the Greek DIONYSOS, of the Hindoo VISHNU, and of the Syrian TAMMUZ.<sup>2</sup> The cock which



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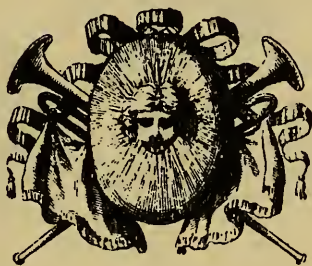
signalled the advent of Zas was also sacred to Mithra, Phœbus, and, in fact, to the Sun deities of practically all nations. When perched at the summit of a pillar, as in the figure herewith, the emblem was, I am told, known as the "Cock of Abraxas." The name ABRAXAS, which is at the root of the famous magic-word Abracadabra, was one of the numerous mystery words coined to express mathematically the unspeakable name of the Supreme Spirit. "Abraxas" was accepted as a mystic equivalent of "MITHRAS," because the numerical values of the two names both alike work out to the number 365. It was asserted that there were as many heavens as there were days in the year, and

<sup>1</sup> *Romance of Symbolism*, S. Heath, p. 37.

<sup>2</sup> *Aryan Sun Myths*, anon., pp. 62, 65, 71, 84.

the number 365 was a convenient expression for the Lord of these 365 spheres.<sup>1</sup> Among the Assyrians, MERODACH, the Sun god, was known by a different name during each month of the year,<sup>2</sup> and the twelve signs of the Zodiac were once seemingly twelve aspects of the One Great Spirit.

MERODACH was regarded as a solar deity, as the mediator between gods and men, and as the God who raised the dead to life.<sup>3</sup> He corresponds in his attributes and symbols to the Persian MITHRA, and MITHRA was identified with the Greek DIONYSOS.<sup>4</sup> DIONYSOS, like the Egyptian OSIRIS, was



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“the twice-born” god of regeneration. He is found portrayed as the Sun god seated on a star-spangled globe.<sup>5</sup> His beauty is compared to that of APOLLO, and, like him, he is represented as possessing eternal youth. He is fabled to have marched at the head of an army of men and women inspired by divine fury, and to have achieved his bloodless conquests by teaching mankind the use of the vine, the cultivation of the earth and the making of honey.

The Ox or Bull, which was the symbol of OSIRIS, of MERODACH, and of MITHRA, was also regarded as an

<sup>1</sup> *The Gnostics*, King, pp. 254, 259.

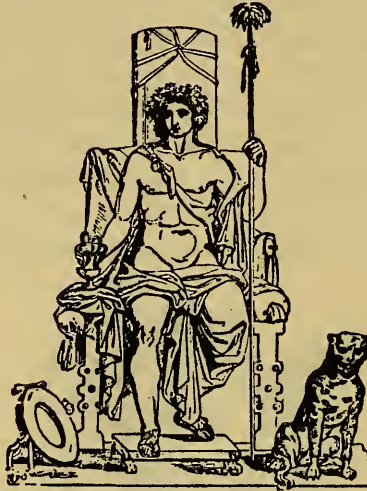
<sup>2</sup> *Babylonian and Assyrian Religion*, T. G. Pinches, p. 102.

<sup>3</sup> *Chambers's Encyclopædia*, i. 518.

<sup>4</sup> *The Gnostics*, King, p. 116.

<sup>5</sup> Lemprière, art. “Bacchus.”

incarnation of the generative power of Dionysos, and the eating of an ox was part of the cult of Dionysos.



Dionysus (Bacchus). (From a Painting at Pompeii.)

411

In fig. 411<sup>1</sup> this Solar hero is represented with his symbolic animal, the panther.



412



413



414



415



416

The letter D surmounting the Bull's Head in fig. 412 is the initial of Dionysos, and this character served also as

<sup>1</sup> Reproduced from Smith's *Classical Dictionary*, by permission of Mr J. Murray.

a separate symbol. In figs. 414-416 it is hallowed with a cross, and in fig. 413 is associated the Star of Light. Our English word "day" (Latin *dies*) is affiliated with the Sanscrit *dyaus*, which is also the root of DIONYSOS, DIANA, DIONE or JUNO, JUPITER, ZEUS, and (presumably) ZAS. Fig. 412 is thus capable of two readings: either as DIONYSOS, the god of day, or as the path of the enduring is as a shining light that shineth more and more unto the Perfect Day.

The name DIONYSOS has survived in the form DENNIS to the present day, and the time-honoured tenet that Man is a spark of the primeval Light is traceable in many other proper names, such as LLEW, LUKE, LUCIUS, LUCY, and similar variants of *Lux*; in CLARENCE, CLARA, etc., meaning "I shine," in PHŒBE (*shining*), JERMYN (*bright or glittering*), ANNORA (*light*), TRYPHOSA (*very shining*), and BLENDIA (*dazzling*).<sup>1</sup>

Etymology offers evidence in every direction, not only of primeval sun-worship, but also of the well-known fact that it was customary for both kings and commoners to style themselves "light of the Sun" or even the Sun itself. The modern name SAMPSON or SAMSON is defined as meaning "splendid sun,"<sup>2</sup> and within historic times the emperors of Peru were entitled "Children of the Sun." The Egyptian City of the Sun known to the Greeks as HELIOPOLIS was originally named ON, and ON is evidently one of the most ancient titles of the Sun. We meet with it in its radical simplicity in the name of the Swedish King ON or AUN, and again in the later forms HACON, HAKON, or HAAKON. I have already (pp. 13-15) given reasons for my

<sup>1</sup> These definitions are quoted from Mrs Helena Swan's *Christian Names*, from which I also extract the following: ESDRAS = rising of light; MALALEEL = shining of God; ABNER = father of light; SINDBERT = sparkling bright; SEABERT = conquering brightness; NORBERT = brightness; ETHELBERT = nobly bright.

<sup>2</sup> *Ibid.*

belief that *Ac* meant great, and it is reasonable to assume that the primary meaning of *HACON* was "great Sun." There was a town in Macedonia named *ACONTISMA*. The oldest capital city known to history is the Egyptian *HIERACONPOLIS*, and the name of this sun-worshipping city is seemingly divisible into *Hier* sacred, *ac* great, *on* sun, *polis* city. The name of the highest peak in the Andes, *ACONCAGUA*, suggests that this mountain, like many others, was dedicated to and named after the great Sun. We again meet *Akon* in *ODAKON*,<sup>1</sup> the Sun god of the Philistines, and probably again in the alternative name *DAGON*, although the *Dag* of this term may be the *Dag* of Day and akin to the proper name *DAGOBERT*, now said to mean "Daybright."<sup>2</sup>

Mrs Swan interprets the two names *EZRA* and *ZERAH* as "Rising of Light," the *Ra* in both these instances being no doubt cognate with the Egyptian *Ra*, which not only was the name of the Sun god, but was also the usual Egyptian word for the Sun.<sup>3</sup> The Sanscrit for a prince is *Rajah* and for a King *Rajan*. Lemprière mentions seven ancient cities named *ACRA*, and the present capital of *ASHANTEE* bears that name: I suggest that it originally meant "Great Ra."

The once kingly but now common Cornish name *CYMBELINE* is Celtic for "Lord of the Sun,"<sup>4</sup> and the *Bel* of *CYMBELINE* is identical with the *Bel* of *BELENUS*, the Celtic *APOLLO*; with the *Bal* of *BALDER*, the Sun god of Scandinavia; and with *BAAL*, the great Sun god of the Phœnicians. It would thus appear probable that *BALAK*, the King of Moab, styled himself or was thus styled after Great Baal, and that the places named *BELLAC* in France and *BELLEEK* in Ireland were originally—like the famous *BAALBEC*—shrines dedicated to Great Baal, *i.e.* the Sun.

Compare the *ODAK* of *ODAKON* with the *ODACH* of *MERODACH*.

<sup>2</sup> Mrs Swan.

<sup>3</sup> Rencuf, *Hibbert Lectures*, p. 109.

<sup>4</sup> Mrs Swan.

An interesting example of solar nomenclature is found in the word SOLOMON, each syllable of which severally means Sun.<sup>1</sup> Plutarch mentions a people whom he calls "the Solymi,"<sup>2</sup> and Hiero Solyma is a familiar synonym for the New Jerusalem, the Holy City, the spiritual City of the Sun.

There is a vast mythology relating to King SOLOMON, and the splendour of the Wise Man is proverbial in EUROPE, PALESTINE, ABYSSINIA, INDIA, AFGHANISTAN, PERSIA, and ARABIA. It is probable that there really lived some time about 3000 years ago a great personality whose beneficent and prosperous career impressed itself permanently upon the memory of the world; but it is quite certain that legend has since been busy with his reputation, and that the SOLOMON of literature and legend is, to a large extent, a mythical and ideal hero. Tradition has it that when the great King was summoned from his earthly career he was re-established in the Sun, whence he controlled a vast empire of Fairies, Peris, Jinns, and hosts of radiant guise, who were his obedient vassals and implicitly obeyed his fiat. Mysticism has assumed that the Bridegroom of *The Song of Solomon* is the spiritual Sun of Righteousness risen Christlike with healing in His wings, and there is little doubt that *The Song of Solomon* is indeed a mythical and dramatic love duet between the mystic Sun and Moon.

The belief that SOLOMON was an inveterate sensualist appears to have originated from the literalisation and misconception of the time-honoured poetic fancy that the Sun was the great fecundator and All-Lover whose eye shone impartially upon the just and unjust. The poets frequently describe the Sun as an "amorist," a "hot-eyed amorist," as being "free and general," as shining with "hot eye" upon even the basest weed that grows, and so forth;

<sup>1</sup> *Sol* is Anglo-Saxon, Icelandic, and Latin, for Sun.

<sup>2</sup> *On the Cessation of Oracles.*

and the apparently contradictory terms applied by the Bride to Solomon are wholly inapprehensible unless understood as being addressed to the divine Sun of the Soul. The Bridegroom is described as coming out of the wilderness like pillars of smoke,<sup>1</sup> an expression suggestive of the pillar of smoke by which the Israelites were led during *daytime* through the wilderness. He is acclaimed as "a precious ointment," as being "comely as Jerusalem," yet "terrible as an army with banners."<sup>2</sup> He is also likened to "a company of horses," and in the question, "Tell me, O thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon,"<sup>3</sup> is probably an allusion to the sacred herds of the Sun. The "dove-eyed" Bridegroom is described as being "in the clefts of the rock and in the secret places of the stairs,"<sup>4</sup> an idea that is nonsense except it be understood as a reference to the all-pervasive character of the Oversoul. "He brought me," says the Bride, "to the banqueting-house, and his banner over me was love"; a phrase suggestive of "The King of Love my Shepherd is." The Bridegroom, speaking of his wine and milk, extends, like Christ, the invitation, "Eat, O friends; drink, yea, drink abundantly, O beloved,"<sup>5</sup> and again, knocking Christlike at the door, he exclaims, "Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew and my locks with the drops of the night."<sup>6</sup> This passage is obviously the inspiration of the lines:—

"God's silent, searching flight;  
When my Lord's head is filled with dew, and all  
His locks are wet with the clear drops of night;  
His soft, soft call,  
His knocking time; the soul's dumb watch  
When spirits their fair kindred catch." <sup>7</sup>

<sup>1</sup> *Song of Solomon* iii. 6.

<sup>2</sup> vi. 4.

<sup>3</sup> i. 7.

<sup>4</sup> ii. 14.

<sup>5</sup> v. 1.

<sup>6</sup> v. 2.

<sup>7</sup> H. Vaughan.



But the dew-drenched locks of APOLLO are a poetic commonplace, and in *The Faerie Queene*, for instance, Spenser writes :

“ At last the golden Oriental gate  
Of greater Heaven ’gan to open fair,  
And Phœbus fresh as bridegroom to his mate  
Came dancing forth, *shaking his dewy hair*,  
And hurl’d his glistening beams through gloomy air.”<sup>1</sup>

The opener of the Gates of Day was JANUS = DIANUS = DIONYSOS, and in fig. 417 the D of Dionysos is associated with the symbol of the mountains, whence, as a Psalmist



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says, “ cometh my relief.” The exultation of the Bride at the speedy coming of her Sun-like Lord and champion is expressed in the ecstatic passage: “ The voice of my beloved ! Behold, he cometh leaping *upon the mountains*, skipping upon the hills. My beloved is like a roe or a young hart. Behold he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice.<sup>2</sup> My beloved spake and said unto me, Rise up my love, my fair one, and come away. For, lo, the winter is past, the rain is over and gone ; the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle<sup>3</sup> is heard in our land.”<sup>4</sup>

<sup>1</sup> Bk. i., canto v., st. 2.

<sup>2</sup> Compare Shakespeare’s “ Revealing DAY through every cranny peeps,” *Lucrece*.

<sup>3</sup> The turtle dove = the Holy Spirit.

<sup>4</sup> ii. 8-12.

King Solomon was sometimes represented in the St George-like attitude of a Dragon-slayer, and the Arábians credit him with waging a perpetual warfare against wicked genii and giants.<sup>1</sup> This feature brings Solomon still further into line with ORMUZ, MITHRA, MERODACH, OSIRIS, INDRA, and other Solar Saviours.

By the ancients the Sun was generally depicted as a charioteer driving a team of four horses. This immortal chariot of the Sun is in all probability the subject of the passage: "King Solomon made himself a chariot of the wood of Lebanon. He made the pillars thereof of silver, the bottom thereof of gold, the covering of it of purple, the midst thereof being paved with love."<sup>2</sup> This verse, like the rest of the poem, is a tissue of symbolism. The wood of Lebanon was a simile for incorruptibility,<sup>3</sup> silver typified knowledge, gold was the symbol of wisdom, and purple—a combination of red and blue—presumably denoted a conjunction of the red of Love and the blue of Truth. The assertion that Solomon "*made himself*" a chariot, expresses the vital essence of mysticism, *i.e.*, that man is his own fate and the maker and controller of his own destiny. It was a cardinal doctrine that the humblest individual might in time develop his spark of Personality into a spiritual Sun, and by his own efforts, charioteer-like, drive his soul into the innermost Halls of Heaven. "The righteous," says the writer of Matthew, "shall shine forth as *the sun* in the kingdom of their Father."<sup>4</sup> Elisha is recorded to have had a vision of the mountain of the Lord filled with chariots and horses of fire. The writer of Psalm lviii. refers to the chariots of God being "twenty thousand, even thousands of angels," and the Indian mythologists conceived Indra

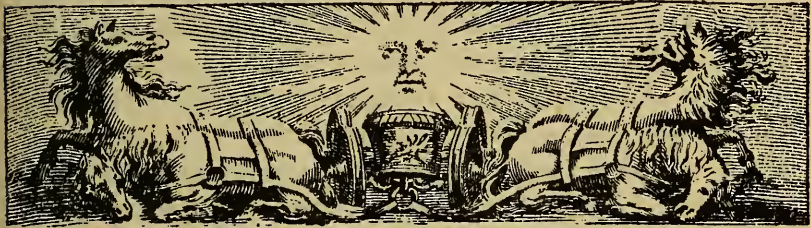
<sup>1</sup> *Century Cyclopædia of Names*, B. G. Smith, art. "Solomon." <sup>2</sup> iii.

<sup>3</sup> *Flowers in Language: Association and Tales*, Pratt and Miller, p. 18.

<sup>4</sup> xiii. 43.

and the Immortals driving their cars of light and lustre, which "gemmed the sky like stars at night."<sup>1</sup>

In Bonaventura's *Life of St Francis*, there is narrated an incident which occurred, it is said, in Assisi. According to this account St Francis was sleeping one night in a hut, and was "absent in the body from his sons." Suddenly at about midnight, while some of the brethren were taking rest and others keeping watch, "a chariot of fire of marvellous brightness, entering by the door of the house, turned thrice hither and thither through the dwelling, and over the



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chariot a shining ball of fire rested, in appearance like unto the Sun, making the night radiant."<sup>2</sup> This phenomenon—an experience to which other mystics have testified and which is illustrated in fig. 418—was known as the "Vision of Adonai."

It is to be inferred that the poet who was responsible for *The Song of Solomon* had personally experienced this coveted "Vision of Adonai," and that he alludes to it in the passage, "I went down into the garden of nuts to see the fruits of the valley and to see whether the vine flourished and the pomegranates budded. Or ever I was aware my soul made me like the chariots of Amni-nadib."<sup>3</sup> The *Song*

<sup>1</sup> *Indian Poetry*, Dutt, p. 161.

<sup>2</sup> Ch. iv.

<sup>3</sup> vi. 12. Commentators have imagined this to mean that the heroine was suddenly and forcibly abducted by an admirer.

continues, "Return, return, O Shulamite, return, return that we may look upon thee. What will ye see in the Shulamite?" The answer, "As it were the company of two armies," is extremely suggestive of the charioteer Host seen and recorded by Elisha: <sup>1</sup> "It came to pass as they still went on and talked that behold, there appeared a chariot of fire and horses of fire and parted them both asunder, and Elijah went up by a whirlwind into Heaven. And Elisha cried 'My father, my father, the chariots of Israel and the horsemen thereof! And he saw him no more.'" <sup>2</sup>

In the printer's mark above illustrated the team are represented as stumbling at the dazzling radiance of their driver. The horse, as exemplified in subsequent chapters, was the emblem of the Intellect, and the reason for representation of *four* horses is because *four* is the number of equity, and four horses symbolise the discordant faculties of the Mind brought into control and trained to the equipoise of Perfection.

The Hindoos portray the chariot of OM the Sun as being drawn by seven green horses preceded by ARUNA the Dawn and followed by a countless host of good genii.

Among the titles of the Sun are *Dyumani*, "The Gem of the Sky," *Tarani*, "the Saviour," *Grahapati*, "the Lord of the Stars," and *Mitra*, "the Friend," generally understood to mean *friend of the water lily* which expands her petals at the rising of the sun and closes them on his setting.<sup>3</sup> In *The Song of Solomon* the bride is significantly termed "lily of the valley," and the description of her "altogether lovely" bridegroom concludes with the expression, "This is my beloved and this is *my friend*."<sup>4</sup>

In fig. 419 the gentle-eyed Dionysos is portrayed within a Temple, and this pavilion of the Day is curtained with

<sup>1</sup> 2 Kings vi. 17.

<sup>3</sup> *The Hindoos*, pp. 155-157.

<sup>2</sup> 2 Kings lii. 11-12.

<sup>4</sup> vi. 16.

drapery, probably representing "the curtains of Solomon."<sup>1</sup> The attendant virgins may be equated with those who in the *Song* applaud the precious name of Solomon. "Therefore do the virgins love thee: Draw me; we will run after thee. . . . We will be glad and rejoice in thee, we will remember thy love more than wine. The upright love



Dionysus (Bacchus) enthroned. (Ponce, Bains de Titus, no. 12.)

419

thee."<sup>2</sup> "Behold," sings the Bride, "thou art fair my love; thou hast doves' eyes. Behold thou art fair, my beloved, yea, pleasant: also our bed is green. The beams of our house are cedar, and our rafters of fir."<sup>3</sup>

This mysterious "green" bed has proved such a stumbling-block to commentators that they have found it necessary to postulate the existence of a shepherd lover, so stricken with poverty that all he could bestow upon his bride was a mean couch of grass. But the colour *Green*

<sup>1</sup> i. 5.

<sup>2</sup> i. 4.

<sup>3</sup> i. 15-17.

was at one time a widely understood emblem of evergreen or everlasting, and this explanation also rationalises the *green* horses of the Hindoo Sun god. The Egyptians placed *greenstone* amulets in their tombs as representative of eternal youth and as a type of that which is everlasting, evergreen, fresh, young, and immortal. At the present day both Christians and Mohammedans in Palestine make vows to St George<sup>1</sup> in case of danger and distress, and address him as "the evergreen green one." The "green bed" of Solomon would thus seem to be a poetic allusion to the everlasting nuptials of the Sun, and it follows that the "beams of our house" which "are cedar and our rafters of fir," have reference to the City or Temple of the Sun. The lofty fir-tree was the symbol of elevation,"<sup>2</sup> and the House of Cedar, incorruptible and strong, may be compared to the Temple of Solomon, the symbolic Nova Solyma; the New Jerusalem, the City of the Sun, the spiritual city which lay *foursquare* and whose length was as large as its breadth.<sup>3</sup>

The tradition that the Temple of Solomon is the Kingdom of Heaven has been restrained—along with much other detritus from mythology and fable—by the Freemasons, whose vocation is avowed to be the rebuilding of the Temple or City of the Soul.

The mystics primary consideration was to transform the dark cave or stable of his individual mind into a miniature Temple of the Holy Spirit ;<sup>4</sup> his next to become a nail, stone, or pillar in the greater cosmic Temple of King Solomon. The covenant, "Him that overcometh will I

<sup>1</sup> *St George for England*, compiled by H. O. F., p. 13.

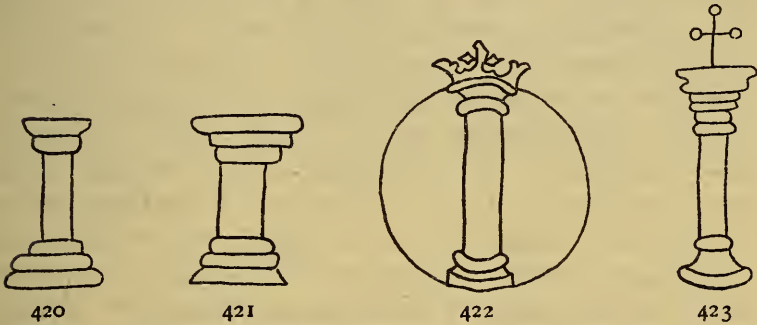
<sup>2</sup> *Flowers in Language, etc.*, p. 21.

<sup>3</sup> "The length and the breadth and the height of it are equal," Revelation xxi. 16.

<sup>4</sup> "Know ye not that ye are the Temple of God and that the Spirit of God dwelleth in you?"—1 Corinthians iii. 16.

make a pillar in the Temple of my God”<sup>1</sup> is reflected and expressed in the Pillar designs here illustrated.

During the fifteenth century there seems to have existed in Europe a masonic grade known as the Golden Column.



At this period there was published a work entitled *Le Songe de Poliphile*, containing in the form of an acrostic the concealed information that the author was a certain Brother Francis, a “Golden Column of the Templar Order.”<sup>2</sup>



In the description of the Temple building given in the Book of Kings,<sup>3</sup> it is said that SOLOMON set up two pillars in the porch, naming that on the right-hand Jachin and that

<sup>1</sup> Revelation iii. 12.

<sup>2</sup> *Mystical Traditions*, Cooper Oakley, i. p. 114.

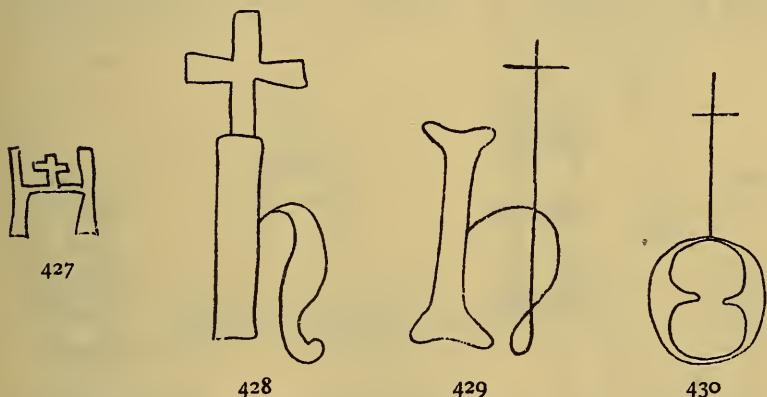
<sup>3</sup> 1 Kings vii. 21, 22.

on the left Boaz, "and upon the top of the pillars was lily-work; so was the work of the pillars finished." This Fleur de Lis or lily-work is duly apparent in the emblems herewith, and the Fleur de Lis, as we have seen, was a symbol of light. The Star cross of Light surmounting fig. 426 is therefore equivalent to "Lily-work." According to Dr Churchward's *Signs and Symbols of Primordial Man*, this Star-cross symbol was the Hieroglyphic sign of the Egyptian HORUS. HORUS, which was the earlier name of OSIRIS in one or another of his various forms, was described in the sacred writings as "Lord of the Pillars," "the Light of the World," the "Lord of Life and Light," the "Bruiser of the Serpent," the "Conqueror of the Dragon," the "Overcomer of the powers of Darkness and Drought." HORUS the "All-seeing one" was "Lord of the Northern Lights" and "God of the Pole Star," the "Diffuser of Light," the "Giver of rays," the "Teacher of the Way," and was regarded as symbolic of the Power which leads the soul from death, darkness, and ignorance to the mansions of the Blessed. He was the Divine Healer and the Good Physician, the Prince of Peace and Goodwill, the Manifestor of the Ever Hidden Father, and Builder of the Temple of Peace. HORUS "arose from the dead and established himself for ever." He was the representative of eternal youth, the green shoots of trees and of everything that is good. Among his titles was "Prince of the Emerald Stone," and his emblem was the eagle hawk. This evergreen Solar God was said to have rent the veil of the Tabernacle (of the flesh), and among the Druids he was known under the name Hesus.<sup>1</sup> It would seem that the Egyptian Horus and the Christian Jesus both to a large extent personified the same ideal and that there were excellent reasons for the statement

<sup>1</sup> *Signs and Symbols of Primordial Man*, pp. 51, 52, 63, 88, 93, 108, 111, 186, 234, 246, 271, 275, 278, 280, 281.



of the Hebrew prophet : " Out of Egypt have I called my son."<sup>1</sup> It is possible that the sacred H here illustrated stands for HORUS, and that the letter O stands for his later appellation OSIRIS. But the letter or word O is itself a hieroglyph for the round sun,<sup>2</sup> and the correctness of my surmise that the ON of SOLOMON and HACON meant sun is somewhat confirmed by the fact that we meet with variants of these names in the forms SALOMO and HACO. Other variations of SOLOMON are SULEIMAN and SOOLEMAUN, which



become significant in view of the fact that the city of ON is written in the Old Testament in two ways, AUN and AN, both of which are rendered into English by the word ON.<sup>3</sup> It thus becomes more than a coincidence that the King of Sweden was named ON or AUN, and there must be a radical relation between these terms and the OM or AUM of the Hindoos.

In Egypt the letter O originally represented "the emaning mouth of a fish which gives birth to water as the life of the world." It thus represented the water of life,

<sup>1</sup> Hosea xi. 1 ; Matthew ii. 15.

<sup>2</sup> *Anacalypsis*, Higgins, i. 109.

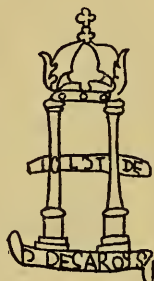
<sup>3</sup> *Origin and Language of Myths*, Kavanagh (Morgan), i. 32.

and was regarded as the symbol and sign of the sustainer of new life and new birth.<sup>1</sup> Within fig. 430 the designer has significantly introduced the regenerative number 8.

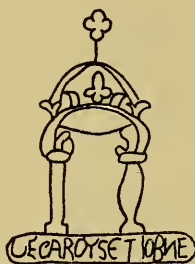
The three triangles or rays upon the summit of fig. 431 are a very ancient form of the threefold Light of the World. They represent "the name of the Great Giver of Light" and were used with this significance among the primordial Egyptians, Mexicans, and off-shoot races.<sup>2</sup> These ancient peoples also made wide use of this Dual Pillar symbol, and to them is traceable the expression, "Great Architect of the



431



432



433



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Universe."<sup>3</sup> The two pillars symbolised the gateway of eternity and were used as a type of eternal stability. The precise meaning of each particular pillar has varied slightly among different races and at different epochs, but the ideas underlying them are fundamentally uniform. *Jachin* and *Boaz*, the twin pillars in the porch of King Solomon's Temple, mean Strength and Beauty, and when *three* pillars are represented, as in figs. 442 and 443, they denote Wisdom, Strength, and Beauty.<sup>4</sup> This symbol of *three* pillars occurs among the Hindoos, and was also used by the Mayas of Mexico and the Incas of Peru. Among these it represented

<sup>1</sup> *Signs and Symbols of Primordial Man*, Dr Churchward, p. 346.

<sup>2</sup> *Ibid.*, pp. 35-188.

<sup>3</sup> *Ibid.*, p. 159.

<sup>4</sup> *Ibid.*, p. 38.

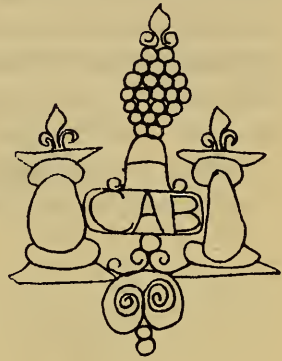
their Triune God or Trinity. The Egyptians also depicted their Trinity in the form of three pillars known respectively



435



436



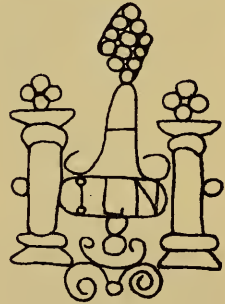
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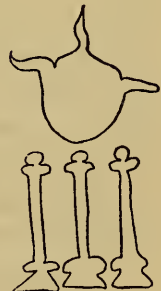
440



441



442



443

as "Wisdom," "Power," and "Goodness."<sup>1</sup> Judging from the evidence of emblems it may be safely assumed that the three circles which subsequently symbolised the Christian Trinity and which appear above fig. 423, originally typified "Perfect Wisdom," "Perfect Power," and "Perfect Goodness." Over fig. 443 will be noticed the threefold flame of the Perpetual Fire.

Figs. 444 to 446 are described by Mons. Briquet as "nails," and in the minds of the designers these probably



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symbolised the promise of Isaiah, "I will fasten him as a nail in a sure place ; and he shall be for a glorious throne to his father's house. And they shall hang upon him all the glory of his father's house."<sup>2</sup> It is also probable that this symbol of the nail had some relation to the passage in Ezra, "And now for a little space grace hath been shewed from the Lord our God, to leave us a remnant to escape, and to give us a nail in his holy place, that our God may lighten our eyes and give us a little reviving in our bondage."<sup>3</sup>

There is further reference to a nail in Zechariah, "The Lord of hosts hath visited his flock, the house of Judah,

<sup>1</sup> *Signs and Symbols of Primordial Man*, Dr Churchward, p. 44.

<sup>2</sup> xxii. 23, 24.

<sup>3</sup> ix. 8.

and hath made them as his goodly horse in the battle. Out of Him came forth the corner, out of Him the nail.”<sup>1</sup> The expression “corner” here presumably means “corner-stone.”

The “corner-stone” here illustrated is presumably



Christ, “In whom all the building fitly framed together groweth unto an holy temple in the Lord: In whom ye also are builded together for an habitation of God through the Spirit.”<sup>2</sup>

Dr Moncure D. Conway<sup>3</sup> has closely identified the character and sayings of Jesus Christ with those of Solomon.



The study of emblems proves that the mystics of the Middle Ages entertained similar notions of this identity, and that in their eyes the glorious Solomon, leaping over the mountains of Bether, was none other than Jesus Christ. The figures herewith may represent the Ruler of Nova Solyma and the Prince of Peace, or it is possible that fig. 449 may be intended for ΜΙΘΡΑ, who was generally repre-

<sup>1</sup> x. 3-4.

<sup>2</sup> Ephesians ii. 21-22.

<sup>3</sup> Cf. *Solomon and Solomonic Literature*.

sented as a young man with his head covered by a turban, after the manner of the Persians ;<sup>1</sup> but the question need not be debated, for apparently SOLOMON and MITHRA were simply two among many other names for the same personification. The Mexicans portrayed HORUS with an open mouth and pointing finger, representing him as preaching or as a "Sayer of Sayings in the Temple."<sup>2</sup> It will be noticed (see *ante*, p. 27) that the effigies of Jesus Christ are all open-mouthed, and that the portraits of King Solomon herewith similarly depict him as the utterer of wise words. "Because the preacher was wise, he still taught the people knowledge ; yea, he gave good heed, and sought out, and set in order many proverbs. The words of the wise are as goads, and as nails fastened by the masters of assemblies, which are given from one shepherd."<sup>3</sup>

<sup>1</sup> Lemprière.

<sup>2</sup> *Signs and Symbols of Primordial Man*, p. 281.

<sup>3</sup> Ecclesiastes xii. 9, 11.

## CHAPTER VIII

### THE FAIR SHULAMITE

“Who is she that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners?”—SONG OF SOLOMON.

THE qualities attributed to the heroine of *The Song of Solomon* are so numerous, contradictory, and conflicting, that criticism, unable to reconcile them, assumes that the poem does not refer to a single personality, but is an anthology of secular songs used at Semitic marriage festivals, revised and loosely connected by an editor without regard to temporal sequence.<sup>1</sup>

But if, as I have shown reason to suppose, the Bridegroom is King Solomon himself, it naturally follows that the fair Shulamite is she of whom he wrote: “I loved her and sought her out from my youth: I desired to make her my spouse, and I was a lover of her beauty.”<sup>2</sup> These words are addressed to the personification of “Wisdom,” a word that has nowadays lost its true meaning, and unfortunately fails to convey its original significance. Among the ancients “Wisdom” implied Love and Knowledge blended in perfect and equal proportions. Our English word “Truth” personifies what is perhaps the nearest approach to the original conception; but “Wisdom” meant more than

<sup>1</sup> *Encyclopædia Biblica*, art. “Canticles,” Cheyne.

<sup>2</sup> Wisdom of Solomon viii. 1.

Truth. It was used to personify the Celestial Influence which at a later period was described as the "Holy Spirit." "Wisdom, which is the worker of all good things," says Solomon, "taught me: for in her is an understanding spirit, holy, one only, manifold, subtil, lively, clear, undefiled, plain, not subject to hurt, loving the thing that is good, quick, which cannot be letted, ready to do good. Kind to man, steadfast, sure, free from care, having all power, overseeing all things, and going through all understanding, pure, and most subtil spirits. For wisdom is more moving than any motion: she passeth and goeth through all things by reason of her pureness. For she is the breath of the power of God, and a pure influence flowing from the glory of the Almighty: therefore can no defiled thing fall into her. For she is the brightness of the everlasting light, the unspotted mirror of the power of God, and the image of His goodness. And being but one, she can do all things: and remaining in herself, she maketh all things new: and in all ages entering into holy souls, she maketh them friends of God, and prophets. For God loveth none but him that dwelleth with wisdom. For she is more beautiful than the sun, and above all the orders of stars: being compared with the light, she is found before it. For after this cometh night: but vice shall not prevail against wisdom."<sup>1</sup> "Whoso findeth me," says Wisdom of herself, "findeth life, but he that sinneth against me wrongeth his own soul; All they that hate me love death."<sup>2</sup>

In Egypt Wisdom was personified by Isis,<sup>3</sup> a manifold goddess of whom it was inscribed: "I am that which is, has been, and shall be, and no man has lifted my veil." Similarly of "Wisdom" the Hebrews wrote: "The first

<sup>1</sup> Wisdom of Solomon vii.

<sup>2</sup> Proverbs viii.

<sup>3</sup> Isis was worshipped under different names in different provinces. At Thebes she was *Mut*, at Bubastes *Sekhet*, and at Dendera *Hathor*.



man knew her not perfectly, no more shall the last find her out. For her thoughts are more than the sea and her counsels profounder than the Great Deep." It is noteworthy that the writer of *The Song of Solomon* is himself perplexed at the complex character of his own heroine. Like Pilate who asked: "What is Truth?" he leaves unanswered his own query, "Who is she that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners?"<sup>1</sup>

It was customary in the Temples of Isis for certain chants or Hymns of Invocation to be sung by the priests and priestesses. These functions were accompanied by spectacular and dramatic effects—the forerunners of the classic Mysteries and the comparatively modern Miracle Plays. In the worship of Isis it was customary for a priestess to impersonate the Moon-goddess and for a priest to play the part of Osiris, her Sun-god Bridegroom. The ceremony thus assumed the form of a dramatic dialogue—and occasional chorus—between ISIS and OSIRIS. It is probable that pageants of this mystic marriage between the Sun and Moon were once a widespread custom; they were certainly customary in Crete, where periodically the King and Queen, wearing the masks of a bull and cow respectively, acted the solemn rite.<sup>2</sup> The manuscripts of some of the Egyptian invocations have survived the ages, and four of them have recently been published under the title of *The Burden of Isis*. A comparison with *The Song of Solomon* makes it appear probable that the latter is not an anthology of Jewish Wedding Songs, but the libretto, almost unedited, of a Sun and Moon Mystery Play. For comparison a few passages are here cited side by side:

<sup>1</sup> *Song of Solomon* vi. 10.

<sup>2</sup> *The Dying God*, J. G. Frazer, p. 69.

FROM THE  
SONG OF SOLOMON.

Because of the savour of thy good ointments, thy name is as ointment poured forth; therefore do the virgins love thee, i. 3.

I am sick of love, ii. 5.  
Draw me, we will *run* after thee, i. 4.

Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes, i. 15.

How fair is thy love, my *sister*,<sup>1</sup> my spouse, iv. 10.

The voice of my beloved! *behold, he cometh* leaping upon the mountains! ii. 8.

Until the day break, and the shadows flee away, ii. 17.

FROM AN  
INVOCATION TO OSIRIS.  
(*The Burden of Isis.*)

Hail, thou sweet-scented one! There is unguent for the hair at thy coming. Sweet-scented odours are upon thy hair, with unguents that proceed from himself, p. 47.

I am inflamed with loving thee! Hail! Approach! Behold, I weep for thee alone; come to me who *runneth* because of my desire to behold thee, p. 44.

Behold! the beautiful face of the beloved Lord turned towards us, p. 31.

Come thou in peace, O our Lord whom we behold; our prince, p. 31.

Come to the one who loveth thee, O thou who art beautiful. Come to thy *sister*; come to thy wife, p. 21.

Behold! he cometh! p. 49.

Thou illuminest at the day-break and thou restest at evening; this being thy daily work. He bringeth thee to the mountains, p. 41.

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<sup>1</sup> One of the titles of Isis was "the royal wife and *sister*."

Come to me, thou uniter of Heaven to Earth, who causeth his shadow daily in the land, messenger of Heaven to Earth!

p. 43.

I sought him, but I found him not. *I will rise now, and go about the city in the streets*, iii. 1-2.

I am seeking after love; *behold me existing in the city!* great are its walls. I grieve for thy love towards me—thou hast departed, p. 36.

My beloved had withdrawn himself, and was gone: my soul failed when he spake: I sought him, but I could not find him; I called him, but he gave me no answer, v. 6.

Behold thou my heart which grieveth for thee. Behold me seeking for thee; I am searching for thee to behold thee! Lo! I am prevented from beholding thee; I am prevented from beholding thee, O An! (An = the Sungod), p. 21.

The smell of thy garments is like the smell of Lebanon, iv. 11.

The odour of thy limbs is like odours of Punt, p. 46.

Awake, O north wind; and come thou south; blow upon my garden, that the spices thereof may flow out, iv. 16.

Breezes blow for thee with perfume, O husband, elder, lord, beloved! p. 38.

Thou art *terrible* as an army with banners, vi. 4.

Hail, thou Great and *terrible* one! p. 5.

The rain is over and gone; the flowers appear on the earth, ii. 11-12.

Remove thou storms of rain, and give thou sunshine to the land with fecundity, p. 48.

His head is as the most fine gold. His legs are as pillars of marble set upon sockets of fine gold. Thy teeth are as a flock of sheep which go up from the washing, v. 11, 15; vi. 6.

Thy hair is like turquoise over his body. Lo! the lapis lazuli is above thy hair: thy skin and thy flesh are like iron of the south; thy bones are formed of silver. Thy teeth are to thee as fine lapis lazuli, p. 47.

These general similarities of style and subject-matter are striking, but there are also many further remarkable points of contact. The name OSIRIS is derived, according to Le Plongeon, from a Maya verb meaning *to desire vehemently*, and the word has thus sometimes been interpreted as "He who was very much desired and dearly beloved."<sup>1</sup>

The period when the invocations to Osiris were first written is not known. As their latest editor suggests, it is probable that in the earliest times they were committed to memory and handed down by means of oral tradition from generation to generation. Sanctified by age and doubly sanctified by sacred associations, it seems probable that an Osirian temple-chant fell into the hands of some Syrian scribe, by whom it was religiously edited, christened *The Song of Solomon*, and as such preserved. The reference to "Pharaoh's chariots"<sup>2</sup> may not impossibly be a passage that escaped the editorial eye of the Jewish adapter.

Although the *dramatis personæ* of *The Song of Solomon* consists simply of the Bride, the Bridegroom, and a chorus of priestesses, there is, it will be noticed, a sort of epilogue relating to a mysterious "little sister."<sup>3</sup> This little sister is perhaps NEPHTHYS, who, according to Professor Petrie, was "a shadowy double of Isis, reputedly her sister and always associated with her: she seems to have no other function."<sup>4</sup> Or not improbably the "little sister" may be Isis herself, the name Isis being derived by Le Plongeon from the Maya word *icin*, meaning "little sister."<sup>5</sup> In this case *The Song of Solomon* must be raised to a generation higher and understood as a dialogue between the parents of

<sup>1</sup> *Sacred Mythology among the Mayas*, p. 87.

<sup>2</sup> i. 9.

<sup>3</sup> "We have a little sister and she hath no breasts. What shall we do for our sister on the day that she shall be spoken for?"—*Song of Solomon* viii.

<sup>4</sup> *Religion of Ancient Egypt*, p. 44.

<sup>5</sup> *Queen Moo*, p. 154.

Isis and Osiris, *i.e.* Kneph and Nut. The Egyptian, like all ancient mystics, conceived his deities not as solitary, but as having each his or her dual, affinity, and counterpart. In Hindoo story the divine Cow exclaims to her consort the divine Bull: "For what am I but a double and a copy and an echo of a Being which is Thou?"<sup>1</sup>

If, as is almost invariably the case in mythology, the Mother is but the counterpart of the Father, the Child constituting the Triad must naturally have been the counterpart of its parents. OSIRIS the son is therefore essentially identical with Kneph, and Isis the daughter or little sister is the duality of the Great Mother NUT. The apparent paradox, "RA is the soul of Osiris, and Osiris the soul of Ra," may be the better understood in comparison with the Christian tenet that Christ is not only "the Son," but is also the likeness of the Father, and a Personality in whom "dwells all the fulness of the Godhead bodily."<sup>2</sup>

It is significant that in *The Song of Solomon* not only is the Bride the sister of the Bridegroom, but she is also his living counterpart, double, image, and echo. She is a shepherdess; he a shepherd. He is terrible as an army with banners; she looketh forth terrible as an army with banners. She is black; his locks are black as the raven. He feedeth among lilies; she is a lily among thorns. He is fair; she all fair, and the fairest among women. Both have a garden, both are most exquisitely perfumed, and both are associated with a chariot.

Those features of "the Shulamite," which apparently conflict with one another, may be summed up as follows: She is smitten, wounded, and despised, yet the daughter of a prince, and beautifully shod. She is the keeper of a vineyard, the awakener of those who sleep, a spring, a fountain,

<sup>1</sup> *The Heifer of the Dawn*, A. W. Bain, p. 72.

<sup>2</sup> Colossians ii. 9.

a well, and the giver of peace. Behind her veil lurk the eyes of a dove. She describes herself as "black," yet is likened to a lily, to a rose, to the morning, to the moon, to the sun, to an impregnable fortress, and to an army terrible with banners.

In the Wisdom of Solomon, Wisdom is described as "one only," yet "manifold," and this manifoldness was equally a characteristic of Isis, whose attributes and epithets were so numerous that in the hieroglyphics she is called the "many-named," the "thousand-named," and in Greek inscriptions the "myriad-named."

In the Apocryphal "Acts of Thomas" there is a short poem which Mr G. R. S. Mead has edited under the title *The Wedding Song of Wisdom*. It is believed to have been originally composed in Syriac, but there is more probability that like the so-called *Song of Solomon* it reached Syria by means of oral tradition and referred in the first instance to Isis. Whether or not this is so, from internal evidence it is indubitable that "the maiden" of *The Wedding Song of Wisdom* is identical with King Solomon's bride. Her Wedding Song runs as follows :—

"The Maiden is Light's Daughter ;  
On her the King's Radiance resteth.

Stately her Look and delightsome,  
With radiant beauty forth-shining.

Like unto spring-flowers are her Garments,  
From them streameth scent of sweet odour.

On the Crown of her Head the King throneth.  
(With Living Food) feeding those 'neath Him.

'Truth on her Head doth repose,  
She sendeth forth Joy from her Feet." <sup>1</sup>

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<sup>1</sup> *The Wedding Song of Wisdom*, G. R. S. Mead.

The suggestion that this mystic poem refers to the same personality as the Bride of King Solomon is strengthened by the curious lines :

“ Her fingers are secretly setting  
The Gates of the City ajar.”

Compare this reference to the City of the Soul with the lines in *The Song of Solomon* : “ My beloved put in his hand by the hole of the door. I rose up to open to my beloved. I opened to my beloved.”<sup>1</sup> Note also that “ her bridesmaids too are *Seven* who lead the dance before her,”<sup>2</sup> and compare with “ Wisdom hath builded her house. She hath hewed out her *Seven* pillars, she hath sent forth her maidens.”<sup>3</sup>

Among the Gnostics, Wisdom was known as SOPHIA, the Virgin of Light. This heavenly Maiden was said to have been co-existent with God, and as His Master-Workwoman to have descended to earth glorying in the work of creation. But by some dolorous mischance the maiden Sophia became entangled in the very matter she had helped to bring into being. Finding herself unable to regain her heavenly estate, and having no rest either above or below the earth, she cried out in lamentation to her Great Mother, who, pitying her daughter's distress, invoked the aid of the Creator. Whereupon Eusoph, the Great Light, sent Christ his Son who “ emanated and descended to His own sister.”<sup>4</sup> Here we again meet with the conjunction of a brother and sister, which is one of the conspicuous elements of the ISIS and OSIRIS myth, and likewise of *The Song of Solomon*.

The conception of SOPHIA falling away from her heavenly estate is some explanation of the Shulamite's self-reproach,

<sup>1</sup> v. 4, 6.

<sup>2</sup> *The Wedding Song of Wisdom.*

<sup>3</sup> Proverbs ix. 1.

<sup>4</sup> *The Wedding Song of Wisdom.*

“Mine own vineyard have I not kept”;<sup>1</sup> and this lament is still further elucidated by a reference to the legend of a descent into the under-world by ISHTAR—the Assyrian equivalent of ISIS. It is related that ISHTAR, the daughter of SIN, the God of Light, stooped from her heavenly estate and descended into the land of darkness where “they behold not the light, but dust is their bread and mud their food.”<sup>2</sup> On drawing nigh the gates of this dismal land, ISHTAR spake: “Ho, porter! Open thy gate! Open thy gate that I may enter in!” The porter reports her presence to ALLATU, the Queen of the under-world, who, though raging with hatred at her unwelcome visitor, grants her entry on the condition that at each of the seven gateways to the infernal kingdom ISHTAR shall relinquish some portion of her queenly apparel. At each gate she is accordingly stripped of a garment, and in due course is ushered into the presence of Allatu nude and without power. Whereupon the raging ALLATU struck ISHTAR with all manner of blights and diseases; “but,” continues the legend, “ISHTAR was not left for ever in the clutches of ALLATU.” The news of her distressful condition was conveyed to her parents SIN and EA, who thereupon created a rescuer named UDDUSHU-NAMIR, a word signifying “his light shines.”<sup>3</sup> ISHTAR is revived by being sprinkled with the Waters of Life, and on being escorted back to the upper-world has, at each of the seven gates, restored to her the various pieces of apparel of which previously she had been deprived.

The heroine of *The Song of Solomon* is mentioned as the opener of the door and the crier about the city: Wisdom is described as “secretly setting the gates of the City ajar”: and it is said, “She crieth at the gates, at the entry of the

<sup>1</sup> *Song of Solomon* i. 6.

<sup>2</sup> *Babylonian Religion*, L. W. King, p. 179.

<sup>3</sup> *The Religion of Babylonia and Assyria*, M. Jastrow, jr., p. 142.



city, at the coming in at the doors. Unto you, O men, I call ; and my voice is to the sons of man.”<sup>1</sup> One of the titles of Isis was “The Opener of the Ways.” ISHTAR was the knocker at the door, and threatened the porter of the under-world : “I will smite the door, I will shatter the bolt, I will smite the threshold and tear down the doors, I will raise up the dead.”<sup>2</sup>

“Ishtar, the Goddess of Morning, am I ;  
Ishtar, the Goddess of Evening, am I ;  
(I am) Ishtar, *to open the lock of heaven belongs to my supremacy.*”<sup>3</sup>

But to appreciate *The Song of Solomon* in the fulness of its symbolism one must consult not only mythology and philology, but also fairy-tales, which, in many cases, are mythology still living.

Like most ancient literature, *The Song of Solomon* and many other books now contained within our Bible circulated originally by word of mouth. The sacred *Popul Vuh* of the Mayas, the *Rig-Veda* of the Hindoos, the *Zenda-Vesta* of the Persians, and the popular *Kalevala* of the Finns, are collections of legends and traditions, most of which were handed down from mouth to mouth, circulating thus for untold centuries before they were formalised and committed to writing. It is startling to find that some of the classic myths that one associates with Greece and Rome have their counterparts—modified merely to the difference of custom and environment—among savage and undeveloped races such as the Maoris and Zulus, peoples who, so far as is known, have never possessed any system of writing. Little or no distinction can be drawn between classic Myth and popular Fairy-tale : myth was obviously once Fairy-tale,

<sup>1</sup> Proverbs viii. 3, 4.

<sup>2</sup> *Babylonian Religion*, C. W. King, p. 180.

<sup>3</sup> From a hymn to Ishtar quoted in *The Religion of Babylonia and Assyria*, M. Jastrow, jr., p. 311.

and what is often supposed to be mere Fairy-tale proves in many instances to be unsuspected Theology.

There is an Indian story known as *The Descent of the Sun*, which, as its title shows, is a Solar myth. Literally translated, it should be called *The Glory of the Going Down of the Sun*, but this, says its translator,<sup>1</sup> is only the exoteric physical envelope of an inner mystical meaning, which is *The Divine Lustre of the Descent (Incarnation) of Him who took Three Steps*, i.e. VISHNU or the Sun, the later KRISHNA or Hindoo APOLLO. These Three Steps of the Sun indicate not his Rise, Zenith, and Setting, but a somewhat inverted cycle, i.e. His Going Down, His Period of Darkness, and His Rising Again. To primitive man these mystical three steps summarised and symbolised the mystery of birth and death, *lux ex tenebris*, a dazzling light in most profound darkness, a heavenly body doomed to put on mortality and suffer for a period in this lower world of darkness, birth, and death. Mr Bain precludes his translation (?) with a quotation from Sanscrit: "And in a dream I saw a lotus fallen from Heaven," and the name of his heroine, the Goddess SHRI, means not only "Sacred Lotus," but also "Lustre." The descent of ISHTAR is a version of that fallen Lotus, and the Song of Solomon is a love duet between a lily among thorns and SOLOMON the Sun. The Hero of *The Descent of the Sun* is named KAMALAMITRA, which means the Lover of the Lotus, i.e. the Sun; MITRA is MITHRA, and means Sun-light. The story runs that once upon a time on the slopes of Himalaya there lived a young King of the Spirits of the Air named KAMALAMITRA, "for he was a portion of the Sun."<sup>2</sup> The Lord of Creatures bestowed upon KAMALAMITRA a wife of beauty so surpassing that KAMALAMITRA grew boastful, whereupon the two lovers

<sup>1</sup> *The Descent of the Sun: A Cycle of Birth translated from the Original MS.*, by F. W. Bain.

<sup>2</sup> P. 3.

were separated by the Gods and doomed to a period of pilgrimage over the terrifying sea of mortality. The tale then unfolds their misadventures, concluding with a final reunion and apotheosis.

There is a Babylonian legend that King SARGON the First was set adrift on the EUPHRATES in a rush basket. He was rescued by a gardener, who brought him up as his own son, and while still a gardener the Goddess ISHTAR fell in love with him, and eventually made him ruler of the Kingdom.<sup>1</sup>

There is a Talmudic legend that King SOLOMON was once robbed of his magic ring, whereupon he assumed the humble rôle of a scullion in the kitchen of the King of the Ammonites, and eventually became the lover of the King's daughter.<sup>2</sup> Variants of these Solar stories—of which the last is taken from Miss Miriam Roalfe Cox's collection of CINDERELLA variants—form the foundation of nearly half the world's fairy-tales; the other half may be said to consist of their counterpart, *i.e.* the adventures of the little girl who is temporarily abused and ill-treated, but eventually marries the prince. *The Song of Solomon* is not only a bridge linking theology to folk-lore, but it contains several finger-posts pointing definitely to the story known nowadays as CINDERELLA. The elements of this prehistoric and universal fairy-tale are present in the legend of ISHTAR's descent into the under-world. ISHTAR, deprived of her beautiful robes, plays the rôle of CINDERELLA; ALLATU is the cruel stepmother, and UDDUSHU-NAMIR plays the prince. In Egypt ISIS, burdened, long-suffering, and lamenting, played CINDERELLA, and OSIRIS was "the beautiful prince of godlike face."<sup>3</sup> In the Greek story of CUPID and PSYCHE, VENUS, jealous and

<sup>1</sup> *Babylonian Religion*, King, p. 199.

<sup>2</sup> *Cinderella*, M. R. Cox, p. 521.

<sup>3</sup> *Burden of Isis*, p. 48.

vindictive, plays the stepmother ; CUPID, with his "hairs of gold that yielded out a sweet savour, his neck more white than milk, his hair hanging comely behind and before, the brightness whereof did darken the light of the lamp,"<sup>1</sup> plays the prince ; and PSYCHE—of such passing beauty and maidenly majesty that no earthly creature could by any means sufficiently express—is CINDERELLA. The task of separating grain imposed upon PSYCHE and performed for her by ants is *identically* the task imposed, according to one version, upon CENDRILLOT.<sup>2</sup> PSYCHE'S two envious and spiteful sisters—"naughty hags armed with wicked minds"—are the two proud sisters of the fairy-tale. CUPID, sun-like and SOLOMON-like, "slips through the smallest crack of the window," and awakens PSYCHE with the light touch of a golden arrow."<sup>3</sup>

The principal point of contact between the heroine of *The Song of Solomon* and the heroine of our nursery story is the crystal slipper,—“How beautiful are thy feet with shoes, O prince's daughter !”<sup>4</sup> Yet this same glorious princess is described by the poet as smitten, wounded, and despised. Her “mother's children” (the proud sisters) were angry with her, compelling her to perform unworthy tasks, yet eventually her beloved prince brings her to “the banqueting-house” (the ball), and the banner of Love waves over her.

No one knows where or when the story of Cinderella originated. It is a household tale in Europe, Asia, Africa, and America, and is as familiar to uncivilised as to civilised nations. Under the auspices of the Folk-Lore Society, 345 variants collected from all parts of the world have been published in book form, the editor remarking that the number might have been indefinitely increased had not the

<sup>1</sup> Adlington's translation from Apuleius.

<sup>2</sup> *Cinderella*, p. 455.

<sup>3</sup> *Age of Fable*, Bulfinch.

<sup>4</sup> vii. 1.

Society concluded that it was necessary to make an arbitrary stop to the apparently unending labour of collecting.<sup>1</sup>

The framework of the tale is that CINDERELLA, the daughter of a star-crowned king or queen, flees from her princely home in order to escape a distasteful marriage. She takes service as a goose-girl, a scullion, or in some other equally mean capacity, and bewilders the neighbours by appearing at church, or at the famous ball, in a succession of wonder-awaking dresses. The extraordinary character of CINDERELLA's changing robes furnishes not only the clue to the allegoric significance of CINDERELLA herself, but also throws unexpected light upon *The Song of Solomon*.

The varied garments assumed *seriatim* by the elusive CINDERELLA are described in explicit detail. One is said to have been "woven of the stars of heaven"; another of moonbeams; another of sunbeams; another was "a pearl dress without slit or seam"; another was "like the sea with fishes swimming in it"; another was "made of all the flowers of the world"; another was "covered with little golden bells and chains of gold"; another was jet black; another was "like the light." Sometimes these astonishing vestments are hidden one under the other beneath CINDERELLA's assumed cloak of ass-skin, cat-skin, mouse-skin, or louse-skin, and occasionally the little scullion emerges as "a beautiful girl, naked and shining like the Sun."

In several parts of Europe the story of Cinderella is known as "The Brother and Sister," and the heroine's adventures arise from her refusal to entertain her brother's proposals. She flies, exclaiming :

"Open earth! Open wide!  
For to be a brother's bride  
Is an awful sin."<sup>2</sup>

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<sup>1</sup> Our English nursery version is a version imported from France towards the end of the seventeenth century; the less known but more primitive English story is known as "Cap o' Rushes."

<sup>2</sup> *Cinderella*, p. 428.

Isis was the sister of Osiris ; the Shulmanite was the sister of Solomon ; and in Proverbs it reads, " Say unto Wisdom, thou art my sister." <sup>1</sup>

From time immemorial and by general convention, Truth has been represented as a naked girl. In the printer's mark herewith Time is seen helping Truth out of a cave, the motto reading : " Truth brings hidden things to light." The Scandinavian version of Cinderella, known as " The Princess



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in the Cave," <sup>2</sup> relates that war having broken out, the King secreted his daughter in a cavern. With her were buried *seven* maidens and sufficient provisions for seven years. The princess works within the cave at golden embroidery, and waits in patient expectation of release. At the end of seven years she scrapes a hole with her knife in the cavern roof, and after working for three days, succeeds in effecting her escape.

Next to a cave the second most conventional location for Truth is the bottom of a well, and in the Portuguese and Sicilian versions of CINDERELLA the heroine is there placed.

<sup>1</sup> vii. 4.

<sup>2</sup> *Cinderella*, pp. 173, 377, 407.

A Fish at the bottom of the well conducts her to a palace of gold and precious stones, where she dons her golden shoes.<sup>1</sup> As told in SICILY, she notices at the bottom of a well a hole whence light shines, and on raising the corner stone is admitted into a garden beautiful with flowers and fruit. While hiding in her well, she is perceived by a prince, who falls sick of love, and whose case becomes so desperate that physicians cannot cure him,<sup>2</sup> and all hopes of recovery are given up. This parlous condition of the lover is an essential element of the CINDERELLA cycle. It is paralleled in the Song of Solomon by the passage: "Stay me with flagons, comfort me with apples, for *I am sick of love.*"<sup>3</sup>

In Denmark CINDERELLA is entitled *The King's Daughter in the Mound*, and in Jutland *The Princess in the Mound*.<sup>4</sup> The earliest "Mistress of the Mountain," the divine "Lady of the Mound,"<sup>5</sup> was NUT, the mother of ISIS, the Cow or Mother of heaven, the Giver of liquid life.

In Jutland CINDERELLA is known as *The Princess on the Island*, and for *seven* years she lives on a distant Island accompanied by *seven* maids. This is doubtless that Fortunate Isle, the Island of Eternal Life, which lies in the very midst of the ocean and figures prominently in all my theologies. It is the same mystic island where "Reason rules, not Fantasy"; Reason answering to Wisdom and Fantasy to her antithesis, Dame Folly:

"This Island hath the name of Fortunate,  
And as they tell is governed by a Queen,  
Well-spoken and discreet and therewithal  
So beautiful that with one single beam  
Of her great beauty all the country round  
Is rendered shining."<sup>6</sup>

<sup>1</sup> *Cinderella*, p. 341.

<sup>2</sup> *Ibid.*, p. 348.

<sup>3</sup> xi. 5.

<sup>4</sup> *Cinderella*, pp. 267, 288.

<sup>5</sup> *Signs and Symbols of Primordial Man*, p. 123.

<sup>6</sup> Cf. *A New Light on the Renaissance*, Bayley, p. 161.

In a Slav version of Cinderella she "shines like the sun, so that near her one can see by night as well as by daylight";<sup>1</sup> and in a Scandinavian variant CINDERELLA is described as "something like the long beam of a shooting star through dense mist."<sup>2</sup>

The heroine, as a personification of Truth, is even more unmistakable in the male counterpart to the Cinderella stories, *i.e.* the cycle of tales where the rôles are reversed and the all-glorious princess is wooed and won by a little kitchen-boy or herd-boy. Several of these masculine variants of Cinderella are included in Miss Cox's collection, and according to one of them the King deposits his precious princess on the summit of a crystal mountain proclaiming that whoever succeeds in scaling its slippery sides shall have her in marriage. The Hero, "as black as a sweep and always by the stove,"<sup>3</sup> wins her by riding up the steep sides on a little ox.<sup>4</sup> This magic ox figures in fairy-tale very frequently and is often apparently the symbol of toil and labour: "Much increase is by the strength of the ox."<sup>5</sup>

There is a tale told among SLAV herdsmen and peasants of *A Maid with Hair of Gold*. This Princess is the daughter of a King whose crystal palace is built upon an island. She sits accompanied by twelve maidens at a round table—a table which may be equated with the Round Table of King Arthur and his twelve Knights. The golden light from the princess's hair is reflected on the sea and sky every morning as she combs it. The hero's name is GEORGE, and this GEORGE is evidently a relation of the St George of Christianity. On the accomplishment of his imposed tasks—one of which is the collection of the scattered and lost pearls of the princess's broken necklace, and another the

<sup>1</sup> *Cinderella*, p. 333.

<sup>2</sup> *Ibid.*, p. 228.

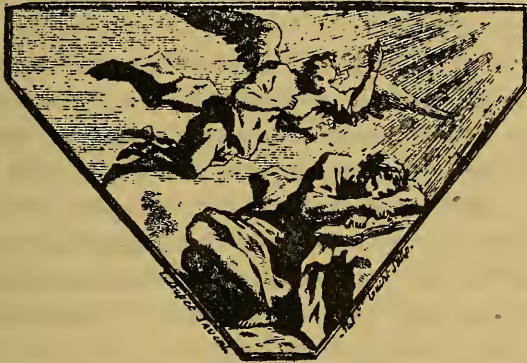
<sup>3</sup> *Ibid.*, p. 452.

<sup>4</sup> *Ibid.*, p. 447.

<sup>5</sup> Proverbs xiv. 4.



recovering of her lost ring from the bottom of the sea—GEORGE comes face to face with the maiden. Whereupon she arose from her seat and loosening her head-dress exposed to full view the splendour of her wonderful hair, which had the appearance of a waterfall of golden rays and covered her from head to foot. The glorious light that glittered from it dazzled the hero's eyes and he immediately fell in love with her. The allegorical character of this story is rendered evident by its conclusion. GEORGE is unhappily



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slain, but is restored again to life by the princess, who pours upon him the Water of Life. "Ah me," said GEORGE rubbing his eyes, "how well I have slept!" "Yes," answered the princess smiling, "no one could have slept better, but without me you would have slept through eternity."<sup>1</sup>

In the Temple of LUXOR the Creator is depicted as modelling two figures—a body and a soul: ISIS is animating them with life.<sup>2</sup> "I," says ISIS, "inflame the hearts of hundreds of thousands."<sup>3</sup> In *The Song of Solomon* the

<sup>1</sup> *Fairy Tales of the Slav Peasants and Herdsmen*, Emily J. Harding, p. 87.

<sup>2</sup> *A Guide to the Antiquities of Upper Egypt*, A. E. P. Weigall, p. 75.

<sup>3</sup> *Burden of Isis*, p. 37.

heroine causes "the lips of those that are *asleep* to speak."<sup>1</sup> Similarly Cinderella *awakens* the household by her singing. The servants complain of being kept awake, but the young master throws away "his *habitual sleeping draught*," hastens to CINDERELLA and exclaims, "I hear you, I hear you!"<sup>2</sup> One may also compare the invitation of Wisdom, "Come, eat of my bread and drink of the wine that I have mingled, forsake the foolish and live."<sup>3</sup>

"All night long," exhorts ZOROASTER, "address the heavenly Wisdom: all night long call for the Wisdom that will keep thee awake."<sup>4</sup>

There is a SLAV fairy-tale entitled *The Spirit of the Steppes*.<sup>5</sup> It relates to a princess whose brow was calm and pure as the Moon, whose lips were red as a rosebud and whose voice was so eloquent that it sounded like a shower of pearls. But wonderful beyond compare was the expressive beauty of her eyes. If she looked at you kindly you seemed to float in a sea of joy; if angrily, it made you numb with fear and you were instantly transformed into a block of ice. This princess, whose name was SUDOLISA, was waited upon by *twelve* companions who were almost as charming as their mistress. Many a prince came from afar and entered the lists as a suitor, but none was successful in winning her love. It happened that the eye of KOSTEY, an infamous ogre who lived underground, fell upon the beautiful Island of SUDOLISA where, bright as so many stars, stood the twelve maidens, and amidst them, sleeping upon a couch of swansdown lay SUDOLISA herself, lovely as the dawn of Day. KOSTEY, the ogre, cast longing eyes at the princess, whereupon she, summoning her army, put herself at its head and led her soldiers against him. But KOSTEY

<sup>1</sup> viii. 9.

<sup>2</sup> *Cinderella*, p. 358.

<sup>3</sup> Proverbs ix. 56.

<sup>4</sup> *Solomon and Solomon's Literature*, Moncure Conway, p. 65.

<sup>5</sup> *Slav Tales*, pp. 187-206.

breathed upon the soldiers and they fell down in an overpowering sleep. Then he stretched out a bony hand to seize the princess, but she froze him into impotence by a glance. Then she retired into her palace and shut herself in. When the princess had departed, KOSTEY came to life again and at once recommenced his pursuit. On reaching the town where she dwelt, he put all the inhabitants into a charmed sleep, and laid the same spell upon the twelve maids of honour. Fearing the power of SUDOLISA's eyes, he dared not openly attack her, but surrounding her palace with an iron wall, left her in charge of a monstrous twelve-headed dragon. Then he waited in hopes that the princess would give in. Days passed, weeks grew into months, and still the kingdom of SUDOLISA looked like one large bedchamber. The people snored in the streets; the brave army lying in the fields slept soundly, hidden in the long grass under the shadow of nettle, wormwood, and thistle—rust and dust marring the brightness of their arms. Amid this silent reign of sleep the princess, sad but expectant, alone kept watch. Fixing her eyes on that portion of the sky where the Sun first appears chasing away darkness like a flight of birds, she said :

“Soul of the world, thou deep fountain of life,  
    Eye of all-powerful God,  
Visit my prison, dark scene of sad strife,  
    Raise up my soul from the sod ;  
With hope that my friend whom I pine for and love,  
May come to my rescue : say, where does he rove ? ”

In response, the sun shone upon a distant land where Prince JUNAK, mounted upon a powerful steed and clad in armour of gold, gathered his forces against the giant KOSTEY. Thrice he had dreamt of the lovely princess imprisoned within her sleeping palace, and he was in love

with her even without having seen her. The conclusion of the tale may be taken from another Slav story, which records that on the arrival of the Prince Redeemer, he was filled with bewilderment, for instead of one princess, he perceived twelve all equally beautiful, but understood on looking closer that eleven of them were merely the mirrored reflections of one sole princess. "I have come," said the Prince, "of my own free will to rescue you and restore you to your parents. If I should not succeed in saving you, sweet princess, life will no longer be dear to me, but I am full of hope, and I beg you first to give me a draught of the Strength-Giving Water from the Heroic Well." Events end happily, but before bestowing her hand upon her lover, the Princess asks him six riddles, of which the fifth is: "I existed before the creation of ADAM. I am always changing in succession the two colours of my dress. Thousands of years have gone by, but I have remained unaltered both in colour and form." With this claim compare that put forward by "Wisdom" in the Book of Proverbs, "I was set up from everlasting, from the beginning, or ever the earth was. When there were no depths, I was brought forth; when there were no fountains abounding with water. Before the mountains were settled, before the hills was I brought forth."<sup>1</sup>

It is proverbial that the Spirit of man is a candle of the Lord,<sup>2</sup> and it is claimed for Wisdom that the Light which cometh from her shall never go out. In some versions of Cinderella, the heroine is concealed for the sake of her safety in a large silver candlestick. This candlestick is bought by a prince, who is astonished to find that it opens and contains a lovely girl.<sup>3</sup> In the accompanying design the figure of this Virgin of Light constitutes the candlestick.

<sup>1</sup> viii. 23-25.

<sup>2</sup> Proverbs xx.

<sup>3</sup> *Cinderella*, pp. 198, 210.

Another version of Cinderella represents her as being hidden for the sake of safety within a golden chest. Servants spying through the keyhole see the incomparable maiden, and, determining to sell her, they hawk the case and its contents throughout the world. Many are ready to buy the attractive box, but none is willing to make an offer for the girl, and the servants, therefore, throw her into a briar-bush.<sup>1</sup>

modio, sed vt in candelabro



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“Wisdom,” says Solomon, “is glorious and never fadeth away. Yea, she is easily seen of them that love her and found of such as seek her. She preventeth them that desire her in making herself first known unto them. Whoso seeketh her early shall have no great travail, for he shall find her sitting at his doors.”<sup>2</sup> A Corsican version of CINDERELLA represents the heroine as being *no larger than one's little finger* and so tiny as hardly to be perceptible. A passing prince hearing the sound of her exquisite singing vows he will marry the unknown singer, but, Whence comes the voice? The answer is, “She is not distant,

<sup>1</sup> *Cinderella*, p. 314.

<sup>2</sup> Wisdom of Solomon vi.

the beautiful maiden, she is here at thy feet.”<sup>1</sup> Compare this diminutive Cinderella with the passage from a Vedic *Te Deum* quoted on page 138, “The Spirit dwells ever as inward soul, *an inch in stature* within men’s hearts.”

The fairy-tales thus far quoted are not professedly allegories, nor are they the productions of literary artifice; they are but wayside stories familiar to uneducated people. The allegorical theory of mythology and fairy-tale has, it is considered, been finally demolished by the discovery made by the Brothers GRIMM that fairy-tales have not descended from the educated to the uneducated classes, but *vice versa* have emanated, as it were, from the soil, ascending from the cottage to the castle, finally being collected from oral traditions and crystallised by littérateurs into book form. Mr Andrew Lang was of the opinion that fairy-stories are largely relics of savagery and barbarism, and that they bear self-evident traces of their bestial origin. The existence of barbaric elements need not be contested, but side by side with these there are unquestionably traces of a pure and primitive mythology which must have come down to us by word of mouth unedited, untampered with, and unsuspected.

In many cases the names of the *dramatis personæ* significantly reveal the meanings of the myths. The fact that these names vary in different localities seems to me entirely to discredit Mr Lang’s theory that myth was probably carried from country to country by female captives. It will also still further discredit Max Müller’s “disease of language” theory, for, as will be seen, the changed names of the characters are frequently of vital significance and reveal exactly the underlying meaning of the fable.

<sup>1</sup> *Cinderella*, p. 338. Compare Wordsworth :

“Wisdom is oftentimes nearer when we stoop  
Than when we soar.”

In BRAZIL the story of Cinderella is known as "Dona Labismina." According to this version "Labismina" is the name of a snake which was coiled round the neck of the heroine when she was born, but subsequently lives in the sea and plays the part of fairy godmother. It is obvious that the name is a form of the term *L'Abysme*, The Great Abyss, the Mother Serpent of unrevealed Wisdom, who dwelt in the primeval and unfathomable ocean. "The Goddess HATHOR"—sometimes regarded as identical with Isis and at other times as her mother—"appears," says Mr Weigall, "sometimes as a serpent and sometimes she is the fairy godmother."<sup>1</sup> Very frequently CINDERELLA herself is named MARY, MARA, MARIETTA, or MARIUCELLA. The name MARY is by some writers identified with MIRIAM, meaning the sad and unfortunate one, the star of the sea, a drop of the sea ;<sup>2</sup> others derive it from MARA the Nereid, "whose name may express the phosphoric flashing of the surface of the sea just as the name MAIRA expresses the sparklings of the dog-star SIRIUS."<sup>3</sup> Among the Serbs CINDERELLA's name is not CINDERELLA, but MARA.<sup>4</sup> In CORSICA CINDERELLA is named MARIUCELLA,<sup>5</sup> and her mother—as did HATHOR—takes the form of a cow. "Take comfort, MARIUCELLA," says the cow, "I am your mother." In SARDINIA CINDERELLA's name is BARBARELLA, manifestly a derivative from BARBERO and BARBELO, both of which were Gnostic names for WISDOM.<sup>6</sup> "Their derivation," says Mr Mead, "is very uncertain," but BARBARA means a foreigner, one from another country, and the meaning becomes clear on reference to the *Descent of the Sun*, wherein the glittering and

<sup>1</sup> *A Guide to the Antiquities of Upper Egypt*, p. 32.

<sup>2</sup> *Prænomia*, R. S. Charnock.

<sup>3</sup> *Girls' Christian Names*, Helena Swan.

<sup>4</sup> *Cinderella*, p. 271.

<sup>5</sup> *Ibid.*, p. 336.

<sup>6</sup> *Wedding Song of Wisdom*.

lustrous SHRI says : "I am a King's daughter from a far country."<sup>1</sup> The same idea is likewise emphasised in a Syrian version of this solar myth, wherein the Child of the Sun says : "I had clothed me as they were, that they might not guess I had come from afar, but from some occasion or other they learned *I was not of their country.*"<sup>2</sup>

The syllables ELLA occurring in MARIUCELLA, BARBAR-ELLA, and CINDERELLA, are the Greek *Ele*, which means shiner or giver of light. ELE is the root of ELELEUS, one of the surnames of APOLLO and DIONYSOS.<sup>3</sup> It is also found in ELEUTHER the Son of APOLLO, in HELIOS the Sun, and in SELENE the Moon. The name of JUNO LUCINA—*i.e.*, JUNO in her aspect of Light-Giver — was ELEUTHO. The HELLESPONT takes its name from HELLE, a maiden who fled from her father's house to escape the oppression of her mother-in-law, but fell from a cloud into the sea and was drowned.<sup>4</sup> This HELLE must be a relative of HELIOS the Sun, and her drowning is probably a poetic account of the sun sinking into the sea.

In Finland CINDERELLA is known as "Beautiful CLARA."<sup>5</sup> CLARA is derived from *clareo*, I shine, and means bright, shining, clear, brilliant to the sight. In BOLOGNA the Candlestick-CINDERELLA is named ZIZOLA ;<sup>6</sup> evidently a derivation from ZIZA, which was one of the appellations of ISIS.<sup>7</sup>

According to a Jewish variant, CINDERELLA's name is CABHA, a word that means Aurora.<sup>8</sup> Aurora, derived from *aurum*, means the golden beauty of the morning, the rosy-fingered Dawn.

<sup>1</sup> *Descent of the Sun*, p. 87.

<sup>2</sup> *Hymn of the Robe of Glory*, G. R. S. Mead, pp. 18-19.

<sup>3</sup> Lemprière.

<sup>4</sup> *Ibid.*

<sup>5</sup> *Cinderella*, p. 533.

<sup>6</sup> *Ibid.*, p. 198.

<sup>7</sup> *Curious Myths of the Middle Ages*, S. Baring-Gould, p. 332.

<sup>8</sup> *Cinderella*, p. 354.



In Jutland CINDERELLA is named LUCY, from *lux*, light, or *luceo*, I give light. LUCY, derived from the same radical as LUNA the Moon, and LUCIFER the Light-Bringer, means "a shining child born at sunrise or daybreak."

It is thus seen that the popular names of CINDERELLA are as recondite and significant as the classic word PSYCHE of Greek myth. PSYCHE, who has much in common with CINDERELLA, means Breath or Soul, and by almost general consent PSYCHE is regarded as symbolic of the soul spark prisoned within the material body.

To arrive at the full meaning of the name Cinderella, one may refer to a Hindoo story entitled by its English translator (?), *A Heifer of the Dawn*.<sup>1</sup> A heifer figures frequently as the fairy godmother to CINDERELLA, and sometimes the little animal has golden horns. "All sweetness," says the *Rig-Veda*, "is collected in the Heifer," the Red One of the Dawn, and the word Heifer is still used in the Orient to signify a wife or Queen. The Heifer with golden horns is HATHOR, the giver of liquid life, and the golden horns are the golden horns of the new moon. DIANA appears repeatedly with the crescent so posed as to appear like the horns of a cow, and the same arrangement may be seen in fig. 285 (*ante*, p. 104). The story called *A Heifer of the Dawn* relates to a Princess who veils her identity under the disguise of a handmaid and appears day after day to a heartbroken and woman-hating King. This "Heifer of the Dawn" possesses the protean, elusive, and contradictory characteristics of Cinderella and of the fair Shulamite. First she appears clothed in dark blue like an incarnation of the night of new moon; next she resembles the sky before the dawn touched with the first streak of red, and remarks: "O King, I am young, yet am I older than thou art." Next she resembles an incarnation of the sap of

<sup>1</sup> F. W. Bain.

the tree of youth and remarks that her name is MADHUPA-MANJARI, *i.e.*, "a cluster of blossoms for the honey drinkers." Next she seems in the King's eyes like an incarnation of the dew of the morning and like an emblem of the love that was *rising from its ashes in his own heart* embodied in a feminine form; next, as an essence incarnated by the will of the Creator in a wholly different yet equally delicious form and like the embodied peace of the King's own mind. Next she seems in the King's eyes like the nectar of reconciliation in feminine form and on her lips there was a smile that sat like sunlight. Finally, she seems like a draught of the nectar of love longing incarnate in a feminine form. The bewildered and enraptured King grown "sick of love" exclaims that he needed but the touch of her hand to burst into a flame. Then she looked at him with mock gravity and said: "These are symptoms very dangerous and alarming to the physician. Thy case is parlous." The King says: "Thou mayst liken me to a fire which was all but *extinguished* and could not be rekindled. And then it blazed up from its ashes with a pure flame such as it had never put forth before." Half frightened and half laughing, the Heifer of the Dawn exclaims: "Aryuputra, let me go. Hast thou not guessed that I am the Queen?" Subsequently the King remarks: "Said I not well that I was fire and she the fuel? Or is it not rather I that am the fuel and *she* that is *the fire*, for certainly she burns me like a flame."

IN CATALONIA CINDERELLA is known as "The Fire Blower"<sup>1</sup> on account of her occupation, and in JUTLAND she is called "Whipper of the Ashes," to whip meaning to stir up or poke. It would thus seem that CINDERELLA, the bright and shining one, who sits among the cinders and keeps the fire alight, is a personification of the Holy Spirit dwelling unhonoured amid the smouldering ashes of the

<sup>1</sup> *Cinderella*, p. 311.

Soul's latent, never totally extinct, Divinity, and, by patient tending, fanning them into flame.



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The above bellows no doubt represent those of the heavenly Fire Blower. Fig. 457 is distinguished by the cross of Lux, and this sign marks fig. 458 as a presentment of the Maiden herself. In Finland Cinderella is named TUNA, which is a diminutive of KRISTUNA or CHRISTINA, *i.e.* Christ personified as a little girl.

## CHAPTER IX

### CINDERELLA

“Beauty, Truth, and Rarity,  
Grace in all simplicity,  
Here enclosed in cinders lie.”

SHAKESPEARE.

HAVING established the probability that CINDERELLA contains many traces of original allegory, it is permissible to consider this theory in closer detail, and to inquire into the meaning underlying CINDERELLA's protean changes of raiment. Her supernatural and mystical dresses seem unquestionably to symbolise the awakening, growth, and final apotheosis of Wisdom within the mind.

The Ancients conceived a primeval and self-existent Mother of all Wisdom, who figures in Mythology as the *Magna Mater*, the *Bona Dea*, the All-Mother of the Gods; and in Romance this primal Mother appears as the fairy Queen or fairy Godmother.

The mother of King SOLOMON is mentioned in the Canticles as having crowned him on the day of his espousals.<sup>1</sup> In SLAV legend this Mother of the Sun is described sometimes as the Sea, into whose arms the Sun sinks wearily on the close of day; at other times as sitting Fate-like in a golden castle, built seemingly of fire.

<sup>1</sup> *Song of Solomon* iii. 11.

It is almost a universal feature of the Cinderella tales that the heroine is the living image of her lovely Mother ; and thus a study of the Mother simultaneously reveals the character of the Daughter. In a Sanscrit legend, the Father, who was "of the race of the Sun," had a child exactly resembling him in every particular except age, and the Father observes, "He is not another, but my very self."<sup>1</sup> When SHRI, the heroine of the *Descent of the Sun*, is doomed to wander cheerlessly on earth, the Lord of Creatures says, "I must not leave her lovely body to the play of chance, for it has in it something of my own Divinity."

The relation, then, of Cinderella to her Star-crowned Mother—and of many other famous Mother-and-Daughters of Mythology—is that of the streamlet to the ocean, the spark to the fire, the *ego* to the Oversoul.

CINDERELLA'S fairy godmother or real mother<sup>2</sup> is variously described as an aged woman, a beautiful queen with a star upon her brow, a cow with golden horns, a water nymph, a mermaid living in a grotto of pearl and coral, and as a sea-serpent named LABISMINA.

The conception of the Sea as the Great Mother of all Creation is common to ancient cosmogonies. Whether this universal belief arose because physical life was known to have originated in water, or whether the sea was symbolically employed because of the innumerable analogies between Water and Wisdom, is a point that it would be futile to discuss : it cannot, however, be questioned that from the remotest ages the Spirit of Truth or Wisdom has been typified by Water and the Sea.

In Babylonian cosmogony the Deep or Depth was regarded as a symbol of Unfathomable Wisdom.<sup>3</sup> Wisdom,

<sup>1</sup> *An Essence of the Dusk*, F. W. Bain, p. 4.

<sup>2</sup> Not to be confused with the cruel stepmother.

<sup>3</sup> *Wedding Song of Wisdom*, Mead, p. 52.

the Spouse of the Supreme Creator, was said to dwell in the depths of the illimitable ocean, and was termed "the Lady of the Abyss" and the "Voice of the Abyss."<sup>1</sup> An ancient Irish Goddess—probably the most ancient—was named DOMNU, and Sir JOHN RHYS believes this word to have signified the Abyss or Deep Sea.<sup>2</sup> Three thousand years before CHRIST, a Chinese Emperor is said to have "instituted the music of the Great Abyss" in order to bring spirits and men into harmony ;<sup>3</sup> and from prehistoric times the term "Abyss" seems to have been extensively used to denote the Unknown, the Mysterious, and the Unfathomable. LABISMINA, the Sea-serpent godmother of CINDERELLA, is evidently a corruption from L'ABYSME, the old French superlative of Abyss. It means the profoundest depth, the primal chaos, the unfathomable and unsearchable deep, and, according to Dr MURRAY, "a subterraneous reservoir of waters."<sup>4</sup>

Among the names of the Great Mother-Goddess CYBELE were MA and MAIA, terms which in all probability were related to MAYA, the name of the great empire that once flourished in SOUTH AMERICA. Traces of this empire exist in the ruined cities of MEXICO, and there are some who maintain that it was the fertile parent from which sprang the civilisations of EGYPT and ASSYRIA. The meaning of the name MAYA has been assumed to be the "Mother of the Waters" or the "Teats of the Waters MA-Y-A"—she of the four hundred breasts, as they were wont to express the Ephesian Goddess.<sup>5</sup> The reason given by

<sup>1</sup> "Why she was called 'The Lady of the Abyss,' and elsewhere 'the Voice of the Abyss,' is not known."—*Babylonian and Assyrian Religion*, T. G. Pinches, p. 62.

<sup>2</sup> *Hibbert Lectures*, 1886, Lecture VI.

<sup>3</sup> *Religion of Ancient China*, H. A. Giles, p. 8.

<sup>4</sup> *New Eng. Dict.*

<sup>5</sup> *Queen Moo and the Egyptian Sphinx*, A. Le Plongeon, p. xxxix.

BRASSEUR for this derivation is the fact that the soil of the MAYA country is honeycombed, and that just below the surface there exist innumerable and immense caves. "In these caves are deposits of cool, limpid waters, extensive lakes fed by subterraneous streams."<sup>1</sup> It thus seems probable that the term L'ABYSME, "a subterraneous reservoir of waters," is, like much other symbolism, traceable to the extinct civilisation of MEXICO, and that in LABISMINA the fairy godmother of CINDERELLA we have a relic of the unfathomable MAYAN water-lakes.

In EGYPT the name for the *Waters* was *Mem*, a root from which have in all probability sprung the Irish *Mam* and the Welsh *Mam*—both words meaning *Mother*. In Chaldea MUMMU TIAWATH, the Sea, was she who brought forth everything existing, and MAMA meant the "Lady of the Gods."<sup>2</sup>

Among the Peruvians *Mama* meant *Mother*,<sup>3</sup> and the old SLAV word for *Mother* is also *Mama*.<sup>4</sup> King, after mentioning a local term for "the stream of the Great Ocean which flows out from the middle of the Perfect Man," continues: "This same Deity was called by the PHRYGIANS *Papa*,<sup>5</sup> because he appeased the confusion and chaotic tumult which prevailed before his coming."<sup>6</sup> Thus the first words that an infant learns to lisp relate in all probability to its primeval Mother, the Sea.

The Mayan and Egyptian hieroglyph for water was a zigzag or wavy line representing the ripples of the stream or the waves of the sea, and water or spirit has ever since

<sup>1</sup> *Queen Moo and the Egyptian Sphinx*, A. Le Plongeon, p. xxxix.

<sup>2</sup> *Babylonian and Assyrian Religion*, T. G. Pinches, pp. 31, 94.

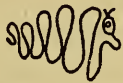
<sup>3</sup> Prescott, *Conquest of Peru*, bk. i. ch. i.

<sup>4</sup> *N. E. D.*

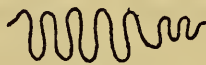
<sup>5</sup> Among the Mexicans *Papa* denoted a priest of high rank. This is of course the Christian Papa or Pope.

<sup>6</sup> *The Gnostics and their Remains*, C. W. King, 2nd ed., p. 90.

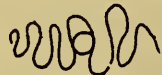
been generally represented by this prehistoric and almost universal sign. LE PLONGEON states that among the Mayas the wavy-line hieroglyph for water terminated with the head of a snake, because they compared the waves of the ocean to the undulations of a moving serpent. For this reason they named the Sea *Canah*, the Great and Powerful *Serpent*.<sup>1</sup> *Anaconda*, the name of the giant serpent of South America, would thus seem to be resolvable into *anak* the giant, *onda* waves. This connection of the serpent with the sea is probably the true origin of the universal use of the serpent as a symbol of Celestial Wisdom, a symbolism for



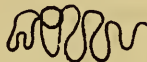
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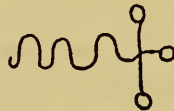
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463

the reason of which a number of recondite and ingenious speculations have from time to time been put forward. From the above designs it is evident that the mediæval symbolists used the serpent with a knowledge of its primary and elemental meaning of sea waves, and this original connection between the serpent and water was no doubt an additional reason for the serpent's significance as an emblem of Regeneration.

It will be noticed that the head of fig. 463 has been sacrificed in order to introduce the three circles of Perfect Love, Perfect Wisdom, and Perfect Power, and several of the designs below have been crowned with this triple perfection. The heart of Love is emerging from the mouth of

<sup>1</sup> *Sacred Mysteries among the Mayas and Quiches*, p. 114.



fig. 464, and from figs. 465 and 466 Light is being born in the form of a *fleur-de-lys* and the cross of *Lux*. The



464



465



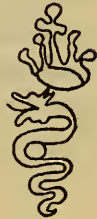
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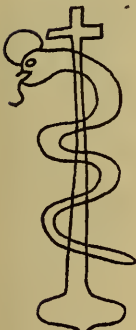
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477

crescent moon was a symbol and attribute of SIN, the God of Light, the Father of ISHTAR and the Creator of Light.

Several of these Serpent emblems are significantly enfolding an egg within their coils. According to ancient cosmogony the Virgin Egg, the Eternal Germ or Egg of the Universe, was ever being encircled by and into the Good Shepherd of Creative Wisdom.<sup>1</sup>

This Deity was conceived sometimes as masculine, sometimes as feminine, but more often as dual. Among primitive men, descent being reckoned not through the father but the mother, it may safely be assumed that the Good Spirit was originally conceived as being the Water



478



479

*Mother.* The Serpent, fig. 477, has the head and horns of a Bull, implying a combination of WISDOM the Mother and APIS the Creator and First Cause. Those who were initiated into the mysteries of OSIRIS were told that APIS ought to be regarded as a fair and beautiful image of their own soul.<sup>2</sup> The *cerastes* or horned serpent was as sacred among the Mayas as among the Egyptians, and this reptile probably derived its sanctity on account of its combining some of the attributes of both Bull and Serpent. CERASTES was a name applied by the Greeks to ZEUS—"the horned Zeus."<sup>3</sup> Sometimes two serpents were correlated, as in

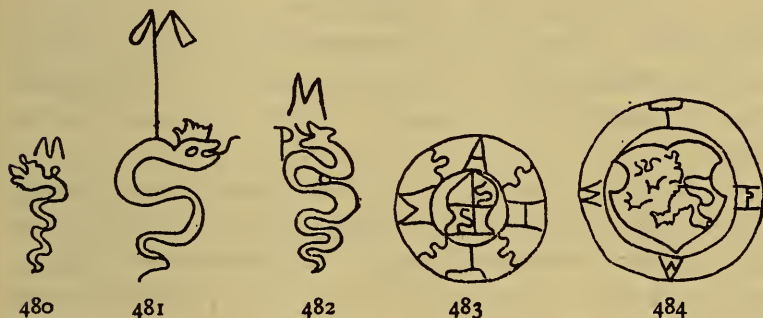
<sup>1</sup> *The Chaldean Oracles*, G. R. S. Mead, i. 60.

<sup>2</sup> *Sacred Mysteries among the Mayas*, Le Plongeon, p. 98.

<sup>3</sup> Payne-Knight, *Symbol. Lang. of Ancient Art*, p. 138.

fig. 478, where one has two horns and the other but one, denoting, presumably, male and female. In Egypt, says Professor PETRIE, two serpents were usually represented together—one often with the head of ISIS, the other of SER APIS<sup>1</sup> (=OSIRIS), so, therefore, male and female.

The letter G surmounted with a crown is the initial of *Gnosis*, the Sacred and Celestial Knowledge, *i.e.* WISDOM. The V formed by fig. 479 is the initial of VISHNU, the Hindoo APOLLO, and will be considered in a subsequent chapter.



Over figs. 480 to 482 appear the initial M, standing presumably for MAAT, the Goddess of Truth. MAAT, the personification of original and celestial Reason,<sup>2</sup> was regarded as the Great Mother, and her name was spelled MAAT, MAUT, and MAHT. The lettering around the watermarked designs herewith reads MAHT or THAM according to the point from which one commences, or according to the side that one holds the transparency to the light. One of the designations of the Babylonish Great Mother was THAM. The serpents or wavy lines on fig. 483 certainly denote water, and it is probable that MAHT and THAM both originally meant Waters. It is possible that MATH and

<sup>1</sup> *Religion of Ancient Egypt*, Flinders Petrie, p. 26.

<sup>2</sup> *Perfect Way*, Kingsford and Maitland, p. 155.

THAM are simply permutations of the same four letters, each of which stands for an attribute of the fourfold Deity. It is claimed by mystics that the sacrosanct AUM of the Hindoos is a combination of similar initials, A standing for the foundative power of the Creator, U for the generative power of the Mother, and M for their engenderings or the Son. Thus the mystery name AUM is capable of permutations which in the Maya language read :<sup>1</sup>

U-A-M=I am the male Creator.

M-U-A=the Maker of these waters.

A-U-M=thy Mother's Son.

The Trinity A.U.M. in the alternative form "OM" is hailed as "He who resteth upon the face of the Milky Ocean, who art celebrated by a thousand names and under various forms."<sup>2</sup>

In India the syllable AUM is pronounced like a drawling Amen, and there must be a close connection between the AUM of India, the AMUN-RA and AMUN-KNEPTH of Egypt, and the JUPITER-AMMON of Greece. AMUN-KNEPTH was the Egyptian JUPITER, and this good genius was represented as a Serpent, which, according to HORAPOLLO, was "the emblem of the Spirit which pervades the universe."<sup>3</sup> It would thus appear that the Sea was from the first a symbol of unfathomable Truth or Wisdom, and that the Good Serpent was invariably identified as an alternative sign for the same idea. There was a tradition that the Garden of the Hesperides was guarded by three Nymphs and an ever-watchful Serpent named LADON. In Bohemia Cinderella is known as The Princess with the Gold Star on her brow, and her name is LADA.<sup>4</sup> It is probable that this is

<sup>1</sup> *Queen Moo and the Egyptian Sphinx*, Le Plongeon, p. 23.

<sup>2</sup> *The Gnostics and their Remains*, King, p. 27.

<sup>3</sup> *Queen Moo*, p. 49.

<sup>4</sup> *Cinderella*, p. 418; see also Frazer, *The Dying God*, pp. 261, 262.

either the feminine or diminutive form of LADON the Good Serpent, and that the root of both words is to be found in LA, a syllable which in the Maya language means "that which has existed for ever ; the Eternal Truth."<sup>1</sup>

The Indian gods are said to upchurn the nectar of the delectable Butter of the Brine, and the Hindoos affirm that the three mystic letters AUM were "milked out" by the Creator. According to an Indian version of CINDERELLA, the heroine is the seventh of seven daughters, all of whom wed the Prince. CINDERELLA having unjustly fallen under a cloud of suspicion, the children say to their father : "Let your seventh wife who is in the dungeon come forth. Place seven curtains between her and us and watch what happens." Cinderella is brought out and seven curtains are placed between her and the children. Three streams of milk spring from her breasts, and, penetrating the seven curtains, run into the children's mouths.<sup>2</sup> It is not an uncommon incident in fairy-tales for wine, honey, and jewels to rain from the heroine's mouth ; but three milky streams through seven veils is an idea so peculiarly bizarre that, as Bacon says of certain fables, it proclaims a parable afar off. Roman Catholics are taught that ST GERTRUDE was divinely instructed, and that, as often as the Angelic Salutation is devoutly recited by the faithful on earth, three efficacious streamlets proceed from the Father, the Son, and the Holy Ghost, most sweetly penetrating the Virgin's heart.<sup>3</sup>

The *Seven* veils through which CINDERELLA's three streamlets penetrate may be compared with the *Seven* gates of the under-world through which ISHTAR passed, and the *Seven* planetary spheres through which SOPHIA, the Virgin

<sup>1</sup> *Sacred Mysteries among the Mayas*, Le Plongeon, p. 54.

<sup>2</sup> *Cinderella*, p. 263.

<sup>3</sup> *All for Jesus*, Faber, p. 104.

of Light, arose. These seven spheres, whose movement made the fabled music of the spheres, were supposed to be imposed one upon another like a nest of inverted crystalline bowls. PLATO conceived a heavenly Mermaid to be seated singing upon each sphere, and these Seven Syrens of the Spheres may be compared with the Seven Maidens of CINDERELLA, the Seven Maidens of SOPHIA, the Seven HATHORS or Fates, and the Seven Spirits which stand before the Throne of God.<sup>1</sup>

According to Genesis, "In the beginning the earth was without form, and void ; and darkness was upon the face of the deep : and the Spirit of God moved upon the face of the waters. And God said, Let there be light : and there was light." According to Mexican traditions as stated in the sacred *Popul Vuh*, "Everything was without life, calm and silent ; all was motionless and quiet. Void was the immensity of the heavens, the face of the earth did not manifest itself yet : only the tranquil sea was and the space of the heavens. All was immobility and silence in the darkness in the night ; only the Creator, the Maker, the Dominator, the Serpent covered with feathers, they who engender, they who create, were on the waters as an ever-increasing light. They are surrounded by green and blue."<sup>2</sup>

The Virgin of Light was widely regarded as the first-born of the Supreme Spirit. "I," says WISDOM of herself, "was set up from everlasting, from the beginning, or ever the earth was. When there were no depths, I was brought forth ; when there were no fountains abounding with water. Before the mountains were settled ; before the hills was I brought forth : while as yet he had not made the earth, nor the fields, nor the highest part of the dust of the world. When he prepared the heavens, I was there : when he

<sup>1</sup> Revelation i. 4.

<sup>2</sup> Quoted in *Sacred Mythology among the Mayas*, p. 111.

set a compass upon the face of the depth : when he established the clouds above : when he strengthened the fountains of the deep : when he gave to the sea his decree, that the waters should not pass his commandment : when he appointed the foundations of the earth : then I was by him, as one brought up with him : and I was daily his delight, rejoicing always before him.”<sup>1</sup>

Hindoos believe that when the Creator dispelled darkness and produced the Waters, there floated upon them NARAYANA, the Divine Spirit. Among Christians this spirit of Wisdom is generally pictured in the form of a dove, and Milton thus invokes it :—

“Instruct me, for thou knowest ; thou from the first  
Wast present, and with mighty wings outspread  
Dove-like sat'st brooding on the vast Abyss,  
And mad'st it pregnant : what in me is dark  
Illumine, what is low raise and support ;  
That to the height of this great argument  
I may assert Eternal Providence  
And justify the ways of God to men.”<sup>2</sup>

In the *Kalevala* — which, be it remembered, is not nominally philosophy but merely the popular tradition of a rural people that has only of recent years been taken down from the mouths of the peasantry—ILMATAR the Creatrix of the Universe, the Virgin Daughter of the Air, is described as descending from her aerial Home and sinking quietly down on to the wide expanse of elemental waters. ILMATAR, described sometimes as the *Creatrix* and at others as the fairest “*daughter of Creation,*” floats for *seven* long centuries upon the ocean's surface. Then—

“The wind that blew around her,  
And the sea woke life within her.”<sup>3</sup>

<sup>1</sup> Proverbs viii. 23-30.

<sup>2</sup> *Paradise Lost*.

<sup>3</sup> Runo, i. 136, 137.

A duck hovers over the waters, but is unable to find any footing until the Mother of the Waters uplifts her knee and shoulders from the waves, thus affording to the bird a nesting-place. Seven eggs—six of gold and one of iron—are laid, and the duck broods over them for three days. Then the Mother of the Waters rolls the eggs into the ocean, where they are shattered into pieces. From the yolk of one of them grew our Sun ; from the white, our Moon ; from the upper fragment of a shell rose the vault of heaven ; and from the lower half sprang the solid earth. “Now,” continues the *Kalevala*,

“ the time passed quickly over,  
 And the years rolled quickly onward ;  
 In the new Sun’s shining lustre,  
 In the new Moon’s softer beaming,  
 Still the Water-Mother floated,  
 Water-Mother, maid aerial,  
 Ever on the peaceful waters,  
 On the billows’ foamy surface,  
 With the moving waves before her  
 And the heaven serene behind her.

When the ninth year had passed over  
 And the summer tenth was passing,  
 From the sea her head she lifted,  
 And her forehead she uplifted,  
 And she then began creation,  
 And she brought the world to order  
 On the open ocean’s surface,  
 On the far-extending waters.”<sup>1</sup>

In the emblems below are representations not only of the Water-Mother herself, but also of a duck floating on the far-extending waters. The fact that Isis is referred to as a duck leads one to conjecture that there existed in Egypt a legend similar to that of FINLAND :—

<sup>1</sup> Runo, i. 245, 261.



“Come thou in peace to thy seat, O Lord Conqueror  
 Show us the Great Bull, the lovable Lord as he shall become  
 Thy duck, thy Sister Isis, produceth the sweet odours belonging  
 to thee and with thee.”<sup>1</sup>



485



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In many of these Water-Mother and Princess emblems the hairs are carefully arranged as *Six*—just as in the *JESUS* emblems (*ante*, p. 27) the hairs were represented as *three*. In ancient *MEXICO* the hair of the Great Mother was

<sup>1</sup> *The Burden of Isis*, p. 34.

carefully arranged on her forehead in curls and crosses, the curls being made to form the crosses.<sup>1</sup> In the first edition of King's *Gnostics*<sup>2</sup> a facsimile of SOPHIA is reproduced with her locks carefully arranged three on either side of her head; but in the second and revised edition of this work, SOPHIA'S six hairs have been ignorantly embellished by the artist reviser into an indeterminate and meaningless number. It will be noticed that fig. 479 (*ante*, p. 202) is six-tongued; six denoting the attributes of the Deity, *i.e.* Power, Majesty, Wisdom, Love, Mercy, and Justice.<sup>3</sup> These or similar six powers were said to be the six roots or radicals of the Parent Flame, the Boundless Power which stood, standeth, and shall stand, and these six aspects of the Flame probably account for the six vestal virgins whose duty it was to keep alight the sacred Fire. Six perfections are attached to the Solar Wheel fig. 493, and in the six letters of the name JESOUS the mystics saw an identity between Jesus and SOPHIA, the Daughter of Light.<sup>4</sup>

The natives of the SANDWICH ISLANDS have a tradition that in the beginning there was nothing but water, until the Deity in the form of a big bird descended from on high and laid an egg in the sea. That egg burst, and from it came forth HAWAI.<sup>5</sup> According to Greek Mythology, Love issued from the egg of Night floating in chaos.<sup>6</sup> The Hindoos teach that the Supreme Spirit by union with the Goddess Maya produced the waters, and in them deposited a productive seed. This germ became an egg, brilliant as gold, resplendent as a star, and from it was reproduced the

<sup>1</sup> *Signs and Symbols of Primordial Man*, A. W. Churchward, p. 369.

<sup>2</sup> 1864, plate v. fig. 1.

<sup>3</sup> *The Gnostics*, King, p. 61.

<sup>4</sup> *Fragments of a Faith Forgotten*, G. R. S. Mead, p. 369.

<sup>5</sup> *Polynesian Researches*, Ellis.

<sup>6</sup> Lemprière, Nox.

Supreme Being under the form of BRAHMA, the ancestor of all beings.<sup>1</sup>

Doubtless this sunlike egg is to be identified with the golden egg laid by the primeval Goose or Bird of the Spirit ; it is also noteworthy that the claim is put forward by Isis : "The fruit which I have brought forth is the Sun." The Egyptians affirmed that ПТАН, the "Lord of Truth," emerged from an egg that came out from the mouth of AMUN-KNEPTH, the True and Perfect Serpent. The initial P associated with fig. 482 (*ante*, p. 203) possibly refers to Ptah ; and the letters M T under figs. 486, 487, and 488 may be a contraction for МАHT, the Mother of Truth.

According both to the Mayas and Egyptians, the Great Serpent was "of a blue colour with *yellow* scales."<sup>2</sup> Yellow, or gold the colour of the Sun, is still recognised as the symbol of "Love, constancy, dignity, and wisdom,"<sup>3</sup> and yellow is to-day the royal colour in China, "the Celestial Empire." Yellow is likewise the priestly colour of Buddhism.

Among the Egyptians, and also according to SWEDENBORG, Blue, which is not now a canonical colour, was the symbol of Truth.<sup>4</sup> One of the bards of the *Kalevala* invokes ILMATAR (obviously *El Mater* or *God-Mother*) in the words :

" Ancient Daughter of Creation,  
Come in all thy *golden* beauty ;  
Thou the oldest of all women,  
Thou the first of all the Mothers.

Rise thou up, O Water-Mother,  
Raise thy *blue cap*<sup>5</sup> from the billows."<sup>6</sup>

<sup>1</sup> *Queen Moo*, p. 70.

<sup>2</sup> *Sacred Mysteries among the Mayas*, p. 109.

<sup>3</sup> *Christian Symbolism*, F. E. Hulme, p. 24.

<sup>4</sup> *Doctrine of Correspondences*, E. Madeley, p. 363.

<sup>5</sup> Notice the cap on figs. 486 and 488.

<sup>6</sup> Runo, xvii. 280, 294.

Among the Mayas Blue, being the colour of the vault of heaven, was symbolic of holiness, sanctity, chastity, hence of happiness.<sup>1</sup> In MEXICO, EGYPT, and CHALDEA, blue was worn during mourning as a token of the felicity which the soul, freed from the trammels of matter, was enjoying in the celestial regions. Egyptian mummies are frequently found shrouded in a network of blue beads. In order to signify their exalted and heavenly character the Gods were frequently painted blue. The term "blue-blooded" may have originated from this cause, and up to the time of the Spanish conquest of Mexico, those natives who offered themselves as propitiatory sacrifices to their Deity smeared their bodies with blue paint.<sup>2</sup>

Two shades of Blue have always been recognised by Mysticism and Poetry; the fair Turquoise of a cloudless sky and the transcendental "Ultramarine"<sup>3</sup> of Lapis Lazuli. In INDIA the pure, unsullied, elemental blue is still the unearthly colour, the colour of the mystic lotus and the languorous, long-eyed Gods.

One version of Cinderella describes her distinctive dress as "blue like the sky"; another as "of the colour of noontide sky"; another as "sea-coloured"; another as "dark blue covered with golden embroidery"; another as "like the waves of the sea"; another as "like the sea with fishes swimming in it"; and another as "colour of sea covered with golden fishes."<sup>4</sup>

The Goddess Isis is denominated not only "Lady of the Beginning" and "Lady of the Emerald,"<sup>5</sup> but also "Lady of the Turquoise," and she invokes Osiris as the God of Turquoise and Lapis Lazuli. "With Turquoise

<sup>1</sup> *Queen Moo*, p. 90.

<sup>2</sup> *Ibid.*

<sup>3</sup> Ultramarine = "beyond the sea."

<sup>4</sup> *Cinderella*, pp. 130, 159, 181, 250.

<sup>5</sup> Evergreen immortality.

is thy hair twined and with Lapis Lazuli, the finest of Lapis Lazuli. Lo! the Lapis Lazuli is above thy hair!"<sup>1</sup>

In the symbolic mosaic with which the fair Shulamite hails King Solomon, he is described as "bright ivory overlaid with sapphires,"<sup>2</sup> the blue of the sapphire having doubtless the same signification as the deep blue of Lapis Lazuli.

A traditional epithet for MINERVA, the Greek Goddess of Wisdom, was "the blue-eyed maid," and in the story of the descent of the Sun, KAMALAMITRA works out his fate, spurred forward by the irresistible "*blue* light in the eyes of Shri." When Shri meets her lover in this under-world, she bathes him in a flood of *blue* colour from her wondrous eyes, and looking towards her, KAMALAMITRA finds the whole world vanish in a mist of *blue*. When next he met her, it is related that the blue colour of SHRI'S wondrous eyes shot from them, and streaming about the room illuminated it with the glory of the setting sun.

The beauty of CINDERELLA "lights up the whole room," and, SHRI-like, CINDERELLA "shines like the Sun."<sup>3</sup> It is, too, almost a tradition that the Princess of Fairyland shall have blue eyes and hair like a waterfall of golden Light.

Black, the hue of another of Cinderella's robes, is now the symbol of evil, but evidently it had originally a good signification. Isis was at times represented as black, and DIANA, the Goddess of Light, was represented indifferently as white and black. Dr INMAN, whose eyes were fascinated by phallicism, attributes what was obviously a sacred blackness to an indecent, and, on his part, imaginary origin: "I have," he says, "sought in vain for even a plausible reason for the blackness of sacred virgins and children in certain

<sup>1</sup> *Burden of Isis*, p. 55.

<sup>2</sup> *Song of Solomon* v. 14.

<sup>3</sup> *Cinderella*, pp. 242, 333.

Papal Shrines, which is compatible with decency and Christianity. It is clear that, the matter will not bear the light."<sup>1</sup>

But there is no indecency about blackness, and its meaning is easily accessible. It was a symbol of "the Divine Dark" of Inscrutability, of Silence, and of Eternity. It was essentially one of the hues of Wisdom and was thus understood by Milton, who, referring to Cassiopeia, writes :

"Goddess, sage and holy,  
Whose saintly visage is too bright  
To hit the sense of human sight ;  
And therefore to our weaker view  
O'erlaid with black, *staid Wisdom's hue.*"<sup>2</sup>

Many of the gods and goddesses of the past have been portrayed as dual-hued—*White* to signify Time and *Black* to denote Eternity, White for Day and Black for Night. Night, the Mother of all things, was portrayed in a starry veil, holding in her arms two children, one white, the other black. The Egyptians worshipped the Great Spirit as "Endless Time and Eternity." The colour of KRISHNA was blue, and his name means "Blue-black." OSIRIS, like HORUS, was sometimes black and sometimes white.<sup>3</sup> APIS, the sacred ox, was black with a whitish spot resembling a moon.<sup>4</sup> AMUN-KNEPTH, the unmanifest Divine Wisdom, was described as "a thrice unknown darkness transcending all intellectual perception,"<sup>5</sup> and the ancient Hindoo *Stanzas of Dzyan* speak of the White Brilliant Son of the Dark Hidden Father.<sup>6</sup> The Greek word for *darkness* is *kneph-*

<sup>1</sup> *Pagan Symbolism*, A. W. Inman, p. 80.

<sup>2</sup> *Il Penseroso*.

<sup>3</sup> *Signs and Symbols of Primordial Man*, A. W. Churchward, pp. 27, 78, 242.

<sup>4</sup> Lemprière.

<sup>5</sup> *Sacred Mysteries among the Mayas*, Le Plongeon, p. 53.

<sup>6</sup> *The Stanzas of Dzyan*, p. 30.

*aios*, which must be allied to ΚΝΕΡΗ, the primeval Darkness that was on the face of the Deep. "There is in God," says Vaughan, the English mystic, "a deep and dazzling darkness," and it is undoubtedly with this Divine Black that the gods and goddesses of antiquity were frequently overlaid. "I," says the fair Bride of the Song of Solomon, "am black,"<sup>1</sup> but comely as the *tents* of Kedar and as the *curtains* of Solomon—a passage that may be compared with Isaiah's reference to the Deity "that stretcheth out the heavens like a *curtain*, and spreadeth them out as a *tent* to dwell in."<sup>2</sup>

Not only was CINDERELLA robed sometimes from head to foot in black, but it is an almost universal feature of the story that she sits by the stove and blackens her face with soot or ashes.<sup>3</sup> Similarly in masculine versions, Cendrillot is described as "black as a sweep and always by the stove." Cinderella's nickname is sometimes "sooty face," and one version relates how the Prince tears off her disguise and discovers beneath the soot a heavenly face.<sup>4</sup>

"No man," says Isis "has lifted my veil," and, Isis-like, CINDERELLA is not infrequently enveiled in mist. When hard pressed she flees exclaiming: "The mist is behind me, the mist is before me, God's sun is above me." At another time it is: "Mist behind, nobody sees whence I come," and all that the Prince sees when pursuing her is "something like the long beam of a shooting star through dense mist." Sometimes she exclaims:

"Light before, behind me dark,  
Whither I ride no man shall mark."

<sup>1</sup> i. 5.

<sup>2</sup> Isaiah xl. 22.

<sup>3</sup> The smearing with ashes is probably symbolic of something—I know not what. The Hindoos invoke Shiwa, "actually smeared with ashes," as "that triumphant Lord who stands in mysterious meditation ashy pale, appearing to the left as a woman and to the right as a man."—*An Essence of the Dusk*, F. W. Bain, p. 3.

<sup>4</sup> *Cinderella*, pp. 224, 285, 452.

At others she cries out pleadingly :

“Darkness behind me, light on my way,  
Carry me, carry me, home to-day.”

When pursued by undesirables she flings over her shoulder a white veil woven of mist, rendering herself invisible, and occasionally she thwarts her pursuers by throwing balls or bags of mist and by scattering handfuls of pearls and jewels.<sup>1</sup>

Of the riddles put to the prince by the Slav Maid with the golden hair, one is : “Fire cannot light me, brush cannot sweep me, no painter can paint me, no hiding-place secure me.” The lover correctly answers, “Sunshine.” The maid then puts him another riddle : “I existed before the creation of ADAM. I am always changing in succession the two colours of my dress. Thousands of years have gone by, but I have remained unaltered both in colour and form.” “Why,” says the Prince, “you must be ‘Time, including day and night.’”<sup>2</sup> This is admittedly the correct answer, and, among the ancients, Time was an attribute and aspect of the Deity. The Persians called Him “Time without bounds,” or “Boundless Time,” and the Egyptians spoke of Him as “The Great Green One, Endless Time, and Eternity.” The two alternative colours of the Maiden’s dress areas the prince guessed, the garb of Time including day and night, day being white and night being black, Wisdom alternately veiled and unveiled, manifest and inscrutable.

In fig. 485 (*ante*, p. 209) Isis the Duck is seen floating on the primeval waters, and surrounding her is a clock dial, the Face of Time. In the beginning, say the *Stanzas of Dzyan*, “The Eternal Parent wrapped in her Ever-Invisible Robes had slumbered once again for *Seven Centuries*. Time was

<sup>1</sup> *Cinderella*, pp. 323, 325, 331, 418. One variant of this couplet reads, “White before and black behind ; Nobody shall see where I go.”—*Cinderella*, p. 476.

<sup>2</sup> *Slav Tales*, pp. 228, 229.



not, for it lay asleep in the Infinite Bosom of Duration.”<sup>1</sup> It will be noticed that the characters on this clock Face consist of the Cross of Light and the figure I, readable as either Isis or Jesus. In fig. 494 the clock hand consists of the *Fleur de Lys* of Light and the heart of Love, and in the centre of fig. 495 there appears in lieu of hands a *sevenfold flame* or cloud. One of the first experiences of Komensky’s Pilgrim upon quitting the labyrinth of this world and beholding things through the spectacles of the Holy Spirit is the vision of a clock. A strange light pervades everything, and what previously had appeared to be but CHAOS, falls into a



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rhythmic, well-ordered system. The seemingly meaningless and scattered wheels of life unite into the form of an instrument similar to a clock, which shows the course of the world and its divine guidance. “I beheld,” says Komensky, “the world before me as a vast clock work, fashioned out of divers visible and invisible materials; and it was wholly glassy, transparent, and fragile. It had thousands, nay, thousands of thousands, of larger and smaller columns, wheels, hooks, teeth, dents, and all these moved and worked together, some silently, some with much rustling and rattling of divers fashions. In the middle of all stood the largest, principal, yet invisible wheel; from it the various motions of the others proceeded in some unfathomable manner. For the power

<sup>1</sup> *Stanzas of Dzyan*, p. 18.

of the wheel penetrated through all things, and directed everything. How this was done I was not, indeed, able fully to fathom ; but that it was truly done, I saw very clearly and evidently. Now, this appeared to me both wondrous and most delightful : though all these wheels shook continually, and sometimes vanished for a time—for the teeth and dents, and even the wheels and little columns, were sometimes displaced and fell to pieces—yet the general movement never stopped ; for by some wondrous contrivance of this secret direction all that was wanting was ever replaced, filled up, renewed.

“ I will speak more clearly : I saw the glory of God, and how heaven and earth, and the abyss, and all that can be imagined beyond the world as far as the endless limits of eternity, were full of His power and divinity. I saw how His omnipotence penetrated everything, and was the foundation of all things ; that all that befell in the whole wide world was according to His will, the smallest things and the greatest ; that also I saw.”

Time or the Ancient of Days in the Semitic is RA, a word identified by Le Plongeon with the Mayan LA, meaning “ that which has existed for ever : The Eternal Truth.”<sup>1</sup> RA, says Dr Churchward, is called “ the aged one of the confines of the Mount of Glory.”<sup>2</sup> Isis was the “ Mistress of the Mountain,” the divine “ Lady of the Mound.”<sup>3</sup> In fairy-tale the Maid with the Golden Hair and the wonderful eyes of blue is placed not infrequently on the summit of a crystal mountain.<sup>4</sup> There is a Hindoo legend that the Lord of Time dwells on a transcendent mountain whose summit glows like a tongue of flame at sunset, and towards

<sup>1</sup> *Sacred Mysteries among the Mayas*, p. 54.

<sup>2</sup> *Signs and Symbols of Primordial Man*, p. 347.

<sup>3</sup> *Ibid.*, p. 123.

<sup>4</sup> *Cinderella*, pp. 447, 452.

which the Seven Stars of the Great Bear turn their eyes. The Slav peasants, who have a fairy-tale about this crystal mountain, say that a fire burns without ceasing upon its summit. Around this fire sit twelve Great Beings—the twelve months—and in the centre of the flame is an aged man with long white beard and bald head. “Man,” said the Ancient of Days, addressing an inquisitive human visitor, “waste not thy life here ; return to thy cottage ; work, and live honestly. Take as many embers as thou wilt ; we have more than we need.” Then having said this he disappeared, and the twelve Beings filled a large sack with embers, which they put upon the poor man’s shoulders and advised him to hasten home.<sup>1</sup>

To appreciate the significance of Cinderella’s supernatural garments one may refer with advantage to a Gnostic poem included among the apocryphal *Acts of Thomas the Apostle*. These verses, known generally as *The Hymn of the Soul* or *The Hymn of the Robe of Glory*, have, however, nothing to do with the original Greek text of the Acts of Thomas (A.D. 936), and their style and contents are quite foreign to the context. Mr G. R. S. MEAD, their most recent editor, describes them as manifestly an independent document incorporated by the Syrian redactor in the naïve fashion usual with such compilations.<sup>2</sup>

*The Hymn of the Robe of Glory*, in many respects a Syrian version of the *Descent of the Sun*, consists of 105 couplets, and is a masculine variant of Ishtar’s descent into the under-world. The Heavenly Parents decide to despatch their son on an arduous quest for a certain Pearl which, lying in the sea, is guarded by a loud-breathing serpent. For this purpose the Boy is deprived of his kingly apparel, and is promised that on his return with the pearl his

<sup>1</sup> *Slav Tales*, 7.

<sup>2</sup> *The Hymn of the Robe of Glory*, G. R. S. Mead, p. 10.

magnificent garments shall be restored to him. He descends to the land of BABEL—a word which LE PLONGEON derives from Maya words meaning custom, way of our ancestors,<sup>1</sup> *i.e.* convention — takes lodgings near the loud-breathing serpent and awaits an opportunity to win the pearl.

“Lone was I there, yea, all lonely,  
To my fellow-lodgers a stranger.”

But gradually the natives of Babel lure the boy into forgetfulness of his high origin and of his mission, and from the weight of their victuals he sank into a profound sleep. Meantime, the Parents perceiving all that was happening, grew anxious and addressed a letter to their Son. “Up and arise from thy sleep, remember that thou art a King’s Son, see whom thou hast served in thy slavedom, bethink thyself of the pearl, remember thy glorious robe, thy Splendid Mantle remember !” Whereupon, continues the story,

“I snatched up the Pearl  
And turned to the House of my Father ;  
Their filthy and unclean garments  
I stripped off and left in their country.  
To the way that I came I betook me,  
To the light of our Home to the Dawnland.”

His wonderful robe is returned to him and he and his Pearl are received with rejoicing at the court of his Royal Father.

Wisdom is proverbially not only an excellent jewel, but the Pearl of Great Price. The monuments of Egypt call precious stones “hard stones of Truth,”<sup>2</sup> and the pearl has always been a symbolic *ne plus ultra*, doubtless by reason of the numerous analogies existing between it and Truth. It was once supposed that oysters came to the surface during night-time and opened their shells, into which fell dewdrops

<sup>1</sup> *Queen Moo*, p. 34.

<sup>2</sup> *The Science of Correspondence*, E. Madeley, p. 363.

that turned into pearls. The Pearl was certainly regarded as a symbol of the Soul or Spirit lying encased within the human body. "There was a time," says Plato, "when we were not yet sunk into this 'tomb,' which now we bear about with us and call it 'body,' bound fast (to it) like oyster (to its shell)."<sup>1</sup> There is, as Browning says, an "inmost centre in us all where Truth abides in fullness," and the pearl being spherical—a "very perfect orb of supreme loveliness"—it was for this additional reason doubtless adopted as a symbol of Perfection. It is proverbial that not only are the lips of knowledge a precious jewel, but that Wisdom is herself Perfection and leads her followers to Perfection. The number seven, so constantly associated with Wisdom, was by old writers called the number of Perfection.<sup>2</sup> Christ likened Heaven to a Pearl of Great Price, and the twelve gates of the New Jerusalem were said to be twelve pearls; "every several gate was of one pearl."<sup>3</sup> "Blessed is the man," says Wisdom, "that heareth me, watching daily at my gates, waiting at the posts of my doors. For whoso findeth me findeth life."<sup>4</sup> Wisdom is indeed always connected with the Perfect Pearl, and she is equally associated with the Gateways of Heaven.

Sometimes Cinderella is called *PRECIOSA*;<sup>5</sup> and fairies lead her to a "golden portal," where a gold star lights upon

<sup>1</sup> *Phædrus* (250 c.). Compare also—

"Living friends, be wise, and dry  
 Straightway every weeping eye.  
 What ye lift upon the bier  
 Is not worth a single tear.  
 'Tis an empty sea-shell, one  
 Out of which the pearl is gone;  
 The shell is broken, it lies there;  
 The pearl, the all, the soul, is here."—ANON.

<sup>2</sup> *Christian Symbolism*, Hulme, p. 11.

<sup>3</sup> Revelation xxi. 21.

<sup>4</sup> Proverbs viii. 34-35.

<sup>5</sup> *Cinderella*, pp. 162, 163, 216, 247, 348, 349.

her brow. She asks from her Father "a pearl dress without slit or seam": She lets down her hair and shakes out showers of pearls: She is clothed from head to foot with necklaces of brilliants and precious stones, and gems fall from her lips when she speaks. At times she wears "a diamond dress," or a gold dress trimmed with diamonds, or a robe of silk thread thick with diamonds and pearls. According to *The Hymn of the Robe of Glory*, the vestment of the King's Son was "of gold tissue with jewels encrusted," and its seams were fastened with "adamantine jewels"<sup>1</sup> (*i.e.* diamonds), a description inviting comparison with Cinderella's dress of silk thread thick with diamonds and pearls.

The Robe of Glory is further specified as "all bespangled with sparkling splendour of colours" and as wrought "in a motley of colour."<sup>2</sup> Similarly, CINDERELLA has a dress "of all colours," specified sometimes as "a wonderful scintillating dress," "of splendour passing description." Another version graphically records the glitter of her robe as "like the curling of a stream in the sun."<sup>3</sup>

But perhaps the most striking of these coincidences is the musical properties of the Robe of Glory. The 90th couplet of *The Hymn* reads:

"I heard the sound of its music  
Which it whispered as it descended."

Similarly, Cinderella has a dress that "rings like a bell as she comes downstairs." This remarkable garment is described as covered with little bells and chains of gold. At times it is a dress "of chimes" and at others "a robe of golden bells."<sup>4</sup> These golden chimes immediately suggest the

<sup>1</sup> *The Robe of Glory*, 26, 70.

<sup>2</sup> *Ibid.*, 26.

<sup>3</sup> *Cinderella*, pp. 272, 313, 396, 401.

<sup>4</sup> *Ibid.*, pp. 135, 136, 194, 195, 258, 321.

sistrum of the Goddess Isis. The sistrum, an instrument of little golden bells, which, when shaken, made music at her Festivals, was a symbol of the Awakener. "The sistrum," says Plutarch, "shows that the things that *are* must be *shaken* and never *cease from motion*, but be as it were stirred up when they slumber and are slothful."<sup>1</sup> The penetrating sound of Roland's Horn was audible "full fifteen leagues away"; the sound of Cinderella's golden bells could be heard "two hundred leagues all round," and their ceasing to ring was a sign of misfortune.<sup>2</sup>

According to a Breton version of CINDERELLA, narrated by a cabin boy thirteen years of age, CINDERELLA's father offered her a dress "like the Stars, like the Sun, *like the Light*,"<sup>3</sup> a description that may be compared with SWEDENBORG's account of the raiment of the angels. "Angels," he says, "are men, and live together in society like men on earth; they have garments, houses, and other such things, differing only from earthly things in that, being in a more perfect state, they exist in greater perfection. The garments with which angels are clothed, like all other things about them, correspond to what is in their minds; and therefore they really exist. Their garments correspond to their intelligence, and so all in the heavens are seen clothed according to their intelligence; and because some excel others in intelligence, therefore they are more beautifully clad. The garments of the most intelligent glow *like a flame* or glisten like the light."<sup>4</sup>

To draw the similarity still closer, one may note that Cinderella's robe is described sometimes as "a magnificent dress *of flame*," at other times like the Sun, the glitter of which people cannot at first face," "like the Moon," "like the Dawn," as "wrought of all the stars of Heaven," "the

<sup>1</sup> *Isis and Osiris*.

<sup>3</sup> *Ibid.*, p. 376.

<sup>2</sup> *Cinderella*, p. 201.

<sup>4</sup> *Heaven and Hell*, § 177, 178.

wonder of wonders," "woven of moonbeams," and "woven of sunbeams," and occasionally as so dazzling that it has to be carried "by relays of pages."<sup>1</sup>

In the apotheosis of the Sun, he is usually pictured as driving his four-steeded chariot. Similarly, Cinderella is equipped with a "golden chariot" or a "splendid chariot."<sup>2</sup> But, as is more usual and appropriate, her traditional cortege is a crystal coach and four white horses.

Cinderella, robed Apollo-like with the Sunlight, occasionally dons a mantle made of the skins of field mice, under which she cloaks her magnificent robes, and making herself of no reputation sets herself to the accomplishment of mean and everyday tasks. In the Temples of APOLLO it was usual to maintain white mice, which were regarded as sacred to the Sungod, and *Smintheus* the Mouse was one of the appellations of Apollo. The Greeks themselves were ignorant of the origin of this association of APOLLO and a mouse, and modern savants are equally at a loss to explain it. Numerous instances might be adduced in which a Hero or Heroine stoops to a term of servitude before fulfilling an exalted destiny. APOLLO tended the flocks of ADMETUS and served LAOMEDON for a wage; HERCULES was for twelve years in the service of EURYSTHEUS, after which he became immortal; SARGON was a gardener's boy, and SOLOMON a scullion. The mouse being the meanest and smallest of the animal world, it may have served as a symbol of the humble position which APOLLO had once filled, and to which he was conceived as being willing to again descend. If this were so, it was simply a prototype of the splendour of the immortal Light incarnating in a stable at Bethlehem. As the Dean of Ely recently observed, there is no danger of lowering God. "Even before the Incarnation men could

<sup>1</sup> *Cinderella*, pp. 80, 167, 190, 212, 274, 353, 368, 376, 396, 413.

<sup>2</sup> *Ibid.*, pp. 285, 406.



realise the incomparable exaltedness and incomparable condescension which meet in God."

The ancients conceived their divinities not as supermundane beings of a different calibre from mankind, but as stooping sympathetically and not infrequently to don the mouseskin of humanity. "Come, my beloved," says SOLOMON to his Bride, "let us go forth into the field; *let us lodge in the villages.*"<sup>1</sup>

In Indian mythology GANESA, the God of Wisdom, is represented as elephant-headed, and with his foot upon a mouse; here, again, the idea intended probably being that he embraces the whole gamut of creation from the greatest to the least. In EGYPT the mouse was sacred to HORUS, the saviour God of Light.<sup>2</sup>

Not only does CINDERELLA cloak herself under a mantle of mouseskin, but among her disguises is the hide of an ass. The Ass upon which Christ rode into Jerusalem is proverbially the emblem of Humility; and the Ass-skin mantle may be identified as the cloak of humility.

Sometimes the story of CINDERELLA is known as "The Hearth Cat,"<sup>3</sup> and the heroine robes herself in a mantle made from the skins of cats. The Egyptians figured a cat with a human face on the arch of the *sistrum*, and used the same word MAU to denote both *cat* and *light*.<sup>4</sup> In her aspect of the Hearth Cat CINDERELLA evidently corresponds with the Roman conception of VESTA, the Goddess of Hearth<sup>5</sup> and Home. Vesta was represented as veiled, and her Temple was built in the form of the Round of Perfection. That CINDERELLA was identified with the Hearth Goddess

<sup>1</sup> *Song of Solomon* vii. 11.

<sup>2</sup> *Custom and Myth*, A. Lang, pp. 113, 116.

<sup>3</sup> *Cinderella*, p. 341.

<sup>4</sup> Renouf, *Hibbert Lectures*, p. 237.

<sup>5</sup> The word *hearth*, according to Payne-Knight, is from HERTHA, the German name for the Goddess VESTA.

is to be inferred from the lines which are put into her mouth : "Mist before me, mist behind me, God Almighty above me! Little angels, guardian angels, protect the house whilst I'm away."<sup>1</sup> The ancients conceived the *Magna Mater* as the great Workwoman, and it was said of Wisdom, "sweetly doth she order all things."<sup>2</sup> CINDERELLA'S name "LUCREZIA" further identifies her as the Goddess of Home Life. Not only was LUCREZIA, the Roman matron, proverbially a pattern of immaculate chastity, but she was also the ideal housekeeper, and when summoned by her husband's messenger—unlike her neighbours—was discovered "at home employed in the midst of her female servants and *easing their labour by sharing it herself*."<sup>3</sup>

The words italicised are a clue to the meaning of CINDERELLA'S shoes, which are sometimes described as of "blue glass," sometimes as of gold, sometimes as "Sun" shoes, sometimes as pearl-embroidered or spangled with jewels, and sometimes as "matchless."<sup>4</sup>

The meaning of these miraculous shoes, which are graphically described as bounding towards Cinderella's foot "like iron to a magnet,"<sup>5</sup> may perhaps be elicited from the *Concordance* to the writings of Emanuel Swedenborg.<sup>6</sup> "Shoes," says Swedenborg, correspond to "the lowest natural things," and "the soles beautifully shod" are emblematic of the love of making oneself useful. The desire of being helpful is the keynote of CINDERELLA'S character and the fountain of all her good fortune. The tale generally opens by CINDERELLA and her two step-sisters meeting an animal, a fairy, or an old man, who implores them for some mean service. The proud sisters, Pride and Selfishness, haughtily decline, but CINDERELLA,

<sup>1</sup> *Cinderella*, p. 421.

<sup>3</sup> Lemprière.

<sup>6</sup> *Ibid.*, p. 161.

<sup>2</sup> Wisdom of Solomon viii. 1.

<sup>4</sup> *Cinderella*, p. 516.

<sup>5</sup> Art. "Shoe."

the Celestial Spirit, consents, and is rewarded by subsequent good fortune. It is a cardinal feature of the story that CINDERELLA gives her services for nothing and volunteers to perform all the dirty work. The labour imposed upon her, and which she always performs with alacrity, is essentially the meanest of the mean. Often it is disgusting, and, according to quite twenty-five per cent. of the stories, consists of cleansing an unclean head. An old man or a fairy—or, according to one version, the Virgin MARY—meets Cinderella and her sisters and says with a simple and unaffected directness: "Louse my head." The proud sisters, with a volley of abuse, decline, but CINDERELLA accepts the undesirable task and combs out lice and nits, which *turn into pearls and jewels* as they fall. It is clear that the intention of the allegory, like that of Christ washing the disciples' feet, is that the meaner the service the greater its beauty. It is probable that the reason why the shoe was adopted as the symbol of the spirit of "let-me-do-it-for-you" was because the shoe protects its wearer and shields from dirt *by taking it upon itself*.

The symbolic vestures of humility under which Cinderella is occasionally draped are dresses of ass-skin, mouse-skin, cat-skin, and louse-skin, the lousing of a head being the emblem of as mean and revolting a service as one individual can perform for another. Yet, while in this lowest servitude, Cinderella has a vision of the glory that is essentially her own. In a Hanoverian version the little heroine peeps into a room where hangs a mirror in a golden frame. This mirror reflects a lovely girl radiant in royal robes, and with a crown of gold upon her head; yet "she does not know it is herself." In due course she meets the prince and dons a dress "the like of which has never been seen." After having become a Queen, she looks again into the same mirror and recognises that it was she herself that long ago

she saw there reflected.<sup>1</sup> Compare with this incident the 76th couplet of *The Hymn of the Robe of Glory*, where the hero exclaims of his robe :

“ At once as soon as I saw it,  
The glory looked like my own self.”

This couplet has been alternatively translated as “ Myself I saw as in a glass before my face.”<sup>2</sup>

In a large and widely extended circle of CINDERELLA tales the heroine is one of three daughters who, KING LEAR-like, are asked to express the depth of their filial affection. Cinderella, like Cordelia, makes no extravagant protestations, but in every version replies that she loves her father “ like salt.” She is accordingly turned out of doors, and is not recalled until her misguided father has discovered by sad experience the value of salt. In these stories it is invariably Salt with which Cinderella is identified, and Salt was the symbol of Wisdom. Wisdom was frequently personified holding a salt-cellar,<sup>3</sup> and the bestowal of *Sal Sapientiæ*, the Salt of Wisdom, is still a formality in the Latin Church.<sup>4</sup> The heavenly SOPHIA appears in mystical Science as *sodium* or salt, and her colour is yellow.<sup>5</sup> In the *Descent of the Sun* SHRI is said to be the very salt of the sea of beauty, inspiring in all who drank of it an insatiable thirst and an intolerable craving for the water of the blue lakes of her eyes.<sup>6</sup> Christ described His followers as the salt of the earth, and it was salt that was employed by Elisha to sweeten the water of Jericho, “ And he went forth unto the spring of the waters, and cast

<sup>1</sup> *Cinderella*, pp. 191, 192.

<sup>2</sup> *The Hymn of the Robe of Glory*, G. R. S. Mead, p. 93.

<sup>3</sup> *New Atlantis*: a continuation of, by R. H., London, 1660, p. 23.

<sup>4</sup> *Christian Symbolism*, Mrs H. Jenner, p. 3.

<sup>5</sup> *The Perfect Way*, p. 56.

<sup>6</sup> Compare *Song of Solomon* ii. 4: “ Thine eyes like the fishpools in Heshbon.”

the salt in there, and said, Thus saith the Lord, I have healed these waters ; there shall not be from thence any more death or barren land. So the waters were healed unto this day, according to the saying of Elisha which he spake."<sup>1</sup>

There is a similar parable told of how MOSES sweetened the bitter waters of MARA, but instead of *salt* Moses threw in *wood*. It is curious to find that in a great many localities CINDERELLA is known as *Maria Wood*, varied sometimes into *Maria Wainscot* and *Princess Woodencloak*. According to these variants, a wooden sheath is fitted around Cinderella's body, or an oak-tree log is hollowed out so as to form a petticoat, and Cinderella gets in and out of her wooden sheathing at will. On one occasion she is observed emerging from her wainscot by a prince, who marries her.<sup>2</sup> There is a curious passage in *The Song of Solomon* relating to the mysterious "little sister." It reads: "What shall we do for our sister in the day when she shall be spoken for? If she be a wall, we will build upon her a palace of silver; and if she be a door, *we will inclose her with boards of cedar.*"<sup>3</sup>

According to SWEDENBORG, wood is the symbol of celestial goodness in its lowest corporeal plane. It is specially the type of goodwill to one's neighbour—a symbolism derived from the utility of wood for fire-making and house-building purposes. There must, I think, be some connection between CINDERELLA's wooden sheathing and SWEDENBORG's statement, "The quality of the innocence of little children has been represented to me by a something wooden, almost devoid of life."<sup>4</sup>

It is singular that Cinderella, if not a maid-of-all-work, is generally a goose-girl, or tender of geese. If a shepherdess

<sup>1</sup> 2 Kings ii. 21, 22.

<sup>2</sup> *Cinderella*, pp. 101, 105, 110, 303, 333, 410.

<sup>3</sup> viii. 8, 9.

<sup>4</sup> *A Concordance* to the writings of Swedenborg. Art. "Wood."

of sheep is she who tends her innocent ideas, a gooseherd is logically she who cherishes her spirituality. The geese that are guarded by CINDERELLA, having the wit to recognise the beauty of their incomparable mistress, sing in chorus :

“Hiss, Hiss, Hiss !  
 What a beautiful lady is this ;  
 Just like the Moon and the Sun is she,  
 Some nobleman’s daughter she seems to me.”<sup>1</sup>

Every Sunday CINDERELLA removes her wooden disguise and combs her hair, from which fall golden pips, and these pips are picked up by the goslings.<sup>2</sup>

There is a further very common and clearly symbolic feature in the story of CINDERELLA. When ill-treated by her stepmother, some friendly and sympathetic animal, such as a Blue Cow or a White Lamb, serves her as a confidante and good genius. The cruel Stepmother, who may safely be identified with Giant Circumstance, orders her stepdaughter to slaughter this very thing in the world she most loves. Grievingly Cinderella does so, and from the blood of her sacrifice there springs her beautiful dresses and her future happiness. It has been said, I believe by Fenelon, that “God alone knows how to crucify.”

In some versions the task imposed upon Cinderella is grain-sorting, similar to that imposed upon Psyche. The meaning of this imposition is so suggestive that Dr Frazer has entitled one of his works *Psyche’s Task*, and has dedicated it “to all who are engaged in Psyche’s task of sorting out the seeds of good from the seeds of evil.”

In his introduction to Miss Cox’s collection of *Cinderella* tales, Mr Andrew Lang describes them as of immense antiquity, and as dating “from a period of wild fancy like that in which the more backward races are still or were

<sup>1</sup> *Cinderella*, p. 212.

<sup>2</sup> *Ibid.*, p. 334.

yesterday.”<sup>1</sup> The evidence now brought together—and there is yet much more to be adduced—may, I am in hopes, do something to dispel this corroding theory of “wild fancy,” and to support the contention of Bacon that “under some of the ancient fictions lay couched certain mysteries.” Of the heroine of *The Faerie Queene*, whom Spenser identifies with Diana, the Goddess of Light, the poet writes: “In that Fairy Queen I conceive the most excellent and glorious person of our Sovereign the Queen and her Kingdom in Fairyland.” *The Faerie Queene* is, as Spenser himself describes it, “a continual allegory or dark conceit,” and the same may, I think, be said of Cinderella. The progression of Cinderella from fire-tender to King’s daughter seems to me a dramatic representation of the mystic tenet, “Man does not perceive the truth, but God perceives the truth in man. The inner light is the natural ascent of the spirit within us which at last illuminates and transfigures those who tend it.”<sup>2</sup> Of *The Song of Solomon* St Bernard asks: “Who is the Bride?” and he answers, I think, correctly, “It is the Soul thirsting for God.”<sup>3</sup>

<sup>1</sup> *Cinderella*, p. xiv.

<sup>2</sup> Jacob Boehme.

<sup>3</sup> *Cantica Canticorum*, Sermon VII.

## CHAPTER X

### THE STAR OF THE SEA

“I must become Queen Mary and birth to God must give,  
If I in blessedness for evermore would live.”

SCHEFFLER.

It is probable that the worship of the Virgin MARY did more to temper the unlovely ferocities of the dark ages than any other feature of the Catholic faith. The wildest swashbuckler thought it no slur upon his manhood to drop the knee before her wayside shrine, and the miserablest peasant derived some comfort from an *Ave Maria*.

The Church has endowed the Virgin MARY with other and more ancient features than the New Testament assigns her. From *The Song of Solomon* it has borrowed the titles: “Rose of Sharon,” “Lily of the Valley,” “Cedar of Lebanon,” and “Tower of David”; and from the Apocalypse it has derived its conception of the Queen of Heaven standing upon the Moon, clothed with the Sun and crowned with the twelve Stars of the Assumption.

Religion grafts new conceptions on to ancient tenets, and no fresh creed has ever eradicated the older beliefs on which it has been imposed. The worship of the Queen of Heaven was flourishing long before the time of JEREMIAH,<sup>1</sup> and when the Christian Church appointed its festivals, it fixed upon 25th March as “Lady Day” for the reason that

<sup>1</sup> Jeremiah xlv. 16, 22.



this date was celebrated throughout the Grecian and Roman world as the festival of the miraculous conception of the "Blessed Virgin JUNO." The month of May, now dedicated to the Virgin MARY, was likewise the month of the pagan virgin mothers.<sup>1</sup> The titles of "Our Lady," "Queen of Heaven," and "Mother of God" were borne by Isis the immaculate, and, Assumption-like, Isis was represented standing on the crescent moon and surrounded by twelve stars.<sup>2</sup>

The Virgin Mary is designated by the Catholic Church "Our Lady of Wisdom" and *Mater Sapientiæ*. When portrayed as Our Lady of Wisdom, she is represented reading the seventh chapter of the Wisdom of Solomon opened at the words, "For she is the breath of the power of God and a pure influence flowing from the glory of the Almighty."<sup>3</sup> According to the author of *Our Lady in Art*, "Mary from earliest Christianity has stood as a symbol of the Church and of the individual soul whose salvation is in her Son."<sup>4</sup> If this be so, the Latin Church has faithfully preserved some memory of the original and esoteric meaning of the parable.

Among the titles of Queen Mary is STELLA MARIS, the Star of the Sea—an appellation for which it is difficult to discern any Biblical justification. "Star of the Sea" was, however, one of the titles of ISIS and other pagan goddesses, and one must assume that it was sanctioned by Christianity for the usual reason that the people obstinately refused to relinquish it.

The Star of the Sea is represented in the accompanying Water-Mother emblems, MARY, MARIA, MYRRHA, MIRIAM, or MARA, the sparkling light of the waters, the virgin daughter of LABISMINA, the Great Abyss.

<sup>1</sup> *Bible Myths*, A. W. Doane, p. 335.

<sup>2</sup> *Ibid.*, p. 328.

<sup>3</sup> *Our Lady in Art*, Mrs H. Jenner, p. 15.

<sup>4</sup> *Ibid.*, p. 196.

The circular mirror in the hands of figs. 500 to 503 is the Mirror of Perfection, which, even to-day, is the familiar attribute of "Truth."



496



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502

In the Wisdom of Solomon, Wisdom, clear and undefiled, is defined as the brightness of the everlasting light, the unspotted *mirror* of the power of God, and the image of His Goodness.<sup>1</sup>

<sup>1</sup> vii

Among certain West African tribes at the present day, the natives symbolise the Deity by a triangle surrounding a piece of looking-glass or something bright to represent Light, and this custom is supposed by Dr Churchward to have originated in ancient EGYPT.<sup>1</sup> Japanese mythology relates that the Sun goddess when taking leave of her grandchild, gave him a heavenly mirror, saying : " My child, when thou lookest upon this mirror, let it be as if thou wert looking upon me ; Let it be with thee on thy couch and in thy hall, and let it be to thee a holy mirror." <sup>2</sup> This mirror which is regarded by the Japanese as a symbol of



503



504



505

knowledge, is preserved at the shrines of ISE.<sup>3</sup> According to Indian poetry :

" There are two mirrors, where in bliss reflected lie  
The sun of heaven, and the Spirit-Sun Most High ;  
One mirror is the sea o'er which no storm-wind blows,  
The other is *the mind* that no unquiet knows." <sup>4</sup>

There is hardly a nation whose history has come down to us that does not record the existence of some Saviour God born of an Immaculate Virgin, and not infrequently this Virgin Mother is named Maria or an equivalent word, pointing to the Sea. DIONYSOS was born of the virgin

<sup>1</sup> *Signs and Symbols of Primordial Man*, p. 132

<sup>2</sup> *The Story of Old Japan*, J. H. Longford, p. 22.

<sup>3</sup> *Ibid.*, p. 17.

<sup>4</sup> Translation from the German of F. Ruckhart by Eva M. Martin.

MYRRHA ; HERMES, the *Logos* of the Greeks, was born of the virgin MYRRHA or MAIA, and the mother of the Siamese Saviour was called MAYA MARIA.<sup>1</sup> All these names are related to *Mare*, the Sea, and the immaculate purity of the various Mother-Marys is explained by the mystic tenet that Spirit in its element was like water, essentially pure, and that sin and materialism being merely foreign bodies, would in the course of time settle into sediment and leave the Spirit in its pure pristine beauty. Thus Scheffler sings :

“I must become Queen Mary and birth to God must give,  
If I in blessedness for evermore would live.”

The knowledge that Mary the Virgin was symbolised by *Mare*, the Sea, seems to have been intentionally recognised by the Sieneese painters, of whose Madonnas Mrs Jenner writes : “The excessive grace of the lines of her (Mary’s) undulating figure recalls the wonderful curves of rolling waves.”<sup>2</sup> In the rules laid down in 1649 by the Art Censor of the Holy Inquisition, it was ordained that Mary was to be portrayed in a scarf or mantle of *Blue*, her robe was to be of spotless white and her hair was to be *golden*.<sup>3</sup> In fig. 506 the Star of the Sea appears over the letter M ; surmounting fig. 510 are the three circles of perfect Power, Love, and Wisdom, and into fig. 508 have been introduced the six attributes previously associated with the Water Mother.

When the letter M was taken over from the Egyptians by the Phœnicians, it was supposed to resemble ripples and was christened Mem, “the waters.”<sup>4</sup> The word *em* is

<sup>1</sup> *Bible Myths*, A. W. Doane, p. 332.

<sup>2</sup> *Our Lady in Art*, p. 44.

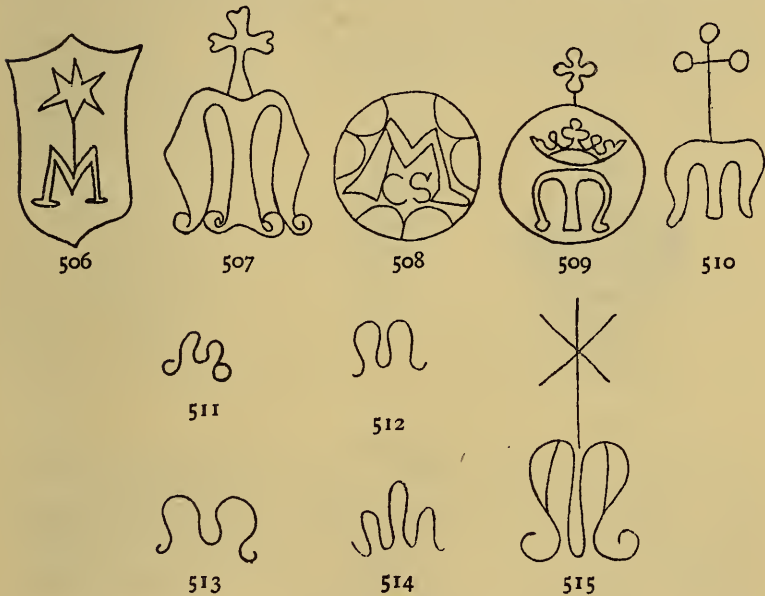
<sup>3</sup> *Ibid.*, p. 7.

<sup>4</sup> *Chambers’s Encyclopædia*, vi. 760.

Hebrew for *water*, and in the emblems herewith the letter M is designed like the waves or ripples of Water.

Sometimes, as in fig. 515, the symbolists constructed it from two *esses* placed back to back, which, as on all previous occasions, read *Sanctus Spiritus*.

CINDERELLA, as we have already seen (*ante*, p. 191), is in various localities known as MARA, MARIA, MARY,



MARIETTA, and MARIUCELLA, all of which are said to be derivatives of the glittering light of the sea. The Indian Goddess of Beauty was, like APHRODITE, said to have been born of the Sea, and there is an inscription to Isis which hails her as :

“Blessed Goddess and Mother, Isis of the many names,  
To whom the heavens gave birth on the glittering waves of the sea,  
And whom the darkness begat as the light for all mankind.”<sup>1</sup>

<sup>1</sup> *A Handbook of Egyptian Religion*, A. Erman, p. 245.

The arms of the parish of Marylebone consist of the Rose of Sharon and the Lily of the Valley, beneath which (fig. 516) appears what is heraldically described as a "barry wavy of six." These waves of the sea, *alternately black and white*, correspond in all probability to the six attributes of deity symbolised by the six hairs of figs. 488 to 492 (p. 209) and the six objects represented in fig. 508. These waves of the spiritual sea also appear on the summit of fig. 519 and on the millenary emblem herewith. In fig. 518 the letter M by the addition of a fifth stroke has been extended into



516



517



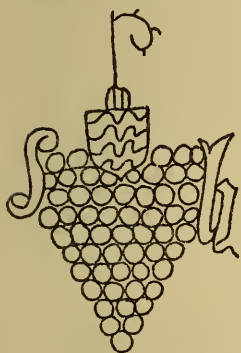
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a wavy zigzag of the waters. As the Millennium was to consist of the universal reign of Spirit and a fullness of the knowledge of the Lord, it is permissible to read M either as Millenarium or *em*, the waters, and it is plain that the symbolists employed it in both senses.

In the designs herewith the pure effluence from the Everlasting Light is symbolised by simple waves above and below fig. 521, by wavy lines surrounding fig. 522, and by the six snake-like forms of the letter M or S in fig. 523. In fig. 524 the waves (marked M) ascend and descend from the surmounting *Fleur-de-lys*, and at the base of this emblem they form themselves into the SS of *Sanctus Spiritus*.

Among all nations and from the remotest antiquity,

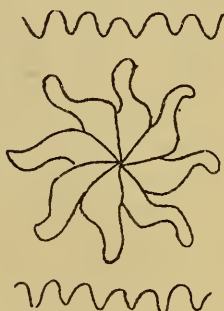
water, symbolised by a zigzag or wavy line, seems to have been employed as a regenerative sacrament and as a representative of spiritual cleansing and rebirth.<sup>1</sup> The ceremony among the ancient Mexicans was for the midwife to place her moistened finger on the mouth of the newborn child,



519



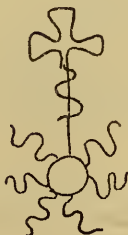
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524

saying : "Take this ; by this thou hast to live on the earth, to grow, and to flourish ; through this we get all things that support existence on the earth ; receive it." Then, with moistened fingers touching the breast of the child, she said : "Behold the pure water that washes and cleanses thy heart, that removes all filthiness ; receive it : may the

<sup>1</sup> *Bible Myths*, A. W. Doane, pp. 317, 323.

Goddess see good to purify and cleanse thy heart." Then the midwife poured water on the child's head, saying: "O my grandson, my son, take this water of the Lord of the World which is thy life, invigorating and refreshing, washing and cleansing. I pray that this celestial water, blue and light blue, may enter into thy body and there live. I pray that it may destroy in thee and put away from thee all things evil and adverse that were given thee before the beginning of the world. Wheresoever thou art in this child, O hurtful thing, begone! leave it; put thyself apart; for now does it live anew, and anew is it born, now again is it purified and cleansed; now again is it shapened and engendered by our Mother the Goddess of Water."<sup>1</sup>

The Latin Church has applied to the Virgin MARY the Solomonic image of the Bride as an "enclosed garden, a spring *shut up*, a fountain *sealed*."<sup>2</sup> This idea is paralleled by an Egyptian hymn to THOTH, in which he is compared to a well not to be found by the talkative and noisy: "Thou sweet spring for the thirsty in the desert! It is *closed* for those who speak there, it is *open* for those who keep silence there; when the silent man cometh he findeth the spring."<sup>3</sup>

The heroine of *The Song of Solomon* is further designated as "a fountain of gardens, a well of living waters, and streams from Lebanon."<sup>4</sup> The uncanonical Gospel according to the Hebrews relates that after the baptism of Christ "the entire fountain of the Holy Spirit descended and rested upon Him";<sup>5</sup> and this symbolic fountain is evidently a synonym for the symbolic Dove or Holy Spirit of the

<sup>1</sup> *Native Races*, Bancroft, iii. 372.

<sup>2</sup> *Song of Solomon* iv. 12.

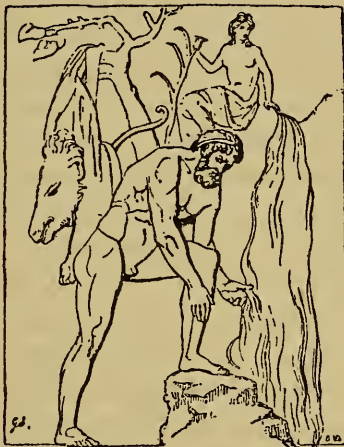
<sup>3</sup> *A Handbook of Egyptian Religion*, A. Erman, p. 84.

<sup>4</sup> iv. 15.

<sup>5</sup> *Solomon and Solomonic Literature*, D. M. Conway, p. 183.



canonical Gospels. Among the Parsis the influence of ANAHITA (the virgin of the Holy Spirit) is always described as a fountain descending on the saints and heroes to whom she gives strength,<sup>1</sup> and in the figure herewith<sup>2</sup> this fountain, springing from the Goddess of the celestial waters, is seen descending upon HERCULES (born 25th December) and enabling him to cleanse the stable of Augeas. The popular



Hercules cleaning the Stables of Augeas  
(From a Relief at Rome.)

525

version of this legend is that Hercules accomplished his arduous task by diverting the river Alpheus, but the designer of fig. 525 seems to have been acquainted with a different version.

Stories of miraculous healing waters are common to the folk-lore of most nations, and these waters are described in fairy-tale as the "Well of the World," the "Well beyond the World," the "Water of the Well of Virtues," the "Well

<sup>1</sup> *Solomon and Solomonic Literature*, D. M. Conway, p. 183.

<sup>2</sup> From Smith's *Classical Dictionary*. By kind permission of Mr J. Murray.

of True Water," the "Reviving Cordial," the "Vessel of Cordial Balsam," and sometimes simply "Living Waters."<sup>1</sup>

The quest for this Water of Life is the chief incident in a large and important group of nursery tales. The magic elixir revives the dead, awakes the sleeping, cures the sick, opens the eyes of the blind, restores the petrified to life, causes a vast accession of strength to the strong, and imparts immortal youth and loveliness. The Maoris, Mongols, Indians, Slavs, and apparently every race on earth, have traditions of an inexhaustible Fountain of Youth, wherein it was sometimes maintained the Fairies dipped children in order to free them from mortality. Such fountains are spoken of in JAPAN, and one of them is said to be hidden on the top of Mount FUJI: whoever finds and drinks of it will live for ever.<sup>2</sup>

IN BRITANNY, CINDERELLA IS KNOWN AS CÆSARINE,<sup>3</sup> and sometimes the magic fountain of Fairyland is called Cæsar's Well. In RUSSIA there is a Cinderella-type of story which relates how the youngest of three girls was killed by her jealous sister. The murdered maiden conveys a message to her father: "You will not bring me to life again till you fetch water from the Czar's Well." With this she is restored to life; the Czar marries her and she freely forgives her unworthy sisters.<sup>4</sup>

Related to these Fairy-tales of a Magic Well is another large cycle of stories in which the heroine is undisguisedly called "Truth," and the villain "Falsehood." A Hungarian version describes how Truth, refusing to admit the superiority of Falsehood, has her eyes put out by the latter. Truth lying maimed overhears two devils boasting that they have cut off the water supply from the neighbour-

<sup>1</sup> *The Childhood of Fiction*, J. A. MacCulloch, p. 54.

<sup>2</sup> *Ibid.*, pp. 54-66.

<sup>3</sup> *Cinderella*, p. 373.

<sup>4</sup> *The Childhood of Fiction*, J. A. MacCulloch, p. 110.

ing town, and that they have just killed a physician who had discovered that if cripples rolled about, and the blind washed their eyes in the dew on the night of the new moon, they would be healed. Truth, taking advantage of this information, rubs her eye-sockets with dew and has her sight restored. Then she goes to the town, and, telling them how the supply of water may be recovered,<sup>1</sup> is received with gratitude and honour.

It is evident that WATER, whether in the form of sea, river, fountain, well, rain, or dew, has universally been employed as a symbol of the cleansing, refreshing, and invigorating qualities of Spirit. "My doctrine shall drop as the rain, my speech shall distil as the dew, as the small rain upon the tender herb, and as the showers upon the grass."<sup>2</sup> ISAIAH attributes to the dew exactly the same awakening properties as are met with in fairy-tale: "Awake and sing, ye that dwell in dust: for thy dew is as the dew of herbs, and the earth shall cast out the dead."<sup>3</sup> VIRGIL is represented as cleansing DANTE'S face with dew, and it is eminently likely that the old idea that maidens were rendered beautiful by washing their faces in the dew of a May morning had its rise from a symbolic origin. The name DRUSILLA means "dew-watered," and it is a widely spread custom for old women to collect dew into a bottle and use it for washing the faces of children; the superstition is that in this way the children will become as beautiful as angels.

The Bridegroom of the Song of Solomon, knocking at the door of his beloved, says: "Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew, and my locks with the drops of the night."<sup>4</sup> There is a Millennium prophecy in Deuteronomy concluding with the

<sup>1</sup> *The Childhood of Fiction*, J. A. MacCulloch, p. 68.

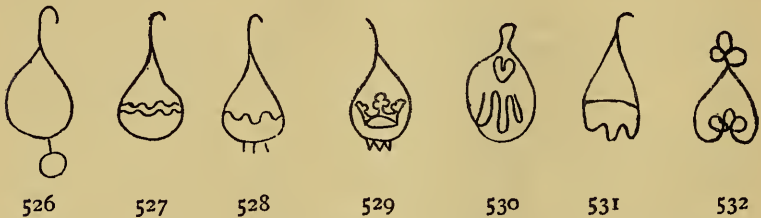
<sup>2</sup> Isaiah xxvi. 19.

<sup>3</sup> Deuteronomy xxxii. 2.

<sup>4</sup> v. 2.

promise that the "heavens shall drop down dew,"<sup>1</sup> and in a similar prophecy in Hosea the Deity himself is identified with the Dew—"I will be as the dew." The Dewdrops here illustrated are not only marked with the wavy lines of water, but are further identified with the Spirit by the Heart of Love appearing on fig. 530, the three Rays of Light on figs. 528 and 529, and the threefold attributes on figs. 530, 531, and 532.

Dew was a singularly favourite emblem by reason of its symbolising the cardinal doctrine of Mysticism that every man is a "microcosmos" or world in miniature. In each



dewdrop everything is reflected, from the Sun itself down to the minutest object. It was believed that God was in every individual according to his capacity for reflecting God, and that each in his degree reflected God's image according to the development and purity of his soul.<sup>2</sup>

This idea, universally familiar to the poets, is expressed by Shelley in the lines :

"What is Heaven? A globe of dew,  
Filling in the morning new  
Some eyed flower whose young leaves waken  
On an unimagined world :  
Constellated suns unshaken,  
Orbits measureless are furled  
In that frail and fading sphere."<sup>3</sup>

<sup>1</sup> xxxiii. 26-28.

<sup>2</sup> *The Perfect Way*, pp. 61, 62

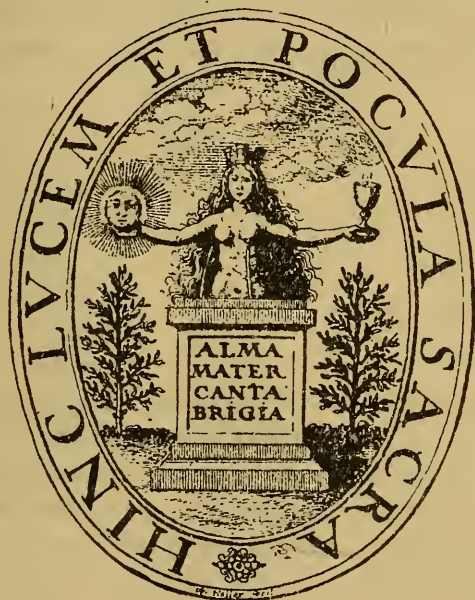
<sup>3</sup> *Ode to Heaven*.

“From Thy hand,” says Oliver Wendell Holmes,

“The worlds were cast ; yet every leaflet claims  
From that same Hand its little shining sphere  
Of star-lit dew.”<sup>1</sup>

*The Light of Asia* concludes with an appeal to Aum :

“I take my refuge in thy order ! OM !  
The dew is on the lotus ! Rise great sun !  
And lift my leaf and mix me with the wave ;  
OM MANI PADME HUM, the Sunrise comes !  
The dewdrop slips into the shining Sea.”



533

In the above emblem Wisdom, the *Alma Mater*, is represented crowned “like the Tower of David builded for an armoury.”<sup>2</sup>

“On the crown of her head the King throneth,  
Truth on her head doth repose.”<sup>3</sup>

<sup>1</sup> *Wind Clouds and Stardrifts.*

<sup>2</sup> *Song of Solomon* iv. 4.

<sup>3</sup> *The Wedding Song of Wisdom.*

In one hand she holds the sunlight, in the other a chalice into which is distilling the dew of heaven. Representations of a fair and beautiful virgin clasping the symbolic chalice, set among evil spirits and beasts who try to drag her down, are common in mediæval art. In the uncanonical *Books of the Saviour*, Christ is said to be He who “bringeth a cup full of intuition and wisdom and also prudence and giveth it to the soul and casteth the soul into a body which will not be able to fall asleep and forget because of the cup of prudence which hath been given unto it ; but will be ever pure in heart and seeking after the mysteries of light



until it hath found them by order of the Virgin of Light in order (that that soul) may inherit the Light for ever.”<sup>1</sup>

In the above cups the contents are indicated by the *Fleur-de-lys* of light, the letters I S (= Jesus Salvator), and by a circle representing either the pearl of price or a globe of dew. The designers of these emblems were presumably influenced by the words of the Psalmist, “The sorrows of death compassed me, and the pains of hell gat hold upon me : I found trouble and sorrow. . . . I will take the cup of salvation and call upon the name of the Lord.”<sup>2</sup>

The mystic cups, flagons, vases, chalices, and vessels of Salvation, assumed an apparently infinite variety of form

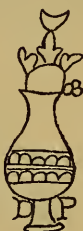
<sup>1</sup> *Fragments of a Faith Forgotten*, G. R. S. Mead, p. 518.

<sup>2</sup> Psalm cxvi. 3, 13.

and size, and the symbolism with which they are decorated is so intricate that much of it I am unable to decipher. As a rule the embellishments indicate the contents, and it is probable that this is an artistic custom of extreme antiquity. Mr ANDREW LANG observes that anyone who is interested in the strange and universal identity of the human mind may examine American and early Greek pottery. "Com-



540



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542



543



544



545



546



547



548

pare," says he, "the wave pattern on Greek and Mexican vases."<sup>1</sup> It may be that these ancient wave patterns are nothing more than natural ornament, but in the emblems herewith, the wavy lines certainly denote the dew of the Holy Spirit or the healing waters of Salvation.

The S of *Spiritus* encircling the Pearl appears on fig. 542 ; the handle of fig. 543 is an S, and of fig. 544 a J = Jesus. The letters J C on fig. 545 denote Jesus Christos, and on

<sup>1</sup> *Custom and Myth*, p. 288.

fig. 546 is the familiar I H S. On fig. 549 is the initial M, and the letters M R on fig. 550, supported by S S handles, presumably imply *Maria Redemptrix*. Surmounting figs. 551



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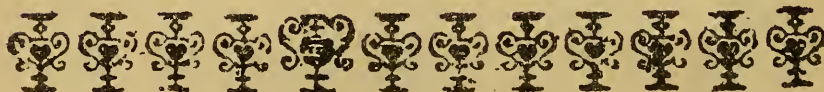
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554

and 552 is the Dove of the Holy Spirit. The Heart of Love distinguishes fig. 553, and the bodies of the magnified vases herewith also consist of hearts supported by S S handles.



555



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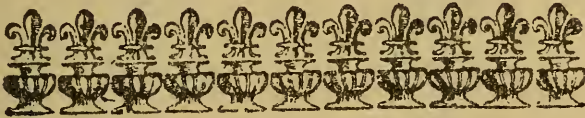
The flowers springing from the group below are *Fleurs-de-lys*, Lilies of the Field, and Marigolds, the latter symbolising the mystic gold of Mary.



Figs. 560 to 570 represent various forms of the Flame. Note how in figs. 562 and 563 this divine fire forms at its summit the trefoil and the crescent moon. Over fig. 561 the fire is burning like a six-rayed Sun, and the sign of the Moon is on the body of the Vase.



557



558



559



560

The triple arrangement on fig. 570 is presumably another form of the three rays of Light, and the vessel with a spout coincides in appearance with the emblematic vase that was carried at the festivals of Isis. APULIUS describes it as "a small vessel made of burnished gold and most skilfully wrought out into a hemispherical bottom, embossed externally with strange Egyptian figures. Its mouth but

slightly raised, was extended into a spout and projected considerably beyond the body of the bowl.”<sup>1</sup> By this



sacred vessel was typified the dead and risen Osiris.<sup>2</sup>

<sup>1</sup> *The Gnostics*, C. W. King, p. 111.

<sup>2</sup> *Bible Folk-Lore*, p. 324.

Sometimes these symbolic vases are loaded up with grapes typifying the new wine of Christ's Kingdom. BAHÁ ULLAH, the Arabian mystic, represents Wisdom as exclaiming:



574



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577



578



579

“O Son of Man ; ascend to my Heaven that thou mayst drink of the pure Wine which has no likeness—from the chalice of everlasting Glory.”<sup>1</sup>

<sup>1</sup> *Hidden Words from the Supreme Pen.*

In *The Song of Solomon* the Bridegroom is made to say : "I have drunk my wine with my milk : eat, O friends ; drink, yea, drink abundantly, O beloved."<sup>1</sup> This elixir of life, this excellent and delectable liquor of Wisdom is again mentioned in *The Song of Solomon* as that "best wine" that "goeth down sweetly, causing the lips of those that are asleep to speak."<sup>2</sup>



580



581



582



583

The honey and milk under the tongue of the Shulamite<sup>3</sup> are doubtless identical with the "wine and honey" fabled to flow from the mouth of Cinderella.<sup>4</sup> In one version Cinderella's fairy visitors emerge from a vase, and from this same vase they produce her exquisite dresses.<sup>5</sup> According to another version wherein Cinderella gets her clothing from an apple tree, she says :

"Little golden apple tree,  
 With my vase of gold have I watered thee,  
 With my spade of gold have I digged thy mould ;  
 Give me your lovely clothes, I pray,  
 And take my ugly rags away."<sup>6</sup>

<sup>1</sup> v. i.<sup>4</sup> *Cinderella*, p. 188.<sup>2</sup> vii. 9.<sup>5</sup> *Ibid.*, p. 349.<sup>3</sup> iv. 11.<sup>6</sup> *Ibid.*, p. 139.

Among the vases herewith, figs. 552, 582, and 583 are decorated with seven circles, denoting probably the seven-fold gifts or perfections of the Holy Spirit. Occasionally these circles are arranged in three groups of three, thus forming the immutable number Nine. Nine is equivalent to the Hebrew word for *Truth* and has the peculiar property



584



585



586

when multiplied of ever reproducing itself. Thus twice nine are 18 and  $1 + 8 = 9$ ; thrice nine are 27 and  $2 + 7 = 9$ .

In figs. 587 and 588 the Vase of Truth is surmounted with seven nucleated cells, and NUCLEOLUS, the divine *Nucleus*, the Germ of Life, was one of the appellations under which the Holy Spirit was known among the mystics.<sup>1</sup> The symbol N, used as in figs. 589 to 593 either separately or in combination, is merely a contracted form of M, and has been similarly derived from the Egyptian hieroglyph for water. In PALERMO, CINDERELLA is named NINA and sometimes NINETTA.<sup>2</sup> The former, whence the city of NINEVEH derived its name, was one of the titles of Ishtar. "Nina," says Dr PINCHES, "another form of ISHTAR, was a goddess of creation typified in the teeming life of the ocean, and her name is written with a character standing for a house or receptacle with the sign for 'fish' within."<sup>3</sup> When NINA

<sup>1</sup> See *The Perfect Way*, passim.

<sup>2</sup> *Cinderella*, p. 349.

<sup>3</sup> *The Religion of Babylonia and Assyria*, p. 75.

(CINDERELLA) has been dressed by fairies from the magic vase, the following curious dialogue takes place :

*Prince* : "Lady, how are you ?"

*Nina* : "As in winter."

*Prince* : "How are you called ?"

*Nina* : "By my name."

*Prince* : "Where do you live ?"

*Nina* : "In the house with the door."<sup>1</sup>



587



588



589



590



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When the Phœnicians took over from EGYPT the letter N, they called it *nun*, the Fish. ISHTAR represented by a fish in a house is therefore clearly the same as NINA or CINDERELLA dwelling in the house with the door. In Egyptian theology this House of Wisdom appears in the name HATHOR = HAT-HOR, "the House of HORUS."<sup>2</sup> According to a Swiss variant of CINDERELLA, she is accosted by the curious title "gold Betheli,"<sup>3</sup> which immediately

<sup>1</sup> *Cinderella*, p. 349.

<sup>3</sup> *Cinderella*, p. 502.

<sup>2</sup> *Bible Folk-Lore*, p. 347.

suggests Bethel and the vision of Jacob's Ladder. "And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place ; and I knew it not. And he was afraid, and said, How dreadful is this place ! this is none other but the house of God, and this is the gate of heaven. And he called the name of that place Beth-el : but the name of that city was called Luz at the first."<sup>1</sup>

"Luz" means Light,<sup>2</sup> and "Bethel," the House of God, may be identified with NINA'S and CINDERELLA'S "house with the door," *i.e.* the House of Wisdom. In fig. 594



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note the prominent door and the trinity of doves upon the roof ; in fig. 595 note the circle of Perfection and the surmounting emblem of regeneration. In Egypt this symbol of Wisdom's Dwelling-place was sometimes known as the House of Anup, the circular window represented HORUS, the three-sided roof was typical of Heaven, and the square body denoted the Earth.<sup>3</sup> The mystics regarded the womanly element in humanity as "the *house* and *wall* of the man, without whose bounding and redeeming in-

<sup>1</sup> Genesis xxviii. 16, 17, 19.

<sup>2</sup> Luz is present-day Portuguese for *light*.

<sup>3</sup> *Signs and Symbols of Primordial Man*, Churchward, pp. 319, 327.

fluence he would inevitably be dissipated and lost in the abyss."<sup>1</sup>

This idea of Wisdom as a House and a Wall elucidates the otherwise absurd assertion of the Shulamite, "I am a wall."<sup>2</sup> It is also likely that the preceding passage, "The beams of our house are cedar, and our rafters are fir,"<sup>3</sup> has reference to this House of Wisdom, which is no doubt fundamentally identical with the Temple of Solomon.

The Latin Church teaches that "Mary is the mother of Grace" and the Star who guides and conducts us to the harbour of Salvation. One of the titles of Cinderella is ANNEMOR=Anna-mother=Anna-darling,<sup>4</sup> and the name ANNE means Grace of God.<sup>5</sup>

The Latin Church has also assigned to the Virgin Mary the title "Health of the Sick." By the sick, mystics have always understood ignorance and moral or mental sickness. "Turn again to the most high," says the writer of Ecclesiastes, "and turn away from iniquity, for he will lead thee out of darkness into the *light of health*."<sup>6</sup>

The five-pointed star described in the emblem herewith as the "Symbol of Health" is the Pentagon or famous Seal with which King Solomon is fabled to have worked his amazing marvels. It was with this potent talisman that he warded off all dangers and controlled the evil *genii*. Dr MACKAY states that among the followers of PYTHAGORAS—and PYTHAGORAS derived his philosophic ideas from EGYPT—the triple triangle represented *Light* and was an emblem of Health.<sup>7</sup> It is therefore probable that the letter S on fig. 601 stands for SANITAS and the letters S H on fig. 600 for SANITAS HOMINORUM.

<sup>1</sup> *The Perfect Way*, p. 273.

<sup>3</sup> *Ibid.*, i. 17.

<sup>5</sup> Similarly ANNABEL and HANNIBAL mean the Grace of BAL, BEL, or BAAL.

<sup>7</sup> *A Lexicon of Freemasonry*, p. 104.

<sup>2</sup> *Song of Solomon* viii. 10.

<sup>4</sup> *Cinderella*, p. 248.

<sup>6</sup> xviii. 2.





*Coloniae,  
Joan. Joter episcopus dabat. MDXXXIII.*

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The characters appearing in the angles of fig. 596 are unknown to me, but they appear to be Runic. Runes were the ancient alphabet of the Heathen Northmen, the old Norse word *run* originally meaning something secret or magical. The Runic alphabet was entirely angular, the characters being constructed from the forms taken by little sticks used for divining purposes.

In *The Song of Solomon* the Bride says to her Bridegroom, "Set me as a seal upon thy heart, as a seal upon thine arm."<sup>1</sup>

Among the Gnostics the seal of Solomon was assigned to the Virgin SOPHIA, and was regarded as the mark of, and passport to, the Kingdom of Light. At death it was believed that the soul would be brought to judgment before the Virgin and, provided the mark of her Seal were found upon it, would be admitted forthwith into the Treasury of Light.<sup>2</sup>

"Ignorance," says SHAKESPEARE, "is the curse of God; knowledge the wing whereby we fly to Heaven."<sup>3</sup> The same idea was voiced by SADI, the Persian poet, who, in his *Scroll of Wisdom*, maintains that "without learning we cannot know God."

"Go, seize fast hold of the skirt of knowledge,  
For learning will convey thee to everlasting abodes.  
Seek nought but knowledge if thou art wise,  
For it is neglectful to remain without wisdom.  
From learning there will come to thee perfection as  
regards religion and the world."

The Gnostics believed that SOPHIA typified that aspirational element in the soul which is constantly aspiring to

<sup>1</sup> viii. 6.

<sup>2</sup> *The Gnostics*, King, pp. 352-356.

<sup>3</sup> *Henry VI.*, iv. 7.

a higher world.<sup>1</sup> "This mystery," says an ancient commentator, "is the *Gate of Heaven*, and this is the House of God where the Good God dwells alone ; into which House no impure man shall come—but it is kept under watch for the Spiritual alone ; where, when they come, they must cast away their garments and all become Bridegrooms, obtaining their true manhood through the Virginal Spirit."<sup>2</sup> Here perhaps we have a clue to the meaning of the passage in the Song of Solomon, "I have put off my coat . . . I have washed my feet."<sup>3</sup>

The Church of Rome teaches that the Virgin Mary is the "Gate of Heaven"—a prerogative which, as we have seen, was claimed by the Virgin's various prototypes (*ante*, p. 177). "To open the lock of Heaven," maintains ISHTAR, "belongs to my supremacy." In the *Breviary* the Virgin Mary is addressed :

"Hail, Star of the Sea !  
God's Gracious Mother,  
Thou happy gate of heaven.

O Lady most glorious,  
Exalted above the heavens,  
Thou art become the window of heaven ;  
'Tis thou that art the gate of the King on high,  
And of bright light the portal art thou."

Fig. 602 consists of a large key surmounting what is now known as a Catherine Wheel. In fig. 603 this wheel is lettered with an inscription which Mons. Briquet believes to have originally read STELLA MARIS. Figs. 604 and 607 are surmounted with an M ; fig. 605 with the Pearl, and fig. 608 with M R = Maria Redemptrix? The term

<sup>1</sup> *Early Christianity*, S. B. Slack, p. 711.

<sup>2</sup> See *Wedding Song of Wisdom*, Mead, p. 14.

<sup>3</sup> v. 3.

“Catherine Wheel”<sup>1</sup> arose, according to popular estimation, from the Legend of ST CATHERINE, a Christian virgin of Alexandria, who publicly confessed the Gospel (A.D. 307) and was doomed to death on toothed wheels. No less than fifty pagan philosophers, sent by the Emperor to pervert her while she was in prison, were themselves converted to Christianity by her winning and irresistible eloquence: hence she was regarded as the patroness of philosophers



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and learned schools. Having rejected all offers of earthly marriage, she was taken in a vision to Heaven and became the spouse of CHRIST, who plighted his troth to her with a ring.<sup>2</sup>

It is clear that this story is a Christianised version of some far more ancient legend. Catherine (from the Greek

<sup>1</sup> It would be interesting to trace how the blazing firework called a Catherine Wheel acquired its name. Sparks and fire have nothing in common with the Christian legend.

<sup>2</sup> *Chambers's Encyclopædia*, iii. 9.

word *Catharos* = pure) is clearly the all-pure, immaculate, and undefiled Bride of the Song of Solomon, and the toothed wheel with which she is identified is the four- or six-rayed Solar wheel. CINDERELLA is sometimes called *La Bella Catarina*,<sup>1</sup> and there are monuments to Isis bearing the inscription: "Immaculate is our Lady Isis."

One of the Gnostic philosophers has left on record the account of an alleged vision of SOPHIA. "Truth," says he,



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"looked upon me and opened her mouth and uttered a word, and that word became a Name; a Name which we know and speak—JESUS CHRIST: and having named Him, she held her peace."<sup>3</sup> There is no doubt that the mystics of the Middle Ages identified CHRIST with SOPHIA, and this identity is reflected in the six-rayed Solar wheels herewith.

Over fig. 611 is the Holy ONE of JESUS, the True Light, and the meaning of the other examples is elucidated by the

<sup>1</sup> *Cinderella*, p. 93.

<sup>2</sup> See *The Gnostics*, King, p. 438.

<sup>3</sup> *Ibid.*, p. 288.

three circles of perfection, the pastoral crook of the Good Shepherd, the Moon of Heaven, and the Crown of Glory.

The equation of CHRIST and SOPHIA as both being incarnate, "Wisdom" is rendered the more complete by Christ's claim "I am the door ; by me if any man enter in, he shall be saved, and shall go in and out, and find pasture."<sup>1</sup> In fig. 618 the trefoiled Hand is extending a key from Heaven—doubtless the key of David referred to in Isaiah xxii. 22 : "Woe unto you !" said Christ addressing the lawyers, "for ye have taken away the *key of knowledge* : ye entered not in yourselves, and them that were entering in ye hindered."<sup>2</sup> According to a German version of



618

CINDERELLA, the heroine catches sight of a glittering something, throws a stone at it, and a golden key falls into her hand. With this key she unlocks a cupboard full of the most exquisite clothes ; dons a silver dress ; finds a magic steed waiting her behests, and goes to the dance.<sup>3</sup>

From the emblems herewith it is easy to see how the mystics understood this magic key. The handle of figs. 619 to 621 is the Heart of *Love*, and of figs. 622 and 623 it is the Pearl of *Wisdom*. The Serpentine waves of LABISMINA formed into the letter M constitute the base of fig. 622, and the initials SS are seen on the cross keys in fig. 624. In fig. 625 the keys of heaven are identified with the heart of *Love*, and the fourfold heart-shaped meander over fig. 626 is, presumably the flaming rose of *Love*.

<sup>1</sup> John x. 9.

<sup>2</sup> Luke xi. 52.

<sup>3</sup> *Cinderella*, p. 399.

The diamond that constitutes the handle of figs. 627 and 628 was the emblem of "light, innocence, life, and joy."<sup>1</sup> Sometimes this stone was employed as a separate and distinct emblem, and on fig. 630 there appears the letter D. It is eminently likely that the Diamond was



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regarded as the gem of Dionysos or Day, and that the name *Diamond* is affiliated with the Sanscrit *dyu*, "to be brilliant." The hard and indestructible character of diamond is expressed in its alternative name *adamant*, derived from the Greek *adamas*, unconquerable. A diamond surmounts fig. 631 and was no doubt the emblem of brilliant, victorious, and unconquerable Light. Note the Cross of Light on figs. 629 and 630.

<sup>1</sup> *Romance of Symbolism*, S. Heath, p. 217.

Associated with the diamond-handled key of fig. 628 is the Hawk or Dove of the Holy Spirit. There is a striking



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similarity between this design and the Egyptian Dove reproduced on page 104, vol. ii. The Dove was the attribute of ISHTAR and VENUS, and in *The Song of Solomon* is likewise



associated with the Bride: "My *dove*, my undefiled is but one."<sup>1</sup>

In the figure herewith the key of knowledge is associated not with the dove but with the Holy Goose or Ghost. In fig. 634 the Goose is crowned with the triple Perfection; in figs. 632 and 633 with the diadem of beauty, and in fig. 635 it appears in combination with the cross.

The conjunction of Goose, Dove, and Key appears to indicate that *Spirit* was regarded as the only opener of the Doors of Heaven. "God is a spirit, and they that worship him *must* worship him *in spirit* and in truth."

With poetic intuition Mrs Katherine Tynan sums up most of the time-honoured symbols or similes of Stella Maris, the Bona Dea, the immaculate Magna Mater, in her poem entitled "The Mother." The italics are mine.

"I am *the pillars* of the house ;  
*The keystone* of the arch am I.  
 Take me away, and roof and wall  
 Would fall to ruin utterly.

I am *the fire upon the hearth*,  
 I am *the light of the good sun*.  
 I am the heat that warms the earth,  
 Which else were colder than a stone.

At me the children warm their hands ;  
 I am their light of love alive.  
 Without me cold the hearthstone stands,  
 Nor could the precious children thrive.

I am *the twist* that holds together  
 The children in its sacred ring,  
 Their *knot* of love, from whose close tether  
 No lost child goes a-wandering.

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<sup>1</sup> vi. 9.

I am *the house* from floor to roof.

I deck the walls, the board I spread ;  
I spin the curtains, warp and woof,  
And shake the down to be their bed.

I am their *wall* against all danger,

Their *door* against the wind and snow.  
Thou Whom a woman laid in manger,  
Take me not till the children grow ! ”

## CHAPTER XI

### ONE-EYE, TWO-EYES, AND THREE-EYES

“Language has been called by Jean Paul ‘a dictionary of faded metaphors’: so it is, and it is the duty of the etymologist to try to restore them to their original brightness.”—MAX MÜLLER.

THE window of the house of Wisdom (*ante*, p. 255, fig. 594) was constructed of *five* perfect circles, and these five circles were the Mayan and Egyptian symbol for “daylight and splendour.”<sup>1</sup> In the school of PYTHAGORAS *five* typified Light;<sup>2</sup> among the Greeks it was the number sacred to APOLLO, and among modern Freemasons it stands for the Five Virtues or Points of Fellowship. The simple practice of these Five precepts constituted, I have little doubt, the mysterious potencies of Solomon’s five-pointed Seal. The Five virtues were sometimes symbolised separately and sometimes, as in fig. 637, they constitute an ornament of grace and splendour.

Occasionally four circles are linked to a fifth and larger central one, thus constituting an illustration of the words of Wisdom: “I am the mother of fair love, and fear, and knowledge, and holy hope.”<sup>3</sup>

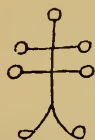
The two children associated with WISDOM, the Water Mother, in fig. 500 (*ante*, p. 234) are respectively distinguished

<sup>1</sup> *Signs and Symbols of Primordial Man*, Churchward, p. 128.

<sup>2</sup> *A Lexicon of Freemasonry*, Mackey, p. 104.

<sup>3</sup> Ecclesiasticus xxiv. 20.

by the Heart of *Love* and the Book of *Knowledge* ; *Hope* is also expressed by the Anchor, and *Fear* by the Scales of Justice.



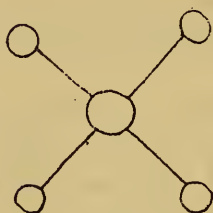
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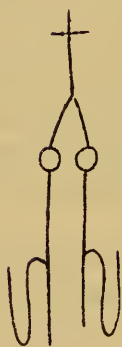
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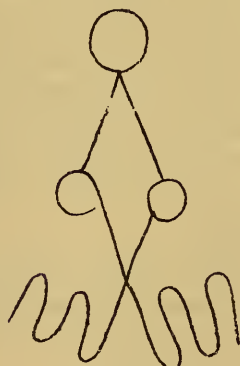
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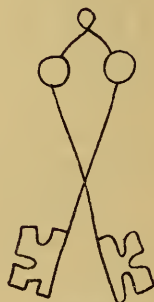
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Of WISDOM'S children, two were regarded as incomparably the chiefest, and these two, "Knowledge" and "Fair Love," were symbolised by multifarious forms and methods. The streams of milk flowing from the *Alma*

*Mater* represented in fig. 533 (*ante*, p. 245) probably denote them and in the Cross Keys herewith they are represented by two Pearls or Circles.



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Sometimes the twin circles themselves form Scales or are poised within the scales. The Egyptians believed that at death the action of the disembodied soul was weighed by THOTH before MAAT, the Goddess of Truth, and that this judgment took place in a Heavenly Hall called the "Hall of the *Two Truths*."<sup>1</sup> The letter M when found in combination with scales probably stands for Maat,<sup>2</sup> and the figure 8, also frequently occurring (see figs. 646, 647, 648, and 650), was, as we have already seen, the number of THOTH, the regenerator. It was said of CHRIST by a celebrated mystic that "in His essential elements His number is 8,"<sup>3</sup> and it would appear probable that this figure 8 was regarded as the number of regeneration because it is composed of the twin circles of Love and Knowledge in close imposition. In figs. 651 to 653 the two rounds are not touching, but in fig. 654 they form into a perfect 8, and in fig. 646 this sacred number appears as the goal of Vision.

Among inscriptions to Isis is the claim, "I have made Justice more powerful than silver and gold. I have caused Truth to be considered beautiful,"<sup>4</sup> and it is evident that the mediæval mystic aspired in very much the same terms as the modern poet. "O Thou mighty God, make me as a balance of rubies and jet that is cast in the lap of the sun. I beseech thee, O Thou Great God, that I may flash forth the wonder of Thy brightness, and melt into the perfect poise of Thy Being, O Thou God my God."<sup>5</sup>

From the fact that the twin circles appear not infrequently on the Vase of Wisdom, one may infer that

<sup>1</sup> *A Handbook of Egyptian Religion*, A. Erman, p. 108.

<sup>2</sup> Maat is represented as the Daughter of RA, Mistress of Heaven, Ruler of Earth, and President of the Nether-World. "The Egyptian *maat* is not only Truth and Justice but Order and Law in the physical as well as in the moral world."—Renouf, *Hibbert Lectures*, p. 120.

<sup>3</sup> *Life of Louis Claude de St Martin*, A. E. Waite, p. 411.

<sup>4</sup> *A Handbook*, Erman, p. 245.

<sup>5</sup> A. Crowley.

“Wisdom” was regarded as a perfect blend, or equipoise of Love and Knowledge.<sup>1</sup> The letter G on fig. 656 stands either for Gnosis—*i.e.* inspired, revealed, divine, and charitable knowledge—or not improbably for GESU. Notice with



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what ingenuity the stem of fig. 657 forms the regenerative 8.

It was evidently the aim of the emblem makers to concentrate manifold meanings within a single form, thus illustrating the maxim that “That Scripture is the more



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excellent which brings forth abundant signification. For God is able to say many things in one, as the perfect ovary contains many seeds in its chalice.”<sup>2</sup> The bodies and faces of symbolic animals are, more often than not, ingeniously symbolic to the minutest detail. In fig. 658 the Four

<sup>1</sup> “Knowledge bloweth up, but charity buildeth up.”

<sup>2</sup> From a Hermetic fragment quoted in *The Perfect Way*.

children of Wisdom appear as eyes and nostrils. In fig. 659 the eyes have deliberately been placed in juxtaposition, and when drawn as perfect circles there is little doubt that they symbolised the regenerate eyes of Perfect Love and Perfect Wisdom.

The Egyptians imagined the Deity as possessed of two eyes, the Sun and the Moon ; and these they termed the eyes of the North and South or the eye of HORUS=Light, and the eye of SUR=Darkness. They believed that the regenerate man would have this dual sight bestowed as a Gift from the Gods, and that eventually "two eyes are given to him and he becomes glorious therewith."<sup>1</sup>

In fig. 660 these symbolic eyes are associated with the star of Light, and in fig. 661 they form its northern and its southern points. In fig. 663 the twin circles have been combined with the three light-rays, and in fig. 664 these three rays are flowing from the mouth of a Bull. The Supreme Spirit was very widely represented as being bearded. The Assyrian SIN, the Illuminator, the God of Light and Wisdom, the "Heifer of ANU,"<sup>2</sup> has a long flowing beard the colour of *lapis lazuli*,<sup>3</sup> and this blue beard was in all probability a symbol of outpouring, descending Truth.<sup>4</sup>

In fig. 662 the symbolic light flowing from the mouth is expressed by a design combining the T cross, the Latin cross, the Triangle, and the Crescent Moon.

In fig. 666 the circle of the Perfect and Eternal ONE has

<sup>1</sup> See *Signs and Symbols of Primordial Man*, Churchward, pp. 201, 202, 330, 345.

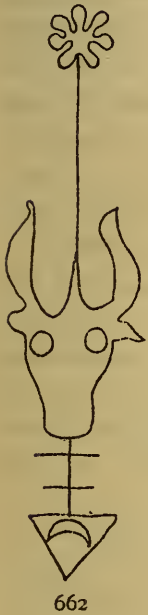
<sup>2</sup> ANU was also the name of a Gaelic goddess of prosperity and abundance.

<sup>3</sup> *Religion of Babylonia and Assyria*, Jastrow, p. 76.

<sup>4</sup> The amenities of Theology seem always to demand that the Gods of one's neighbour should be regarded as Demons. Our term Devil is cognate with *devel*, the Gypsy for God ; "Ogre" was originally a Northern Deity, and the "Bluebeard" of fairy-tale is probably a perversion of blue-bearded SIN.



been made to do duty as a mouth, and in fig. 667 this mouth has significantly been misplaced. The Stag was not



only a symbol of Solitary Purity, but its branching antlers were likened to the rays of the rising Sun, and the Stag thus becomes a Solar emblem. The mouth was regarded as a well or fountain, and it is proverbial that "the mouth of a righteous man is a well of life."<sup>1</sup> Fig. 666 will thus denote what MATTHEW ARNOLD termed the "lonely pureness of the all-pure Fount."

"If, in the silent mind of One all-pure  
 At first imagin'd lay  
 The sacred world ; and by procession sure  
 From those still deeps, in form and colour drest,  
 Seasons alternating, and night and day,  
 The long-mused thought to north, south, east, and west  
 Took then its all-seen way :

O waking on a world which thus-wise springs !  
 Whether it needs the count  
 Betwixt thy waking and the birth of things  
 Ages or hours : O waking on Life's stream !  
 By lonely pureness to the all-pure Fount  
 '(Only by this thou canst) the colour'd dream  
 Of Life remount.

Thin, thin the pleasant human noises grow,  
 And faint the city gleams ;  
 Rare the lone pastoral huts : marvel not thou !  
 The solemn peaks but to the stars are known,  
 But to the stars, and the cold lunar beams :  
 Alone the sun arises and alone  
 Spring the great streams."

In Italy there is a version of Cinderella called *Mona Catarina*, *i.e.* "the lone Pure one," and in some localities the story of Cinderella is told under the title "One-Eye, Two-Eyes, and Three-Eyes." The fact that CINDERELLA

<sup>1</sup> Proverbs x. 11.

appears as the "Two-Eyes" of this version supports the suggestion that WISDOM was regarded as the equipoise of Love and Knowledge. Sometimes the Gods were described as having Three Eyes; the Third Eye representing that mysterious faculty we call Intuition, or what the ancient poets termed the "inner eye of Reason." Greek myth attributes three eyes to JUPITER; sometimes three eyes were assigned to THOR, and three-eyed characters in folk-lore are not uncommon.

The authors of *The Perfect Way* state that in the symbolism of the face the two eyes denote respectively Intelligence and Love,<sup>1</sup> and it is probable that right and left eye had each its own proper significance. ZECHARIAH fulminating against contemporary priestcraft exclaims: "Woe to the idle shepherd that leaveth the flock! . . . his *right* eye shall be utterly darkened,"<sup>2</sup> and the still prevalent expres-

<sup>1</sup> "As man, made in the 'image' of Adonai, is the expression of God, so is the expression or countenance of man the express image of God's nature, and bears in its features the impress of the celestial, showing him to be thence derived. Thus, in the human face, by the straight, central, protruding, and vertical line of the organ of respiration, is denoted Individuality, the divine Ego, the I AM, of the man. Though single exteriorly and constituting one organ in token of the Divine Unity, within it is dual, having a double function, and two nostrils in which resides the power of the Breath or Spirit, and which represent the Divine Duality. The duality finds its especial symbolisation in the two spheres of the eyes, which, placed on a level with the summit of the nose, denote, respectively, Intelligence and Love, or Father and Mother, as the supreme elements of Being. Though exteriorly two, interiorly they are one, as vision is one. And of the harmonious co-operation of the two personalities represented by them, proceeds, as child, a third personality, which is their joint expression or 'Word.' Of this the Mouth is at once the organ and symbol, being in itself Dual—when closed a line, when open a circle; and also twofold, being compounded of line and circle in the tongue and lips. And as the place of issue of the creative breath, it is below the other features, since creation, in coming from the Highest, is in its direction necessarily downwards. Thus, in the countenance of the 'Image of God,' is expressed the nature of God—even the Holy Trinity. For 'these three are one,' being essential modes of the Same Being."—P. 205.

<sup>2</sup> xi. 17.

sion "one-eyed" has, in all probability, descended from an immemorial past. Fable records the existence of a one-eyed race of men, who, it is said, were constantly endeavouring to filch the hoarded gold over which certain griffins kept watch and ward.

These one-eyed people were entitled "*Arimaspians*"—a word suggestive of *ARIMANES*, the Persian Lucifer.<sup>1</sup> Griffins, lion-bodied monsters with eagle-heads and wings are known to have typified Wisdom and Enlightenment,<sup>2</sup> and the gold that it was their mission to watch over and defend was probably the gold of Wisdom. In the cut herewith a pair



of griffins are supporting Wisdom in her form of the Water Mother. Griffins decorate the helmet that protects the head of Minerva—a name generally attributed to the same root as *mens*, the Mind—and they are often represented guarding the Vase of Wisdom.<sup>3</sup> In sculpture the Griffin usually appears holding a ball under its claw, and pseudo-griffins may be seen in this attitude on the parapet of Holborn Viaduct. This ball, the Pearl of Wisdom, is the same Ball of Perfection as is held by the seven-starred *BONA DEA* who appears over the portico of the British Museum as the

<sup>1</sup> It is said that from *ARIMANES*, the Prince of Darkness, we derive our expression "old Harry," meaning the Devil.—*Mythology of the Aryan Nations*, Cox, p. 567.

<sup>2</sup> *Horns of Honour*, J. C. Elworthy, p. 116.

<sup>3</sup> On Stationers' Hall there is a replica of a classic medallion thus representing them.

central figure to the group of Gods and Goddesses. In fig. 669<sup>1</sup> the Great Mother holds a ball and a ring. The magic ring figuring so largely in Solomonic mythology had probably the same significance as our modern wedding ring, the Heathen origin of which nearly led to its abolition during the Commonwealth.<sup>2</sup> Some of the Griffins here illustrated are crowned with the Fleur-de-lys of Enlightenment. Fig. 672, who is marked with the sign of the cross, has his tail twined into the form of the Pearl, and in fig.



Rhea, or Cybele. (From a Roman Lamp.)

669

673 the circle has been imposed in the centre of the body. Jesus Christ was regarded as the Master-Griffin,<sup>3</sup> and the 1 and 8 under fig. 674 will thus stand for the Holy One who manifests Himself as the number 8.

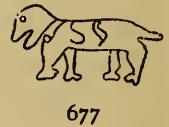
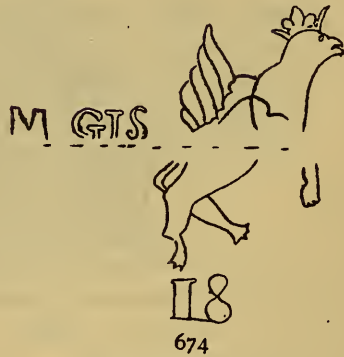
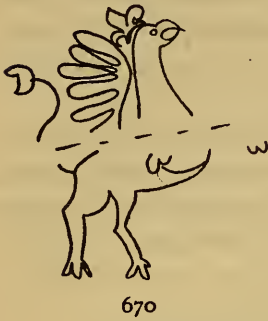
On fig. 676 there is an indistinct inscription in which the letters S H are prominent. The inscription on fig. 677

<sup>1</sup> From Smith's *Classical Dictionary*. By permission of Mr. J. Murray.

<sup>2</sup> "The form of the ring," says an old writer, "being circular, that is round and without end, importeth thus much that their mutual love and hearty affection should roundly flow from the one to the other as in a Circle, and that continually and for ever."—*The Origins of Popular Superstitions*, T. Sharper Knowlson, p. 99.

<sup>3</sup> See Dante's *Purgatorio* : cantos xxx. and xxxi.

(a Great Bear) reads I S S, and the wording on fig. 674 concludes with the letters I S.



According to the authors of *The Perfect Way*, the words Is and ISH originally meant Light, and the name Isis, once ISH-ISH, was Egyptian for Light-Light.<sup>1</sup> Those who were

<sup>1</sup> P. III.

initiated into the mysteries of Isis were known as ISSA,<sup>1</sup> and the legendary "ISSEDONES," who were said to have been evicted from their country by the ever-encroaching, one-eyed Arimaspians, may probably be identified as the enlightened followers of ORMUZ, the Lord of Light and adversary of AHRIMAN,<sup>2</sup> the Prince of Darkness.

There is a Northern tale of "Old Harry" that bears a remarkable resemblance to the Greek legend of ULYSSES and POLYPHEMUS. The Devil noticing a man moulding buttons, asks what he may be doing, and when answered that he is moulding eyes, asks him further whether he can furnish him with a new pair. The workman undertakes to do so, but instead of furnishing new eyes "Issi," as he terms himself, pours into the sockets a deadly stream of molten lead, and the frenzied Devil rushes away, exclaiming: "Issi did it, Issi did it." The word Issi being ambiguous, meaning also "himself," the neighbours, instead of sympathising with the outwitted Devil, jeeringly bid him lie on the bed he has "himself" made.<sup>3</sup>

The syllables ISSE occur in the name ULYSSES, and again in its equivalent ODYSSEUS. According to Greek legend, ULYSSES, when asked his name by POLYPHEMUS, answered wilyly: "My name is NOMAN." Subsequently ULYSSES, with four select friends, heated the end of a stake until it glowed like a living coal; then, poisoning it over the giant's solitary eye, buried it deeply in the socket. The neighbouring Cyclops disturbed by the monstrous bellowing of POLYPHEMUS flocked from their surrounding caves and inquired what grievous hurt had caused him to sound such a horrible alarm and break their slumbers. He replied:

<sup>1</sup> *The Perfect Way*, p. III.

<sup>2</sup> "His name and epithets import essential wickedness; a being occupied in perverting and corrupting everything good."—*Persia*, J. B. Fraser, p. 128.

<sup>3</sup> *Mythology of Aryan Nations*, Cox, p. 570.

“O friends I die, and NOMAN gives me the blow.” They answered: “If *no man* hurts thee, it is the stroke of JOVE, and thou must bear it.” So saying, they left him groaning. On the following morning ULYSSES, safe from the clutches of the giant, shouted in derision: “Cyclops! the Gods have well requited thee for thy atrocious deeds. Know it is ULYSSES to whom thou owest thy shameful loss of sight.”

The Tartars have a story of a one-eyed, man-eating giant, and the hero BISSAT, as usual, burns out the monster's eye with a red-hot knife.<sup>1</sup>

Celtic legend relates that a certain hero named LUGH blinded a one-eyed giant<sup>2</sup> by means of a red-hot iron, and this name LUGH is always equated with LLEU, the Welsh word for *Light*.<sup>3</sup>

The ambiguous Issi, Ysse, Isse, or Issa is related to Esse, the Latin verb “to be,” and from *esse* is derived the word Essence, a philosophic and poetic synonym for the Soul or “Light within.”

It would thus appear probable that the Odyssey is to some extent an allegory of the Soul, and that ODYSSEUS, the wanderer, is truly NOMAN, no historic personage, but, like Cinderella, a personification of the soul, the spark, the “God within,” or “Dweller in the Innermost.” The word-play upon Issi, “the Light,” and Issi, “himself,” is comparable to Cinderella's amazed awakening to the fact that the glory of her dazing radiance is “herself.”

The syllables ISSE or ISHI appear to have anciently meant *Light* in many directions. We meet them in NYSSA, the name of the nymph who was said to be the mother of the Sun; in NYSA, the mountain where DIONYSOS was born, and

<sup>1</sup> *Cinderella*, p. 489.

<sup>2</sup> *Celtic Myth and Legend*, Charles Squire, p. 239.

<sup>3</sup> Rhys, J., *Hibbert Lectures*, pp. 239, 409.



in Mount NISSA of Ethiopia,<sup>1</sup> where OSIRIS was born. The sacred Stone Lanterns or Light receptacles of Japan are still called *Ishidoro*, and the Japanese Heavenly Grandchild is said to have descended to earth upon Mount KIRISHIMA. ISIS was known in Northern Europe as ZIZI ; the Chaldean solar hero was IZDUBAR ; and the last of the Japanese twin-deities were named IZANAGI and IZANAMI.

In Lapland the goddess corresponding to Isis was worshipped under the name ISA, and this word must be related to ISIA, a Greek variant of ISIS, signifying, according to Plato, "Holy One," "Intelligence," and "Perception."<sup>2</sup>



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The name ISIS was understood by Plutarch as meaning "Knowledge."<sup>3</sup>

In Hebrew the syllable is becomes JES, and thus the Jews term ISAIAH JESAIAH ; conversely the word JESSE is presumably identical with ISSE. In the collection of mystic literature grouped together in our Bible under the significant title ISAIAH, is a prophecy of the future, when "the earth shall be full of the knowledge of the Lord, as the waters cover the sea." "In that day," says Isaiah, "there shall be a root of JESSE. And there shall come forth a rod out of the stem of JESSE, and a Branch shall grow out of his roots."<sup>4</sup> The root of JESSE, as represented herewith, is *five*-limbed, and is thus the root of Light.

<sup>1</sup> *Things Seen in Japan*, Clive Holland, p. 209.

<sup>2</sup> Cf. Plutarch's *Isis and Osiris*.

<sup>3</sup> *Ibid.*

<sup>4</sup> xi.

In HOSEA there is a Millenniary prophecy wherein occurs the enigmatic passage: "And it shall be at that day, saith the Lord, that thou shalt call me ISHI; and shalt call me no more BAALI. For I will take away the names of Baalim out of her mouth, and they shall no more be remembered by their name."<sup>1</sup> The Baalim were secondary divinities into which the Phœnician Great God EL was subdivided, and ISHI was probably a synonym for the primal Light. The Celtic giant blinded by LUGH, the Light, was named BALOR, the *Bal*-of which may perhaps be equated with the *Baal* of Baalim.

The animal upon which the letters ISS are inscribed (*ante*, p. 278) is a Bear, and the Seven Stars of the Golden Bear were known as the Seven *Rishis* or shining Lights. From this word an initial vowel has evidently worn off. As the Seven stars are very like a plough, and the constellation was sometimes known as the *Seven Ploughing Oxen*, it is probable that the lost vowel was *A*, making *Ar-ishis*. The syllable AR, which is Irish for Plough, is the root of many terms relating to ploughing, such as *Arable*, *Aryan*, etc.<sup>2</sup> *Arishis* will thus simply and reasonably resolve into *Plough Lights*.

*Ursa*, the Latin for Bear, is from the same root as USHAS, the Dawn; and the shining USHAS (the *usher* of Day) is identical with Isis. The Vedic Man in the Sun, corresponding to the generic term Adam, was entitled PURUSHA. SHRI, the wife of VISHNU, before descending from the Sun, was known as ANUSHAYINI,<sup>3</sup> and the wife of

<sup>1</sup> ii. 16, 17.

<sup>2</sup> The name *George* means a plough or husbandman. English rural folk still pronounce this "JAARGE," wherein they unconsciously preserve the primitive radical AR.

<sup>3</sup> The Mountains of KIRISHIMA are situated in the Island of KIUSHIO, and it is recorded of a certain Japanese God that he established himself under the name of OKUNINUSHI at a place named IZUMO. In Sanscrit the root USH means "to burn."

KRISHNA, "the nocturnal Sun," is named LUXMEE. The knowledge that *Is* or *Ish* meant *Lux*, the light, not only elucidates the meaning of ISHI, but it also unravels the etymology of many other obscure titles, e.g. the Goddess ISHTAR, whose name has hitherto proved an insoluble enigma, may be resolved into *Ish*, the Light, and *Tar*, "daughter of."<sup>1</sup>

The name of the prophet ELISHA (a burning and a shining light) resolves itself naturally into ISHA, "the light of," EL, "God." In the authorised version of the New Testament ELISHA is rendered ELISEUS, and it may safely be inferred that ELISSA, an alternative name of DIDO, has also the same signification. DIDO is generally accepted as a mythical personification of the Sun, and her famous suicide is equivalent to the flaming death of the sun on the funeral pyre of the sunset. The term ELISSA, which was also borne by an Arabian Goddess whom Herodotus identifies with the Persian Mitra,<sup>2</sup> leads suggestively to ELISYON, and there is little doubt that the Elysian Fields of the Greeks may be equated with ZION, the Holy City of the Hebrews.

One of the lesser Elizabethans who dedicates a sonnet sequence entitled *Diana*, "Unto Her Majesty's Sacred Honourable Maids," leads off :

"Eternal Twins that conquer Death and Time,  
Perpetual advocates in Heaven and Earth ;  
Fair, chaste, immaculate, and all-divine,  
Glorious alone before the first man's birth."<sup>3</sup>

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<sup>1</sup> The syllable TAR occurs again in the Finnish name ILMATAR, supposedly meaning "Daughter of the Air." It is well recognised that the language of Finland abounds in Chaldean survivals, and the Finnish suffix "tar," equivalent to "the daughter of," is seemingly one of these. Cf. *Popular Poetry of the Finns*, C. J. Billson.

<sup>2</sup> i. 131.

<sup>3</sup> *Elizabethan Sonnets*, Richard Smith. Ed. S. Lee.

“Her Majesty” has here been supposed to mean Queen Elizabeth, but the Elizabeth in the poet’s mind was evidently the Daughter of Zion, who was “all glorious within” — EL-IZZA-BETH, *i.e.* the House of the Light of God.

It is obvious that *Jeshurun* or “ISRAEL” refers frequently to something more than an historic tribe of Semitic demon-worshippers, and that ISRAEL, he or she, is sometimes a personification of the individual soul wandering in the wilderness. I suggest that the name ISRAEL resolves itself naturally into Is, “the Light of,” RA, “the eternal Sun which has existed for ever,”<sup>1</sup> EL “the First Cause, the principle or beginning of all things.”<sup>2</sup> The poetic “ISRAEL” thus appears as an extension of the name EZRA, “Rising of Light,”<sup>3</sup> and as another personification of the Divine Essence, Light, or Colony in the soul.

It was said of Wisdom, “She is the brightness of the everlasting Light, she is more beautiful than the Sun and above all the order of Stars.”<sup>4</sup> In some parts of Italy Cinderella is entitled L’ISABELLUCCIA,<sup>5</sup> a name obviously akin to ISABELLA, which may mean either “Beautiful Light” or “The Shining of the Light.” The syllables ELLA, as in Cinderella, are found in *stella*, a star; and *aster*, an alternative word for star, is related to ASHTAROTH. ASHTAROTH and ASTARTE are appellations of ISHTAR, and ISHTAR has been identified with ESTHER, a name which is radically identical with the Zendic *stara*, a star. The Greek version of the Book of Esther contains the remarkable passage: “*A little*

<sup>1</sup> Compare the names EZRA and ZERAH, both said to mean “rising of Light.”—*Christian Names*, Helena M. Swan.

<sup>2</sup> *A Lexicon of Freemasonry*, Mackey, p. 229.

<sup>3</sup> This is the definition given in Mrs Swan’s *Christian Names*. Primarily it probably meant EZ or IZRA, the Light of RA.

<sup>4</sup> Wisdom of Solomon vii.

<sup>5</sup> *Cinderella*, p. 281.

*fountain became a river, and there was light, and the sun, and much water. This river is ESTHER, and the two dragons are I and HAMAN."* In Ecclesiasticus a similar piece of



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autobiography is put into the mouth of *Wisdom*. "I also came out as a brook from a river and as a conduit into a garden. I said, I will water my best garden, and will water abundantly my garden bed : and lo, *my brook became a river, and my river became a sea. I will yet make my*

doctrine to shine as the morning, and will send forth her light afar off. I will yet pour out doctrine as prophecy and leave it to all ages for ever.”<sup>1</sup> The Rabbis seem to preserve some tradition of a similar interpretation when they call Esther the “hind of the Dawn,” and in the Talmud it is stated that her complexion was the colour of gold.<sup>2</sup>

In the above emblems of L’ISABELLUCCIA or CINDERELLA she is seated on the zigzags of effulgence and is adorned with the hair jewel of the Dawn goddess.

On the scroll emerging from the mouth of fig. 681 is a word that was almost certainly “MANAS,” but two strokes of the letter N have unfortunately broken away. MANAS in Sanscrit means “mind,” “organ of thought,” “function of cognition and action,” “the ego or individualising principle sometimes called the rational or human soul.” The Crescent Moon was the badge of blue-bearded SIN, the Assyrian God of Light, and the word Cinderella is indubitably related to SIN. The etymology of our word *Cinder* is so suggestive that I quote it verbatim from WEDGWOOD’S *Dictionary of English Etymology*. “It should be written *Sinder*, corresponding to German *Sinter*; Dutch *Sindel*; *Sintel*, Old Norse: *Sindr* signifying in the first place the brilliant sparks which are driven off when white-hot iron is beaten on the anvil, then the black scales to which they turn when cold, and the slag or dross of iron of which they are composed. The origin of the word is seen in Old Norse *Sindra*, to sparkle, to throw out sparks—a parallel form with *Tyndra*, to sparkle. In Germany *Zunder* is used as a synonym with *Sinder*.” The Old Norse of our word TINDER is SINDRI = a flint for striking fire associated with a tinkling sound.

The name SINDBAD is doubtless of similar derivation to

<sup>1</sup> xxv. 1.

<sup>2</sup> *Bible Folk-Lore*, anon., p. 198.

SINDRELLA and to the Teutonic names SINDBALD, meaning "sparkling prince," and SINDBERT meaning "sparkling bright." The Seven voyages of SINDBAD were once allegoric, and their symbolism has been worked out in considerable detail by E. A. Hitchcock.<sup>1</sup> In the third of the Seven voyages SINDBAD, like "Issi," ULYSSES, and BISSAT, blinds a one-eyed monster.

<sup>1</sup> *The Red Book of Appian*, New York, 1866.

## CHAPTER XII

### THE EYE OF THE UNIVERSE

“On the earth the broken arcs, in the heavens the Perfect Round.”

BROWNING.

“Let us then acknowledge man a born poet. . . . Despite his utmost efforts, were he mad enough to employ them, he could not succeed in exhausting his language of the poetical element which is inherent in it, in stripping it of blossom, flower, and fruit, and leaving it nothing but a bare and naked stem. He may fancy for a moment that he has succeeded in doing this, but it will only need for him to become a little better philologist, to go a little deeper into the study of the words which he is using, and he will discover that he is as remote from this consummation as ever.”—TRENCH.

THE expression “one-eyed” was not used invariably in an unfavourable sense, and the Eye of SHIVA, the Eye of HORUS, and the Eye of ZEUS were time-honoured symbols of Divine Omniscience. WOTAN, the blue-cloaked All-Father of Northern mythology, was said to possess a solitary eye, understood by mythologists to point “beyond all doubt to the Sun, the one eye which all day long looks down from Heaven upon the Earth.”<sup>1</sup> In the mind of ST MATTHEW the single eye was the equation of Light. “The light of the body is the eye: if therefore, thine eye be single, thy whole body shall be full of light.”<sup>2</sup>

In fig. 682 a reconçiliation or atonement of the two circles is in progress and the dual sight is merging into the single eye of Light.

<sup>1</sup> *Aryan Mythology*, G. W. Cox, p. 193.

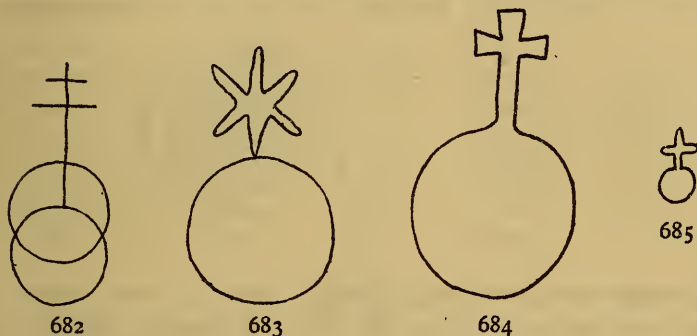
<sup>2</sup> Matthew vi. 22.



The similitude of God to a circle is common to theologians and philosophers. In the picture writing of ancient Mexico the Deity is represented by a circle precisely as was ORMUZ by the Persians,<sup>1</sup> and ASSUR by the Assyrians.

The Egyptians considered God as the Eye of the Universe ; and a point within a circle was regarded by them as a symbol of the Deity surrounded by eternity : a globe typified the supreme and everlasting God.<sup>2</sup>

The Greek for Sun is *Helios*, i.e. the "Shining Light." The Assyrian Sun-God SIN, the English "sun," and the Dutch "zon" were probably once *is-in*, *is-un*, and *iz-on*,



the "Light of the One" or "Light of the Sun." It is one of the axioms of Philology that vowel sounds are equal to one another and have little, if any, individual importance ;<sup>3</sup> the *ol* of *sol* must therefore be equal to EL, meaning God and Power, and the Icelandic, Swedish, Danish, Latin, and

<sup>1</sup> *Great Cities of the Ancient World*, T. A. Buckley, p. 367. Emerson in his Essay on circles refers to the Unattainable as "the flying Perfect" around which the hands of man can never meet.

<sup>2</sup> *A Lexicon of Freemasonry*, Mackey.

<sup>3</sup> Voltaire defined etymology as a science in which "vowels signify nothing at all and consonants very little." Upon this Max Müller comments : "It is only in the present century that etymology has taken its rank as a Science, and it is curious to observe that what Voltaire intended as a sarcasm has now become one of its acknowledged principles."—*Science of Language*, 2nd series, p. 258.

Portuguese *sol* may be equated with Is EL, the "Light of EL." Italians call the Sun *il Sole*, "the solitary one," and the French *soleil* may be equated with *sole il* or EL, the Sole and Solitary God, the Monocle or Lone Great EYE.

The Chaldees symbolised EUSOPH, the Light of Life, by an equilateral triangle, and by the Hindoos the great AUM dwelling in the infinite is similarly figured. The Egyptians regarded the Triangle as "Nature" beautiful and fruitful, and the encircled Triangle herewith will thus express the words of PLUTARCH: "The area within this triangle is the common hearth of them all, and is named the 'Plain of Truth,' in which the Reason, the forms, and the pattern of



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all things that have been, and that shall be, are stored up not to be disturbed; and, as Eternity dwells around them, from thence Time, like a stream from a fountain, flows down upon the worlds."<sup>1</sup>

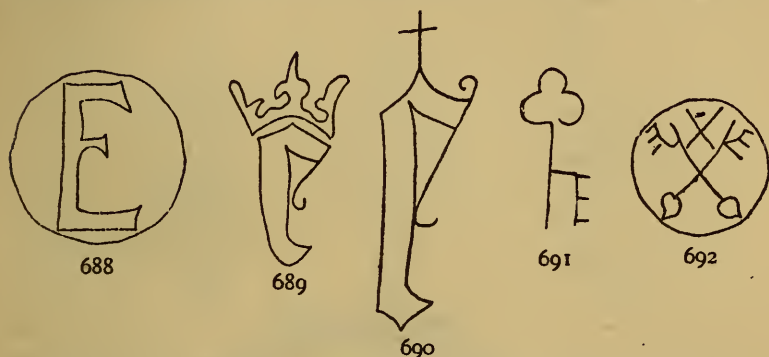
The Z of ZEUS, forming the centre of fig. 687, "the EYE of ZEUS which sees all and knows all," consists of three strokes answering to the Triple ray. A common but hitherto undeciphered symbol on Gnostic gems is the letter S or Z thrice repeated and traversed by a straight rod through the middle.<sup>2</sup> This is again the Holy One and the triple rays corresponding to the three exclamations, *Sanctus! Sanctus! Sanctus!* The characters surrounding fig. 687 consist of five diamonds and the letters A U O M. The three strokes attached to the right of the A are again the

<sup>1</sup> *On the Cessation of Oracles.*

<sup>2</sup> *The Gnostics*, p. 218.

three rays, and these three rays when attached to the Holy ONE constitute our letter E.

There was a world-famous "E" inscribed over the Oracle at Delphi.<sup>1</sup> Because this character has five points, the Greeks considered it to be equivalent to the numeral 5, "but," says King, "others more profoundly interpreted the letter as meaning by its proper sound in the Greek alphabet the declaration Ei, *Thou art*, as addressed to the Godhead, thus making it equivalent to the title O ON, 'the living God,' so frequently given to JEHOVAH."<sup>2</sup>

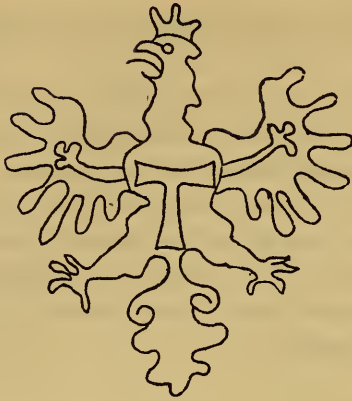


The five points of E caused it to be regarded as equivalent to the five-pointed Solomon's Seal. It was esteemed to be the letter of Light, and its appearance in fig. 688 stamps that emblem as another example of the Single Eye of Light. The letter E, which by design or coincidence is the *fifth* character in the Egyptian, Phœnician, Greek, and Latin alphabets, forms the *Key of Light*<sup>3</sup> in figs. 691 and 692.

<sup>1</sup> See Plutarch's Essay, *On the E at Delphi*.

<sup>2</sup> *The Gnostics*, p. 297.

<sup>3</sup> Compare: "And Mary answered and said to the Saviour, 'Now we know, O Master, freely, surely, plainly, that thou hast brought the Keys of the Mysteries of the Kingdom of Light, which remit the sins of souls that they may be cleansed and be transformed into pure light, and be brought into the Light.'—*Pistis Sophia*."



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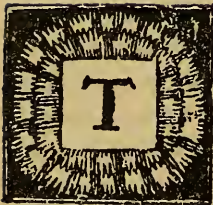
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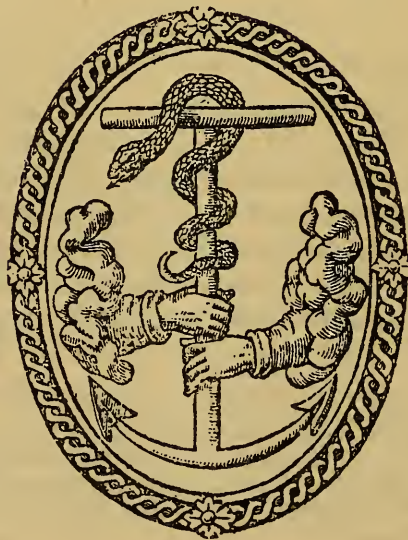
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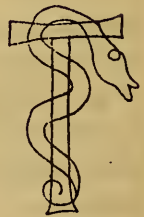
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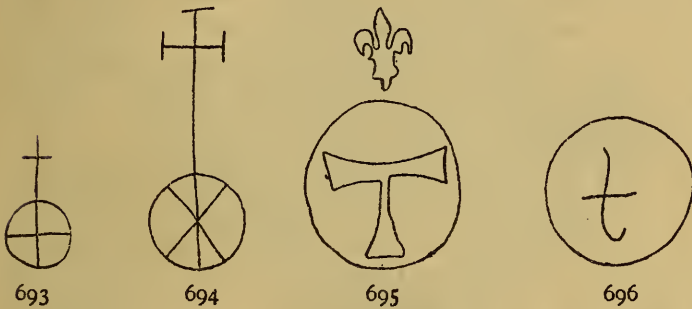


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The character T, whether in its large or small form, was similarly the letter of light. T or the Tau cross was the *signa tau*, the *signature* or mark of enlightenment mentioned in EZEKIEL as being branded upon the foreheads of the elect,<sup>1</sup> and its sanctity is exemplified in the emblems here preceding.

The Latin T was originally written +, it was subsequently altered to X, and the stroke with which we now cross our small t's is a reversion to the original cross.<sup>2</sup>

The Circles herewith exhibit all four characters : fig. 693



the original plus sign + ; fig. 694 the subsequent X of Lux ; and figs. 695 and 696 the modern large and small T.

In the Mayan alphabet T was expressed by the same sign as the Latin T and also by an equilateral triangle.<sup>3</sup> In the Greek alphabet D or *delta* is expressed by a triangle, and it would seem that the meaning expressed by T and D was originally identical. This identity may explain the interchangeability of T and D formulated in Grimm's Law, as for example, in *Tius* and *Deus*, the Teutonic and Latin terms for Deity. The Greek for God is *Theos* and the *Th* of this word is simply a variant of T or D. In the

<sup>1</sup> ix. 4.

<sup>2</sup> See *The Alphabet*, Dr Isaac Taylor.

<sup>3</sup> *Sacred Mysteries among the Quiches*, Le Plongeon (A.), p. xii.

Phœnician and Greek alphabets *Th* was denoted by a circle divided into four quarters.<sup>1</sup>

The Sanscrit word *dyu*, meaning *brilliant* and *resplendent*, is supposed to be the root of DEUS, DIES, DIANA, DIEU, and so forth, but *dyu* is a word of two syllables and is incorrectly described as a root. The true root is the *dee* or *dy*, and it is evident that this monosyllable carries in itself the idea of brilliance, light, and splendour. Thus the Latin *Deus* or *Dies* and the Spanish *Dios* resolves into the "Shining Light." The meaning expressed by the Greek *Theos* or the German *Tius* is precisely the same, and in the name *Zeus* we are again confronted with the variability of Z with T, D, or Th. The same interchangeability is apparent in *Tuesday* and *Ziestag* or *Dienstag*, the ancient and modern German for Tuesday.

In fig. 687 (*ante*, p. 290) Light was represented by the letter Z, and judging from the significant frequency with which this character enters into the names of Sun-Gods and into words having relation to brilliant light, I suggest that in the same way as M and N were once hieroglyphic representations of sea waves, so Z was at one time understood to express the descending zigzags of the lightning flash.

Our word *Zed*, borrowed from the Phœnicians, is probably the Persian word *ized* with the *i* worn off. The IZEDS were, according to Zoroastrian theosophy, the thirty arch-angels of ORMUZ, the Lord of Light, and they presided as guardian spirits over the thirty *days* or *dies* of the month.



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<sup>1</sup> In the Greek alphabet this letter was also expressed by a point within a circle, and in the old alphabet of Italy it is expressed by X in a circle as at base of fig. 705. The Quakers are said to have adopted the dental "thou" and "thee" of their everyday speech as a constant reminder of the Primal Breath or Spirit, and in fig. 705 the symbolic *th* or X forms the handle of the Key of Life.

The letter X, the cross of *Lux*, was known to the Greeks as *xi*, and the syllable *xi*, *zi*, or *si* evidently once meant Fire or Light. It occurs significantly in XIUTLEcutLI, the Mexican God of Fire; in XILONEN, a Mexican Goddess; in ZIZI and ZIZA, European equivalents of Isis; in ZIO, the old High German for ZEUS; in the Hebrew ZION or Light of the Sun; in the Greek equivalent ELISYON or Shining Light



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of the Sun; in the Hindoo SIVA, the fiery sunlight, and in the Greek ZEUS.

The French for lightning, *eclair*, is phonetically *ak-clare*, the "great shine"; the Italian for lightning, *baleno*, is evidently derived from BELENUS, the name of the Celtic APOLLO; the German for lightning, *blitz*, we may legitimately restore into *belitz*<sup>1</sup> or *beliz*, the "brilliant light of BEL." An older form of *blitz* was *blicze*, which resolves into *bel-ik-ze*, the "great fire of BEL" or the "fire of great BEL." The Portuguese for lightning, *raio*, and the Spanish *rayo*, are suggestive of RA.

<sup>1</sup> In the Mayan alphabet the sound TS was expressed by the sign x.

The French word for blaze is *rayon*, and as *az* is equivalent to *iz*, our word *blaze* may like *bliz* be restored into *belaze*, "the Fire of BEL." We have here perhaps the origin of the words *blast*, *bliss*, *blush*, and *bless*, and of the proper names BLAISE and BELASSES. There was evidently some close connection between the pagan BAAL or BEL fires and the Christian ST BLASE, BLAISE, BLAYSE, etc. In ENGLAND ST BLASE'S Day was formerly marked by several significant observances—the lighting of tapers, bonfires on hills, etc., and at BRADFORD in YORKSHIRE a festival is still held in his memory every *five* years.<sup>1</sup>

It was customary among the ancients to employ divine names as adjectives—as nowadays we also do when using *good*, *gaudy*, *joyful*, *martial*, *mercurial*, *saturnine*, and *venereal*. It is also evident that divine names served and still serve not infrequently as nouns. Of a certain Irish divinity named BRESS, which means beautiful, it is recorded that every beautiful thing in Ireland "whether plain or fortress, or ale, or torch, or woman or man," was compared with him, so that men said of them, "that is a BRESS."<sup>2</sup> This custom is still apparent in JAPAN, where the word *Kami*, God, is used also to mean anything and everything that is in any respect God-like.

Thus it is probable that to BEL, the God of Light, the Conqueror of the Dragon, we owe the French adjective *bel*, meaning beautiful, good, and honest. In the East *Bel* was used as a generic term for Lord or Ruler.

The Anglo-Saxon word for bright, white, and shining was *blac*, evidently BELAC, the Great Bel; and just as the Greeks used *Knephaioi* to denote darkness or inscrutability and the Hindoos KRISTNA to mean *black*, so we now

<sup>1</sup> *A Book of the Saints*, L. H. Dawson, p. 24.

<sup>2</sup> *Celtic Myth and Legend*, C. Squire, p. 50.

<sup>3</sup> *Shinto*, W. G. Aston, p. 5.



employ the term *black* in its secondary sense, *i.e.* the direct opposite of the Saxon *blac*.

In fig. 707 the letter Z surmounts the head of an ox or



707

BULL, the animal that is said to “bellow,” and whose name *Bull* or *Bullock* is affiliated to BEL or BELLOC.<sup>1</sup> That *oc* is radically the same as *ac* is shown by abundant evidence, such, for instance, as the identity between our *Oak*-tree and

<sup>1</sup> Compare the proper names BLACK, BLAKE, BULLOCH, and BELLOC ; also the Highland place-name BELOCHANTUY. “In the case of local names the raw materials of language do not lend themselves with the same facility as other words to the processes of decomposition and reconstruction, and many names have for thousands of years remained unchanged, and sometimes linger round the now deserted sites of the places to which they refer. The names of four of the oldest cities of the world—HEBRON, GAZA, SIDON, and HAMATH, are still pronounced by the inhabitants in precisely the same manner as was the case perhaps thirty or forty centuries ago, defying oftentimes the persistent attempts of rulers to substitute some other name. During the three hundred years of the Greek rule, an attempt was made by the conquerors to change the name of HAMATH to Epiphania, but the ancient appellation lingered on the lips of the surrounding tribes, and has now resumed its sway, while the Greek name has been utterly forgotten. The name of Accho, which we find in the Old Testament, was superseded for some time by the Greek name of Ptolemais. This is now forgotten, and the place goes by the name of AKKA. The Greeks attempted to impose their name of Nicopolis on the town of Emmaus, but in vain ; for the modern name, AMWAS, still asserts the vitality of the ancient designation. We read in the Book of Chronicles that Solomon built TADMOR in the wilderness. The Romans attempted to impose on it the name of Adrianopolis, but this appellation has utterly perished, and the Bedouins still give the ancient name of Tadmor to the desolate forest of erect and prostrate columns which marks the site of the city of the palms.”—*Words and Places*, Dr Isaac Taylor, p. 256.

the Anglo-Saxon *Ac-tree*. Similarly, the Devonshire River OCK is known alternatively as the EXE, both names, according to BARING-GOULD, being traceable to the same Celtic roots, and the difference being due to there having been two distinct branches of the Celtic family planted on the river one above the other.<sup>1</sup> The letter X, which I have systematically decoded as the symbol of light, is named *exe*, and phonetically this is *ecse*, "the Great Light." X is employed by mathematicians as the first of the unknown quantities, and among Christians it is an abbreviated sign for the name of CHRIST.

At the Dionysiak or Great Dionysian Festivals it was customary for the assembled worshippers to raise loud shouts of *Axie Taure!*—understood by PLUTARCH to mean "Worthy is the Bull."<sup>2</sup> But the *akclamation* or great clamour of *Axie!* seemingly once meant *Acze*, "Great Fire or Light"—a meaning to which many other cheers and glorias of the present day are traceable. The modern Christian chants somewhat unwittingly about "raising the *Trisagion* for ever and aye."<sup>3</sup> *Trisagion*, equivalent to Latin *Ter-sanctus*, is *tris-agion*; i.e. a thrice-repeated shout of *agion!* Great Sun or One. The German *Hoch!* is still to-day understood to mean "High day."<sup>4</sup> The war-cry of the ancient Greeks was *Eleleu!* i.e. *ele lu*, "the shining light," and to this the Hebrews seem to have added JAH, making it *Hallelujah!* or *Alleluia!* The Nuns of St Mary's, CHESTER, used to sing a Hymn, *Qui creavit cælum, lully, lully lu*, and this mysterious *lully, lully lu* is a survival of the ecstatic cry, *Ialuz!* *Ialuz!* i.e. the Ever-existent Light! the Ever-existent Light!

The Semitic for Fire and Light is *Ur*, whence Christian

<sup>1</sup> *Devon*, p. 16.

<sup>2</sup> *Greek Questions*, 36.

<sup>3</sup> *Hymns Ancient and Modern*, No. 423.

<sup>4</sup> *Origin of Popular Superstitions*, T. Sharper Knowlson, p. 53.

names such as **URIAH** (**URJAH**) and **URIEL** are both defined in name-dictionaries as meaning "God is my Light or Fire."<sup>1</sup> The British *Hooray!* or *Hurrah!* may in all probability be resolved into *Ur-ray* or *-Ra*, "the light of **RA**." At the Sun Festivals of **PERU** the worshippers raised triumphant shouts of *Hailli!*<sup>2</sup> which is seemingly a later form of our more primitive *Hail!* and one may picture the primitive Britons on Salisbury Plain and other sites of prehistoric Sun-worship, waiting in silent expectation for the Dawn and raising ecstatic shouts of **URRAH!** as the great Eye of Day rose over the horizon and opened upon them.

The British *three* cheers or *Trisagion* may be compared with the expression *Selah*, which occurs at intervals in the Hebrew Psalms and is nowadays supposed to have meant "a pause." It is phonetically *Silah!* the "Fire of the Everlasting."

The *Vive!* or *Vivas!* of the Latin nations is related to **VIVASVAT**, a Sanscrit name for the Sun, the Source and Giver of Life. The word *laus*, as in *Laus Deo*, before it meant "praise," must have been *la us*, the "Light of the Everlasting," and we may again recognise it in this prehistoric sense in **SANTA CLAUS** or, as it should be written, **SANT ACLAUS**, the "Holy Great Light that has existed for ever."

These same two syllables *la-us* are the conclusion of the name **ELELEUS**, one of the surnames of **APOLLO** and **DIONYSOS**.

"Wherever," says Max Müller, "we analyse language in a truly scholarlike spirit, whether in Iceland or in Tierra del Fuego, we shall find in it the key to some of the deepest secrets of the human mind, and the solution of problems in philosophy and religion which nothing else can supply.

<sup>1</sup> **IAH** or **JAH** is similarly apparent in **UZZIAH**, **ZEDEKIAH**, **HEZEKIAH**, **OBADIAH**, **JEREMIAH**, **KEZIAH**, and **JEDEDIAH**.

<sup>2</sup> *Peru*, Prescott, Ch. II.

Each language, whether Sanscrit or Zulu, is like a palimpsest, which, if carefully handled, will disclose the original text beneath the superficial writing, and though that original text may be more difficult to recover in illiterate languages, yet it is there nevertheless. Every language, if properly summoned, will reveal to us the mind of the artist who framed it, from its earliest awakening to its latest dreams. Every one will teach us the same lesson, the lesson on which the whole Science of Thought is based, that there is no language without reason, as there is no reason without language."<sup>1</sup>

An analysis of the several terms for *man*, *soul*, or *spirit* reveals the time-honoured belief that the human race emerged in its infancy from the Great Light, and that every human soul was a spark or fragment of the Ever-Existent Oversoul. The Egyptian for *man* was *se*, the German for *soul* is *seele* — cognate with *Selah!* — and meaning likewise the "Light of the Everlasting." The Dutch for *soul* is *ziel*, the fiery light of God, and the English *soul* was once presumably *is ol*, the essence or light of God.<sup>2</sup> The Hebrew for *man* is *ish* and for woman *isha*. The Latin *homo* is OM, the Sun, as also is the French *homme*; and *âme*, the French for *soul*, is apparently the Hindoo AUM. The ancient Mexicans traced their descent from an ancestor named Coxcox, *i.e.* *ack ock se*, *ack ock se*, the "Great Great Light, the Great Great Light."<sup>3</sup> The Teutons claim to have descended from Tiu or Tuisco, an Aryan God of Light, and the name Tuisco may be restored into *tu is ack O*, the "brilliant light of the Great O." A German

<sup>1</sup> *Biographies of Words*, Intro.

<sup>2</sup> We may see similar vowel erosion going on at the present day, and the word *cute* will soon take its place in the dictionaries in addition to *acute*, its proper form.

<sup>3</sup> This doubling of a title is a world-wide commonplace, similar to our "King of Kings and Lord of Lords, Very God of Very God."

name for the first-born man was ASKR, *i.e.* *as ack ur*, the "light or essence of the Great Light." The word *askr* means also ash-tree, and the Greeks imagined that one of the races of men sprang from ash-trees. The ASH- or ISH-tree was the symbol of Light and sacred to the sole-eyed WOTAN, and the expression "son of the ash-tree" was used as synonymous with "man."<sup>1</sup>

Not only do the generic terms for man, soul, and spirit reveal the ancient conception, but the same aristocracy of thought is manifest in many individual names and surnames.

The Scotch URE is the Hebrew *ur*; ERIC or HERRICK is *ur ik*; HARRIS and RHYS were once *ur is*. HAWKER or HOCKER are in all probability the same names as KERR or CARR. The Persian OMAR is parallel with the Greek HOMER, and both names may probably be equated with *amor* and *amour*, primarily meaning *sunlight* or *sunfire*, and secondarily *love*. The name ANN is *an*, the Sun; and ANNA is the same as *ana*, the Assyrian word for *heaven*, and ANU, the Assyrian name for the All-Father. The Scotch IAN or ION is identical with the Continental HAHN and the English JOHN, pronounced in country districts JAH-ON. JAH or JE is Hebrew for the Ever-Existent, and JOHN, JOAN, and JANE mean the ever-existent One or Sun. So likewise does the European JOHAN or JEAN and the Persian JEHAN express the Egyptian tenet, "Thou hast been born a god, Son of the One," and the Hebrew, "Ye are gods: and all of you are children of the Most High."<sup>2</sup>

The names JESSE, JESSIE, and JOSE mean "Ever-Existent Great Light." The Cornish JOZON is the "ever-existent Sunlight," and this same meaning underlies JANUS, JONAS, JONES, JOHNS, and HANS. HICKS is the "Great Light," HOCKEN, HACON, and HAAKON are the "Great Sun or Great

<sup>1</sup> Müller, *Science of Language*, ii. 478.

<sup>2</sup> Psalm lxxxii.

One," and HACO, HUGO, and JAGO, the "Ever-Existent great O."

The high ancestry of the human *Ego*, the "I myself," the "I" of the first person singular is reflected in the Greek and Latin term *Ego*, the "Great O." The Anglo-Saxon for "I" was *Ich* and the Old English *Ik*. The Dutch is *Ik*, the Icelandic is *Eik*, and the German *Ich*. The French *Je* means the ever-existent, and in the Danish and Swedish *Jeg* and *Jag* we are again confronted with "ever-existent great one." The Lithuanian for "I myself" is *Asz*, *i.e.* the "light of the strong Light," and in the Sanscrit *Aham* there is, as it were, an *echo*<sup>1</sup> of the words "I AM."

The *Je* of *ever-existent* occurs in JAHWE or JEHOVAH; in JOVE, which is the same word as JEHOVAH; in JUPITER, *i.e.* *Ju pitar*, the "ever-existent Father"; in the Japanese JIMMU;<sup>2</sup> and in JUMALA, the Finnish ALL FATHER. The latter name may be resolved into JUM, the "ever-existent Sun," ALA or ALLAH, the "God who has existed for ever."

In Germany SANTA CLAUS is known alternatively as Knecht (Knight) CLOBES. CLOBES is the same word as our *globes*, and the root of both is the syllable *ob*, once meaning the same as *Orb*. *Ob*, meaning a *ball*, is the foundation of *obus*, a *ball*, and also of *obolus*, a little ball. The word *bolus* or large pill is *obolus* with a lost initial, and to the same root are traceable *bowel*, a round ball, and *bowel*, a circular utensil. *Globe* must originally have been *ag el obe*, the "Great Orb of God." CLOBES will therefore, like ACLAUS,

<sup>1</sup> Presumably so called with the pleasing fancy that Echo was the voice of the Great O.

<sup>2</sup> On ascending the throne of his fathers, A.D. 1868, Mutsuhito, the late Emperor of Japan, thus addressed his people:—"My house, that from Jimmu Tenshi has ruled over Japan according to the will of the gods, is the oldest dynasty on earth, and is carried back ten thousand years beyond Jimmu to the time when our Divine ancestors laid the foundations of the earth." JIMMU is the same as the English JIMMY, a form of JAMES, or, as it used to be pronounced, JEAMES, *i.e.* the Everlasting Sunlight.

have meant the "light of the Great Orb of God," and we may equate "Knight CLOBES" with OBERON, the Fairy King.<sup>1</sup> *Hob* was a word used long ago to denote a sprite, and it survives in "Hobgoblin."

As O is interchangeable with A, it follows that *ab*, the Hebrew term for Father, is the same as *ob*.<sup>2</sup> The word *abyss*, so frequently applied to God, is fundamentally *ab is*, and the Babylonian for *abyss* was *abzu*, the Fire and Light of *ab* the Father or the *orb* of Day.<sup>3</sup> It is also probable that *ob*, as in *observer*, is the *hub* of the Universal Wheel, and the root of the term *ubique*, meaning here, there, and everywhere.<sup>4</sup>

*Oabl* is the Celtic word for *heaven*, and the French for *heaven* and for *sky* is *ciel*, i.e. the "Light of God."

- The ancients had a custom for which philologists have coined the pleasant term "onomatopœsis." "This," says Max Müller, "is one of the secrets of *onomatopœsis*, or name poetry, that each name should express not the most important or specific quality but that which strikes our fancy."

It apparently struck the ancient fancy that anything round or circular was like the Orb of Day. Thus the Lithuanians called an apple *obolys*, which is simply *obolus*, a little ball. The Irish for apple is *abhal*, the Gaelic *ubhal*, and the Russian *iabloko*, a word which resolves into *iabel*, the "orb of god," *oko*, "the great O."

Among the ancient Mexicans the word *on* served to denote anything circular.<sup>5</sup> The Celtic for *circle* is *kib*—

<sup>1</sup> Compare names: JOB, JOBSON, HOBBS, HOBSON, OBEN, OBADIAH, HOBDAV, etc.

<sup>2</sup> Compare ABNER, ABSALOM, ABDIEL, etc., and as vowels are interchangeable, also the Scandinavian IB and the German IBACH.

<sup>3</sup> Compare ABYSSINIA (old capital AXUME) and ARABIA.

<sup>4</sup> The red Ruby was probably named after *ur ube*, the fiery orb.

<sup>5</sup> Le Plongeon, *Queen Moo*, p. 151.

*ak ib*, the "great orb," and for *round*, *krenn*—*ak ur en*, the "great fire sun."

It would appear to be one of the prime clues to language that sharp and blunt consonants, such as S and Z, T and D, P and B, were originally identical or at all events had a value so nearly identical that they may be grouped together like male and female of one species. This fact is recognised in the alphabet of Pitman's Shorthand, where P and B, T and D, Ch and J, K and G, etc., are represented by the same signs, but light and dark, thus: \ = p, \ = b; | = t, | = d; / = ch, / = j; — = k, — = g. In accordance with this rule the *ob* of the Russian, Gaelic, Irish, and Lithuanian "apple" becomes the *ap* of the English *apple*, the German *apfel*, the Icelandic *epli*.<sup>1</sup> The knowledge that *ap* is equal to *ob* or *orb* enables us to reduce the name *Apollo* into *Ap ol lo*, the "orb of the Lord Everlasting."<sup>2</sup>

"I am the EYE with which the universe  
Beholds itself and knows itself divine,  
All harmony of instrument or verse,  
All prophecy, all medicine are mine,  
All light of Art and Nature :—to my song  
Victory and praise in their own right belong."<sup>3</sup>

*Ap* must be the root of the Greek *apo*, meaning "far away," and it may also be equated with our *up* and *upwards*, both meaning towards the orb: it is also the foundation of *optimus*, the best, and of *optimism* or faith in the highest.<sup>4</sup>

<sup>1</sup> This etymology of "Apple" is confirmed by the French *pomme*, i.e. *op om*, the Sun Ball; also by *pomolo*, the name for a giant orange. The word *orange* resolves into *or-an-je*, the golden everlasting Sun.

<sup>2</sup> Among the Peruvians *capac* was not only an adjective meaning *great* and *powerful*, but it was also a name for the Sun. APSU and APASON were alternative forms of ABZU, the Babylonish great Abyss.

<sup>3</sup> Shelley, *Hymn of Apollo*.

<sup>4</sup> "High" may similarly be equated with towards the I or Eye.



Country people pronounce *up* "oop," and the child's *hoop* may have been so named because it was a circle like the Sun. *Op* is not only the root of *hope* and *happy* but it is also the foundation of *optics*, *optical*, and other terms relating to the eye or eyeball. The word *eye*, phonetically "I," may have arisen from the fact that the eye is a ball like the Sun, and this idea runs through the etymology of "eye" in many languages.<sup>1</sup>

OPS or OPIS<sup>2</sup> was one of the names of JUNO, the "unique, ever-existent O," or, as she was sometimes known, DEMETER, the "Mother of brilliant splendour." OPS was the giver of *ops*, riches, whence the word *opulent*; *plenty* is fundamentally *opulenty*, and the Latin for *plenty* is *copia*, *ak-ope-ia*. A synonym for *plenty* is *ab-un-dance*.

The syllable OP, meaning Eye, occurs in many proper names<sup>3</sup> and place-names, notably in ETHIOPIA and EUROPE. COX translates EUROPE as meaning "the splendour of morning," and the word is alternatively rendered "the broad-eyed." But the two syllables of EUROPE are simply a reversed form of the English surname HOOPER, the Eye or "Hoop of Light," *i.e.* the Sun. It is a curious coincidence that in the Island of LEWIS (LLEW=light) there is a place named ERROPIE, close to which is EYE Peninsula.

Within the OPE or Hoop or *Agape*<sup>4</sup> of fig. 708 appears the letter P. The earliest form of P—judging from figs. 709 to 711, which are reproduced from Mons. Briquet's collection of archaic P's—was a shepherd's crook, and P in these emblems stands seemingly for PA, the Father, the Shepherd, and Bishop of all souls.

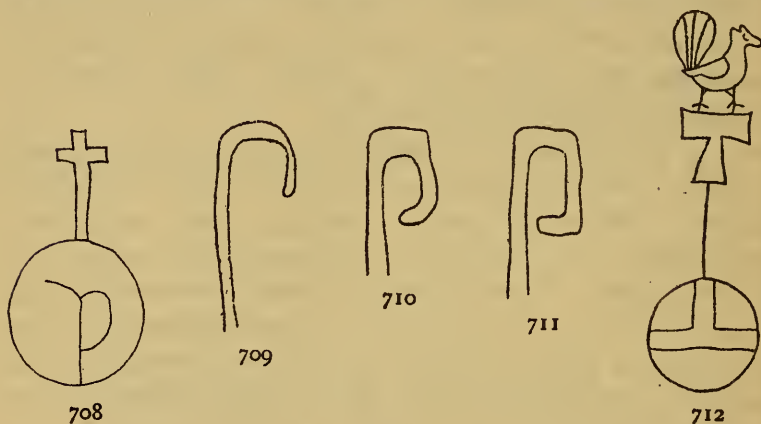
<sup>1</sup> The Sanscrit for Eye is AKSHI (=AKISHI?), Lithuanian AKIS, Latin OCULUS (diminutive of OCUS), Greek OMMA, Swedish OGA, Russian OKO Spanish OJO (=ever-existent O), Portuguese OLHO (Lord O).

<sup>2</sup> Pinches (T. G.), *Religion of Babylonia and Assyria*, pp. 17, 93.

<sup>3</sup> Compare HOPPS, HOPE, OPIE, JOPE, JEPPE, JOPPA.

<sup>4</sup> *Agape* is the Greek for *Love*.

*Pa*, which according to Max Müller means not to *beget* but to *protect* and to *nourish*,<sup>1</sup> is the root of the Greek and Latin *pater*, of the Italian *padre*, and of *parens*, a parent. The Persian for "Father" is *pidar*, the Sanscrit *pitar*, the Maori *pata*, and in seemingly all languages *pa* or *pi* once meant the Parent, the Protector, and the Feeder. ST NICHOLAS—a synonym for SANTA CLAUS or Father Christmas—is said to have been born at PATARA; and in Italy the Festival of ST NICHOLAS is called ZOPATA,<sup>2</sup> *i.e.* the "Fire Father." A symbol of the Supreme Father was the Peacock,



and this emblem may be seen embroidered on the vestments of Catholic ecclesiastics. The Peacock, like the Goose, was the Bird of JUNO or OPS obviously because of the blue iridescent<sup>3</sup> eyes of its wonderful plumage. It is fabled that ARGUS, surnamed PANOPTES or "the All-seeing," was changed into a Peacock, and if the name ARGUS be analysed, it yields *ar* *goose*, the "Fire Ghost or Spirit." In the figure herewith ARGUS standing upon a T or Tau Cross surmounts the Orb. The French for Peacock is *paon*, *i.e.*

<sup>1</sup> *Chips*, ii. 22.

<sup>2</sup> Brand, *Antiquities*, p. 226.

<sup>3</sup> Compare the blue iridescent *opal*.

*Father-Sun*, and if we knock off the negligible *cock* or *hen*, the name *peacock*<sup>1</sup> resolves into *pea* or *pi*, the Father.

The Holy Ghost is symbolised in Christianity by a Dove, and the Hebrew for *dove* is *jonah*. The *jon* of *jonah* reappears in the English and French *pigeon*, a word resolving into *pi ja on*, the "Father of the Everlasting One." The Celtic names for a *pigeon* are *dube*, the "brilliant orb," and *kloom*, i.e. *ak el om*, "Great Lord the Sun."<sup>2</sup> At the Baptism of Christ the Heavens are said to have opened and a Dove or Pigeon to have descended to the words, "This is my beloved Son in whom I am well pleased." *Pi* or *pa*, the Father, is the root of *pity*, *peace*, *patience*, and of the names PAUL, PAULUS, etc.<sup>3</sup> The two syllables of PAUL coalesce frequently into POL, whence POLLOCK, POLSON, POLLY, POLDI, etc., and innumerable place-names, such as POLDHU or BALDHU, POLTON and BOLTON, POLPERRO, and BELPUR. POL was a title of BALDUR,<sup>4</sup> the APOLLO of Scandinavia, and BALDUR seemingly once meant the "enduring BALL" or the "enduring BAAL." The Eastern BAAL may be equated with the Druidic BEAL, which, according to Celtic antiquaries, means "the life of everything" or "the source of all beings."<sup>5</sup> *Pais*, i.e. the "essence of the Father," is the Greek for *son*,<sup>6</sup> and *paour*, again the "light of the Father," is Celtic for *son*. *Pa ur*, the Father of Light, is the origin of *power*, which in French is *puissance*, the light or essence of PA. The Celtic for *spirit* is *poell*, and *poële* is the French for *stove*; German, *stube*. Even to-day in Japan the domestic cooking-furnace is considered as a Deity.<sup>7</sup> *Patriarch* must originally have been

<sup>1</sup> Compare surname POCOCK or Great Great Father.

<sup>2</sup> Compare *colombe* and *columba*.

<sup>3</sup> Paul is equal to POEL, God the Father. Compare also JOEL and JAEL, the Ever-Existent God. <sup>4</sup> Bartholomew (J. G.), *Gazetteer of British Isles*, p. 884.

<sup>5</sup> Peacock, *Age of Fable*, p. 375.

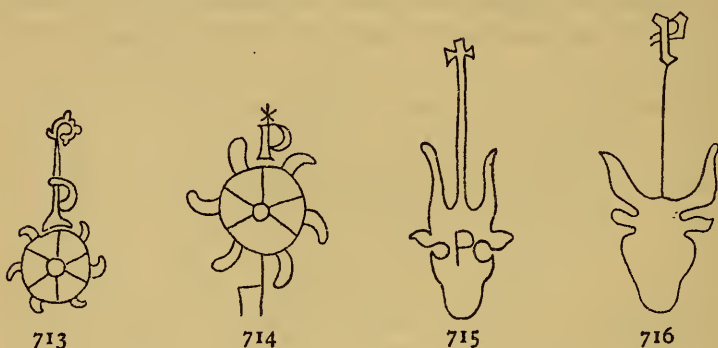
<sup>6</sup> PAISH is a Cornish surname.

<sup>7</sup> W. G. Aston, *Shinto*, p. 44.

*pater-arch*, and meant Great Father. The patron saint of Ireland is presumably a corrupted form of PATERICK, the Great Father, and the Shamrock or Clover leaf may be regarded as the threefold symbol of *ac lover*, the Great Lover.

In fig. 713 the letter P embellished into a pastoral staff surmounts the Solar Wheel or Sun Flower, the Golden Bull's Eye of the Universe.

The Daisy or "dyzi," formed like a little yellow sun encircled by radiating white florets, was held to symbolise



the Eye of Day, and the giant variety of Daisy is called an *Oxeye*.

In figs. 715 and 716 the P of the Great Parent appears upon the head of an Ox. In Egypt the sacred Ox was known as APIS, *i.e. opis*, the Eye of Light.

Our word Ox, phonetically *ok se*, was evidently bestowed because apparently from the dawn of human life the Ox was regarded as a symbol of the Creator, the Solar Saviour, the Great Light. The Sanscrit for Bull is *ukshan*, *i.e. ukishan*, the great Sunlight. The Greek for Bull or Ox, *tauros*, is radically *tau* or T, and means the brilliant and strong Light.

The giant Ox of Central Asia is called a *Yak*, *i.e. Y-ak* or *J-ak*, the Ever-existent Great One. The most ancient

term for DIONYSOS was IAKCHOS, of which the syllable CHOS, as in ARGUS, is evidently cognate with our *goose* and *ghost*. IAKCHOS will thus resolve itself into the Ever-existent Great Ghost, Spirit, or Breath, and this high symbolism of the Goose will perhaps account for its otherwise inexplicable Italian names *oca* and *papero*.

In fig. 717 the Z is blazoned on the Eagle of Omnipotence, the Bird of Fire, the Hawk of Gold. East and west the Eagle-hawk was invariably the symbol of the sun. In Egypt Hawks were kept in the Sun-god's temple, where the Deity himself was represented as a man with a hawk's



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head and the disk of the Sun over it.<sup>1</sup> The Greek for Hawk is *hierax*, a word that has much puzzled philologists, but which obviously is *hier*, sacred or holy to —, *ak se*, the Great Light. The Latin for *hawk* is *accipiter*, a word containing the *pit*er of JUPITER and resolvable into *ak se pitar*, Great Light Father. The Latin for Eagle is *aquila*, and the Spanish *aguila*. The core of both these words is evidently HUHĪ, an Egyptian term for God the Father, and both thus read *ak HUHĪ la*, the Great Father Everlasting.<sup>2</sup> The Irish for Eagle was *achil*, probably *ak el*,

<sup>1</sup> Frazer, *Golden Bough*, iii. p. 112.

<sup>2</sup> "In the Egyptian the One God PTAH or ATUM RA was *Huhi*, the Eternal in the character of God the Father."—Churchward (A. W.), *Signs and Symbols of Primordial Man*, p. 365.

the Great God, with which we may compare the French *aigle* and the English *eagle*.<sup>1</sup>

One of the surnames of DIONYSOS was PURIPAIS, a word understood to mean "Son of Fire." *Pur* or *pyr* is Greek for Fire, and the Greeks sometimes called the Lightning Pur Dios, *i.e.* the Fire of Dios or DYAUS, the Shining light, the Sky. *Pyre* in English means a funeral fire, in Umbrian *pyr* means light, and in Tahitian *purā* means "to blaze as a fire." In Sanscrit *pramantha* means the stick with which one kindled fire, and the *pur* of *pramantha* is no doubt identical with the *pur* of PROMETHEUS, the traditional Bringer of Fire.

It is recorded by one of the Greek historians that "the Slavs knew only one god, the *fabricator of lightning*, whom they look upon as the ruler of all." This God, represented with *three* heads, was named PERUN and was portrayed with a fiery-red face, surrounded by flames. He was worshipped by the Russians, the Bohemians, the Poles, and the Bulgarians. A perpetual fire was maintained in honour of PERUN, which, if extinguished, was rekindled by sparks struck from a stone held in the hand of the God's image.<sup>2</sup> The name PERUN evidently meant either Fire of the Sun or the One Fire; *un* being still the French for *one*<sup>3</sup> and the root of *unus*, *unit*, *unique*, etc. PERUN<sup>4</sup> was also

<sup>1</sup> *Eeg* is Scandinavian for *Oak* = AC. The Portuguese for Hawk is ACOR (Great Fire). Our *Hawk* is almost identical with ORK, Gaelic for "whale," the *Great* fish. Compare also *Hag*, Old Scandinavian for a Hawk. There is a variety of Hawk known in England as a "Hobby," another as a *Goshawk* or Great Light Hawk.

<sup>2</sup> Cf. *Religious Systems of the World*, p. 261.

<sup>3</sup> There is no doubt that the English *one*; the French *on*, *un*, or *une*; the Scotch and Anglo-Saxon *ane* or *an*; the German *ein*; Latin *unus*, the "one light"—all meant the Sun, the sole one. The Finnish for *one* is *ik* or *yksi*, "the great light"; the Sanscrit is *ek*; the Breton *unan*, "the one sun." The Anglo-Saxon for "only" was *anlic*, *i.e.* one-like, unique.

<sup>4</sup> Compare the English surname PERRIN.

known as PERAUN, *i.e.* the Solar Fire ; as PERKUNAS, which we may restore to PER-AK-UN-AS, the Blazing Great Sun Fire ; and as PERKUNS, *i.e.* PER-AK-INCE,<sup>1</sup> the Sparkling Great FIRE.<sup>2</sup>

The Greek word *paraclete* used by St John to denote the Holy Ghost the Comforter, is radically *per ak el*, the Fire of the Great God, and it was perhaps from PERAK, the Great Fire, that the East Indian PERAK and the American PARAGUAY derived their names.<sup>3</sup>

PERUN must be allied not only to PERUGIA or PERUSIA, but also to PERU, the land of the self-termed "Children of the Sun." The Peruvian Solar hero was named PIRHUA MANCA, a term translated by Spence as "Son of the Sun,"<sup>4</sup> and by Donnelly as "revealer of *pir*, light."<sup>5</sup> The syllable PER, either a coalesced form of *pa ur* or a contracted form of *op ur*, is still to-day a Scandinavian Christian name, and is obviously the root of PERCY, PERCEVAL, and PARZIFAL, —names once meaning the light or strong light of the Fire. In Persian *persica* means Sun, and the Founder of the Persian Monarchy was termed PERSICA.<sup>6</sup>

The English surname PURVIS may be equated with PEREDUR, an alternative form of PERCEVALE or PARSIFAL ; the suffixes *-vis*, *-dur*, and *-val*, each meaning strong or enduring.

The Son of HELIOS the Sun was named PERSES ; the daughter of PERSES was PERSEIS ; and the wife of HELIOS was PERSE. PER, the Fire or Light, was doubtless also the root of PERCIDES, PERSEUS, and of PERSEPHONE or PEROSER-

<sup>1</sup> Compare the English surnames PERRINS, PRINCE, and PERKINS.

<sup>2</sup> *Ince* = "sparkling," as in *etincelle* and *tinsel*.

<sup>3</sup> PERAK may well have been the origin of our adjective *perky*, meaning sprightly and full of fire.

<sup>4</sup> *Mythologies of Ancient Mexico and Peru*, p. 53.

<sup>5</sup> *Atlantis*, p. 391.

<sup>6</sup> Payne-Knight, *Symbol. Lang. of Ancient Art and Mythology*, p. 145.

PINE, who is here represented<sup>1</sup> with the Fleur-de-lys-tipped sceptre of Light and is crowned with the tower of Truth.

The famous PERSEPOLIS, one of the wonders of the Eastern world, must have meant PER-SE-POLIS, the City of PERSE, the light of PER ; and the land of PERSIA, originally PERSIS,<sup>2</sup> clearly owes its name to the same root. The



Persephone (Proserpine) enthroned. (Gerhard, *Archäolog. Zeit.* tav. 11.)

Spanish surname PEREZ may be equated with the Italian PERIZZI, and with the PERIZZITES of the Old Testament. The Fire-worshipping PARSIS were originally—like the PARISII, the founders of the City of PARIS<sup>3</sup>—the followers or children of PER. In PERU there is a town named PER,

<sup>1</sup> From Smith's *Classical Dictionary*, by permission of Mr J. Murray.

<sup>2</sup> Alternatively ELAM, "Lord Sun."

<sup>3</sup> The name PARIS, the light of the Sun, may be contrasted with HELEN or SELENA, the Moon. The French once had a girl's name SELENISSA, *i.e.* the light of the Moon.



in Cornwall a place named PAR,<sup>1</sup> and PARR is a familiar English surname. Close to Stonehenge is PERHAM, and elsewhere in England we meet with PERTON, PYRFORD, PURBECK, PURFLEET, PERBOROUGH, and PIRBRIGHT.

The Sun-God PERUN is probably the Godfather of the Stone amphitheatre in Cornwall called PERRAN ROUND, which is situate at PERRANZABULOE, a ruined settlement abounding in prehistoric remains. In Cornwall there is a PERRAN WELL and also a PERRANPORTH.

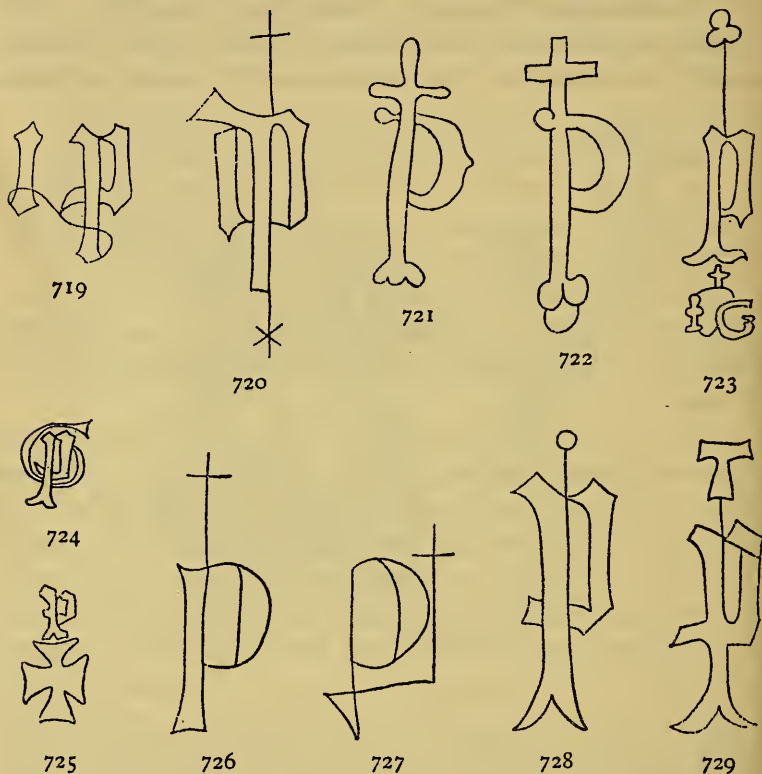
In South America is the city of PARA, in Asia is PERA, and in Devon is PARACOMB, all probably owing their nomenclature to a Shrine of the Father Fire.

PAR, the foundation of our word *parent*, may be equated with the French *père*, which means "father," and the Sun-God PERUN may probably be equated with *père un*, the one Father.

*Pur* is French for *pure* and is the root of *prime*, *primal*, *primitive*, *premier*, and *progressive*. *Perfect*, or as the French have it, *parfait*, must originally have implied made by or like PER. PER, meaning *through* or *thorough*, is the foundation of the adjectives *permanent*, *permeating*, *persevering*, *pervasive*, *pertinacious*, *perennial*, and *present*. *Pardon* means the *donation* or gift of PER, and just as *laus* was primarily the light of the Everlasting, so must its English equivalent *praise* have meant *per az* the light of PER. The Sanscrit *Purusha* is the equivalent of the generic term ADAM. The French for *spirit* is *esprit* and the Portuguese for *light* is *esperti*, i.e. the light of shining PER. In our word *spirit* and in the Latin *spiritus* the initial vowel has phonetically decayed. Many words now commencing with *sc*, *st*, *sp*, etc., were originally spelled with an initial vowel, and native races often find it impossible to pronounce such a syllable as our

<sup>1</sup> Close to PAR are LUXULYAN and St BLAZEY. PARIS is a Cornish surname.

*school* without saying "ischool" or "sukool."<sup>1</sup> The Greek word *peri*, meaning here, there, and everywhere, is equivalent to the Latin *ubique*. A Persian name for radiant and winged spirits is *peri* or *pari*; the New Zealand Maoris



speak of the fairies as *paiarehe*, whom they state dwell on the fiery mountain named *PIRONGIA*,<sup>2</sup> a word suggestive of Ever-Existent *PERUN* and also of *PARNASSUS*. The Home<sup>3</sup> of the Persian *peri* was *PARADISE*, and the Garden

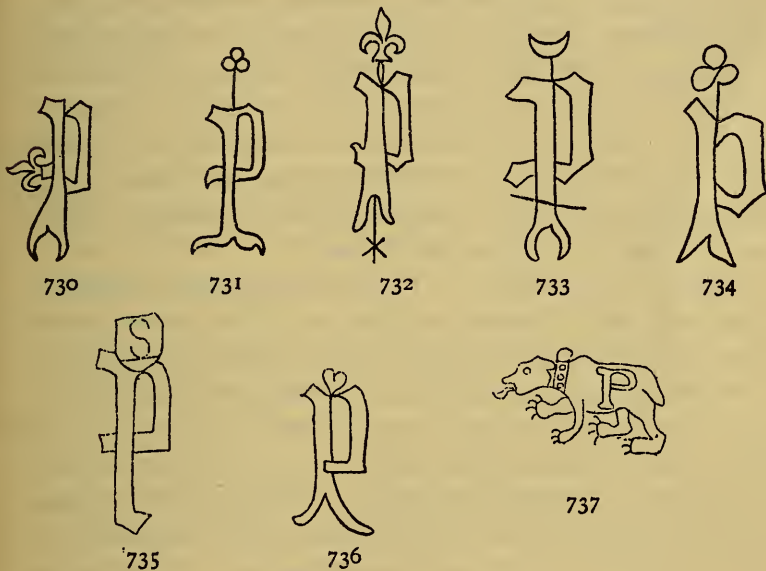
<sup>1</sup> See Müller, *Science of Language*, ii. 209, 210.

<sup>2</sup> Cowan (J.), *Maoris of New Zealand*, p. 203.

<sup>3</sup> The Germans term Death *Heimgang*, "a going home." The words *Home* and *Heim* both mean OM, the Sun, or OMMA, the Eye.

of the HESPERIDES cannot differ from PARADISE, the Shining Light of PER. HYPERION was the Father of the Sun; HESPERUS was the Morning Star who heralded the Dawn; and *espérance* means *Hope*.<sup>1</sup> The French for dawn is *aube*, i.e. *orb* or *hoop*, the opening of the radiant Eye.

In figs. 719 and 720 the I or Holy One is combined with P, forming the word IP.<sup>2</sup> In figs. 721 and 722 the



I forms part of the P; in fig. 723 this sacred initial is identified with "JESUS;CHRISTUS"; and in fig. 724 with the C of CHRISTUS.

In fig. 735 the P of the All-Parent is surmounted by the S of *spiritus* and *essence*; in fig. 736 with the Heart of Love; and in fig. 737 it is identified with the Great Bear. The Old German for Bear was *pero* or *bero*. The modern

<sup>1</sup> Compare also *espoir*, *spire*, *spero*, and *aspiration*.

<sup>2</sup> Possibly this word has survived in HIP (Anglo-Saxon *Heope*), the name for the little round or eye-shaped berries of the Hawthorn.

German is *bar*, the Dutch *beer*; and as *b* is apparently everywhere interchangeable with *p*,<sup>1</sup> our English *bear* will resolve into *baur*, the Father of Light. The Bear, symbol of the Self-Existent, was figured upon the Bird of Fire in fig. 312 (*ante*, p. 115), and in all languages the equivalents to Bear mean also Light or Fire. The French *ours* and the Latin *ursa* resolve into *ur se*, the Fire light, and the Sanscrit *riksha* expands into *ur ik isha*, the fire of the great ISHA. The similarity of this word *riksha* (bear) to *rishi* (shiner) was the peg upon which Max Müller hung his once all-popular theory that mythology was due to a "disease of language." In order to find some explanation for the Bear being named "shiner" or "brilliant," he was driven to the futile suggestion that it was because of the animal's "bright eyes, or from his brilliant tawny fur."<sup>2</sup>

Sometimes the Bear is called BRUIN, a name which may be equated with PERAUN or PERUN. The colour *brun* or *brown* may have been named after the colour of Bruin's fur.

The All-Father of Teutonic mythology was named BUR; *bra* is Hebrew for *create*, *brao* is Celtic for *good*, and the Sons of BUR are said to have slain the primeval giants and to have created the Celestial Spheres.<sup>3</sup> The root *bur*, meaning "fire," will account for such words as *burn*, *burnished*, *brass*, *brazier*, *bright*, *brilliant*, and *breeze* (cinders). The German for *fire* is *brennen* and the Spanish *brillo*.

In Scandinavian mythology BRAGI Son of ODIN was the brilliant gleaming Lord of the Sky and Day, and the chief of the Fire Maidens was named BRUNHILDE.<sup>4</sup>

<sup>1</sup> The most ancient form of the name BERTHA was PERAHTA; the Breton for *pardon* is *bardone*. There is a hill in Cornwall known as PERTINNY or BARTINE. Innumerable instances of similar interrelation can be adduced.

<sup>2</sup> *Science of Language*, ii. 379.

<sup>3</sup> Rydberg, *Teut. Mythology*, 389, 418, 425, 428.

<sup>4</sup> VALKYRE or WALKURE, the Fire Maidens, resolves into VAL 'K UR—strong great Fire.

The name BRIDGET is traceable to BRIGHIT, the Irish Goddess of Fire, who is sometimes referred to as "the Presiding Care"; and the husband of BRIGHIT was named BRESS. One of the titles of OPS or CYBELE was BERCINTHIA; and AGNI, the Indian God of Fire, is alternatively known as BRIHASPATI.<sup>1</sup> The Son of BRAHMA was named BRIGHU, and BRIGHU was the "Discoverer of fire."<sup>2</sup> In Sanscrit the word *bhrama* means whirling, leaping flame, and *bhrama* must be identical with the divine names BRAHMA and BRAHM. The latter resolves into *bur aum*, the Fiery Sun or Solar Fire. The name ABRAHAM is admittedly BRAHM; the German BRAHMS will mean the light of BRAHM, with which may also be compared the English surnames BRAM, BRAHM, and BROUGHAM.<sup>3</sup> The latter is pronounced *Broom*, and the *Broom* and *Gorse* bush of Europe were presumably so christened because their flamelike flowers have the appearance of *ag or se*, the "Great Golden Fire Light." In Hebrew *Bram* means "father of a multitude."

BRAHMA is represented as riding upon a goose—*ag oos*, the Great Light; or a gander—*ag an dur*, the Great Enduring Sun;<sup>4</sup> and one of the titles of BACCHUS, the Father Goose, was BROMIUS. The old Scotch for goose<sup>5</sup> was *clakis*, i.e. *ak el akis*, the Great God, the Great Light; and in seemingly all languages the names for "goose" meant also Sun.

The root BUR is responsible for innumerable place-names and proper names, and for adjectives such as *burly* (or bur-

<sup>1</sup> PATI, the Shining Father; BRIHAS, Fire Light.

<sup>2</sup> M. Müller, *Biogr. of Words*, p. 190.

<sup>3</sup> Compare BARR, BURRUP, BORIS, BARUCH, BARKER, BERNARD, etc.

<sup>4</sup> GANDER may be equated with CONDOR, the gigantic eagle of South America. The *gannet* or "Solan goose" is a sea goose.

<sup>5</sup> Sw. *gas*, Icel. *gas*, Dan. *gaas*, Du. and G. *gans*, L. *anser*. The name *brandt* is applied to a variety of goose; also *barnacle*, L. *bernacla* or *bernecha*, Fr. *bernache*.

like<sup>1</sup>), *brisk* and *brave*. The shout of *Bravo!* was, it may be assumed, originally *Buravo* or *Bur ave*, "I hail thee, BUR!" The word "applause" points suggestively to the conclusion that it was originally *op laus*, a *laus* or lauding of the beneficent Hoop.

The names *burr* and *burdock*,<sup>2</sup> applied to the spiky little seed-vessels of the hedgerow, were evidently bestowed with the poetic notion that the clinging burr was a miniature Sunball. The same notion underlies the nomenclature of the hedgehog, which rolls itself into a prickly ball. The Spanish for hedgehog is *erizo*,<sup>3</sup> and the French *herisson*,<sup>4</sup> both



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of which resolve into *ur is on*, i.e. Fire Light Sun. Our hedgehog is phonetically *ejog*, everlasting great one; and as *ch* must be equivalent to *j*, its alternative name of *urchin*—Walloon *urechon*—will mean Fire of the Ever-existent Sun. In the emblem herewith the urchin is surmounted by the fivefold light of the Parent Flame.

Sea-Urchins, round shellfish with multitudinous spikes most exquisitely coloured—seemingly derive their name for the same reason as the hedgehog; and the Swedish name for sea-urchin is *borre*.

<sup>1</sup> Barley was in Anglo-Saxon times written *Baerlic*, i.e. *Bur*-like or *Baer*-like, Father-of-Fire-like. The bearded firelike spike of barley is obviously the cause of its name.

<sup>2</sup> "Burr, the Great Shiner."

<sup>3</sup> *Erezu* is Zend for *right*.

<sup>4</sup> Compare surname HARRISON.

One of the appellations of BACCHUS, the Father of Great Light, was LIBER = LA-BUR, the Everlasting BURR. LABUR must have been Lord of the fire-like *Laburnum* tree, and in Latin *liber* means free—whence *liberty*. Our word *free* is almost identical with FRO, the name of the ancient All-Father of Northern Europe—whence Friday. Cox observes: “In the oldest Teutonic mythology we find a god Fro or Friuja, which is worshipped as the Lord of all created things. If we may judge from the name, the conception of this deity was probably far above the ideas formed of any of the Vedic or Olympian gods. If the word is connected with the modern German *Froh*, it expresses an idea which is the very opposite of the Hebrew tendency to worship mere strength and power. For Fro is no harsh taskmaster, but the merciful and eternal God. He is, in short, the beneficence and long-suffering of nature. Fro is thus the power which imparts to human life all its strength and sweetness, and which consecrates all righteous efforts and sanctions all righteous motives.”<sup>1</sup>

The foundation of the name FRO is *fer*, whence our English word *fire*. The same root is evidently responsible for the German *feuer*, the Dutch *vuur*, and the English *furnace*, *forge*, *frizzle*, and similar terms relative to fire. FURNAX was the Latin goddess of the Oven, and *fornax* was the generic term for a *furnace*. *Formus* is Latin for *warm*, and *fourneau* is French for *stove*. *Fervour* means warmth, and to *fry* an article was presumably to expose it to the Fiery One. *Phare* is Greek for a lighthouse, and *fair* is a double-barrelled English word meaning *just* and *beautiful*. The word *sphere* in mediæval English was written *spere*, and the Old French was *espere*, and these terms are evidently related to the light of Père, the Father, or the great Phare of Day. *Fairies*, the light or essence of THE FIRE, may be

<sup>1</sup> *Mythology of Aryan Nations*, p. 198.

equated with the *peri* or pixies,<sup>1</sup> and the term *fairies* is cognate with the Persian word *Ferouers*. The Ferouers were the grade of Divine beings next in rank below the Izeds, and in Celtic *izod* means *fair*. Infinite in number, the Ferouers protected man during his mortal life and purified his soul on the Day of Ascension.

The Old Irish *fer*, like the Latin *vir*, was the generic term for *man*, and FRIUJA, the alternative name of FRO, is the Teutonic adjective *frija*, meaning *free, dear, and beloved*. It may be compared with the Sanscrit *priya*, meaning *wife or loved one*, and with the Gothic *frijon*, *to love*—whence, it is assumed, our word *friend*. The adjectives *fresh* and *frisky* are equivalent to *brisk* and *perky*, and *force* is akin to *power*. PHARE, the Primeval POWER, the foundation of our terms *firm, firmament, first, and foremost*, is the root of the dynastic title PHARAOH<sup>2</sup> and of the names PHRA, PHARAMOND, FARADAY, FRAZER, FERGUS, FARQUHARSON, FREDERICK, FRITZ, etc. The TOWN of PHERENICE, alternatively BERENICE and originally HESPERIS, is the fabled site of the garden of the Hesperides. PHORONEUS is Greek for “discoverer of fire,” and the FORTUNATE Islands might legitimately be spelt PHORTUNATE. In the word *ophthalmia* *oph* is obviously a form of *op* or *ob*. The FAROE Islands were probably named after FRO, who was doubtless also the origin of *franc*, meaning *free*; of *frank*, meaning *open*; and of FRANZ and FRANCE. The ancient town of FIRAN was alternatively known as PHARAN, and this, according to Lepsius, is the same as the PARAN of the Old Testament.<sup>3</sup>

As the acute F must be equal to the blunt V, the Indian VARUNA expresses the same idea as PERUN, the unique

<sup>1</sup> Pixy=Pickze. Their leader was PUCK. Compare also *Brownies, Sprites* (sepurites), and *sprightly*.

<sup>2</sup> Or PERAA.

<sup>3</sup> *Egypt, Ethiopia, and Sinai*, p. 304.

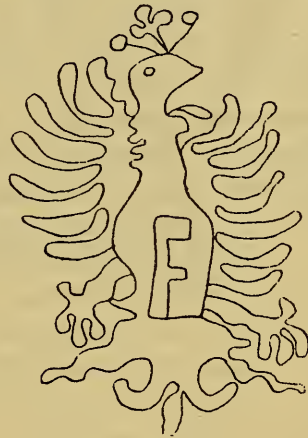


POWER OF PERE. The Frisian term for Father is *vaar*, to whom we may attribute the city name VERONA and the Christian name VERONICA.<sup>1</sup>

The original identity of VER with BER may be deduced from place-names apparently all the world over. Mount BEROMA in Mashonaland is alternatively Mount VEROMA. In Cornwall is a ST BURYAN and a ST VERYAN; the former is no doubt identical with the Christian name BRYAN or BRIEN.



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VER is the French for Spring, *i.e.* *se puring*, the fire of PERE, and is the root of *verdure*. VIR is Latin for *strength*, and in Sanscrit the word *vrishan*, according to Max Müller, means "the strong rising sun."<sup>2</sup> In French *vrai* means true, and the same root is responsible for *verité*, *verax*, *veracity*, *virtue*, *virility*, and *very*. The expression "Very God of Very God" is still in frequent use.

The consort of ODIN, the Scandinavian ONE EYE, was said to be FRIG, the "Great Fire," and the means by which

<sup>1</sup> The *Vera Icon* legend must have been an afterthought.

<sup>2</sup> *Science of Language*, ii. 463.

the ancients obtained fire was *friction*. FURICK is also evidently the root of the name AFRICA; a conclusion strengthened by the fact that Africa was alternatively known as APARICA. In Peru the word VIRACocha, besides meaning the Great Father, was a generic term for all divine beings.<sup>1</sup>

Sir John Maundeville mentions in his *Asiatic Travels*<sup>2</sup> a place named PHARSIPEE, *i.e.* PHAR, the Fire Father. At PHARSIPEE there was said to be a marvellous Sparrow-hawk—we may call it a *Peregrine* (*per-eg-ur-un*, the Fire of the One Great Power)—and whosoever watched this bird for seven days and seven nights—some said three days and three nights—would have every desire granted by a “fair lady of fairie.” In fig. 739 the letter F is figured on the Bird of Fire, and fig. 740 is designed in such a way as to convey the notion of a flaming Fire.

<sup>1</sup> *Myth. of Ancient Mexico and Peru*, Spence (L.), p. 48.

<sup>2</sup> Chapter XIII.

## CHAPTER XIII

### THE PRESIDENT OF THE MOUNTAINS

“Every beast of the forest is mine, and the cattle upon a thousand hills.”

PSALM I. 10.

THE first Deity that looms out of the prodigious antiquity of Egyptian history is PTAH, the Creator. Under the symbolism of a Bull—“the beautiful Bull of the Cycle of the Gods”—PTAH was worshipped as HAPI or APIS. He was also typified by a Bull known as the KA-NUB or KANO-BUS; a name resolving easily into *ak-an-obus*, the “great Sun, the obus.” A third Bull was known as BAKH or BAKIS, *i.e.* “Ob, the Great Light,” or, in other words, BACCHUS. The Egyptians also symbolised the Creator under the form of a fourth Bull named UR-MER. The first syllable of this name probably, as among the Semites, meant *Fire*, and the word is probably allied to MER, one of the names of the Assyrian God of Lightning. One of the titles of the Assyrian Fire-god was NIN-IP and NINIP or NERIG—*on ur ig*, the one Great Fire, was also known as URAS.<sup>1</sup> The giant Bull of primitive Europe was known to the Latins as *urus*, the “light of the Fire,” and this word is practically identical with HORUS or ORUS, the Egyptian APOLLO. So widespread was the cult of HORUS that in Egypt the word *horus* was used as a generic term for “God.”<sup>2</sup> *Urus* is

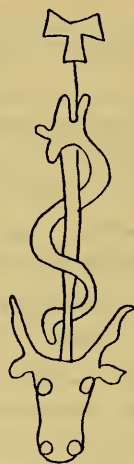
<sup>1</sup> Pinches, *Religion of Babylonia and Assyria*, 97.

<sup>2</sup> Tiele (C. P.), *Religious Systems of the World*, p. 6.

evidently the foundation of *tauros* the Greek, *taurus* the Latin, and *toro*<sup>1</sup> the Spanish, for Bull. The Chinese have still a Temple called the Palace of the Horned Bull, and the same symbol is venerated in Japan and all over Hindustan. THOR, the Scandinavian Jupiter, was represented in the Temple of UPSAL (OP-CIEL<sup>2</sup>?) with the head of a Bull upon his breast; and in Old Scandinavian, as in Phœnician and Chaldee, *thur* was the generic term for *bull*:<sup>3</sup> *tur* was Chaldee for *sun*.<sup>4</sup> At MIAKO (OM-YAK-O?) in Japan, the



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creation of the world is represented under the image of a Bull breaking the shell of an egg and animating the contents with his breath.<sup>5</sup>

The name ПТАН must have been pronounced either

<sup>1</sup> The city arms of TORINO or TURIN are a rampant *Bull*.

<sup>2</sup> Upsal, the Eye of the Fire of God, was also called UPSALA. This name is almost identical with *upsilon*, the Greek name for their letter *v*. Compare also *epsilon*, the Greek name for E. One of the titles of BACCHUS was PSILAS.

<sup>3</sup> Payne-Knight (R.), *Symbol. Lang. of Ancient Art and Mythology*, p. 20.

<sup>4</sup> Higgins, *Anacalypsis*, i. 607.

<sup>5</sup> Payne-Knight (R.), *Symbol. Lang. of Ancient Art and Mythology*, p. 20.

ОПТАН, the “shining Eye,” or ПАТАН, the “shining Father,” and Egyptologists have commented upon the fact that the images of ПТАН closely resemble the *pataikoi* or small figures carried about by Phœnician sailors. The word *pata* is related to *pehti*, the Egyptian for *strong* or *strength*, and to *patu* the Maori term for *father*; and the *pataikoi* or *pataiks* were presumably small symbols of St Patrick, the Great Strong Father.

In subsequent ages the term ПТАН was extended by the addition of later God-names, such as СЕКЕР,<sup>1</sup> whose symbol was a Hawk. The name СЕКЕР, СОКАР, or СЕГЕР, is clearly the same as the English word *saker*, a kind of Falcon. The French and Spanish call this bird *sacre*, and the Arabians *saqr*. At the town of ОПИС in Assyria was the chief shrine of the Deity ЗАКАР, and this name, identified with the Biblical ISSACHAR, the Son of JACOB,<sup>2</sup> is the foundation of our word *sacred* (French *sacre*). The Supreme God of Buddhism is known as СЕКРА.

In addition to the title ПТАН-СЕКЕР the Egyptian All-Father was named also ПТАН-СЕКЕР-ОСИРИС. An earlier form of the name ОСИРИС, the Watcher, the Many-Eyed, the Good Being, was АСАР or АСИР. ЕСАР is the Turkish, СИРЕ is the Persian, name for God—and *sire*,<sup>3</sup> which is English for *father*, is Chaldean for *light*. The presiding Deity of ASSYRIA was named ASSUR. ASURA was one of the appellations of VARUNA, and ASURA has been equated with AHURAMAZDA, *i.e.* ORMUZ.<sup>4</sup> In Hebrew the name AZUR means “He that assists”; ASSER is an English surname; and in Assyrian ASSUR or ASUR means *Holy*. There is an inscrip-

<sup>1</sup> Varying into СОКАР, СЕГЕР, etc.

<sup>2</sup> JACOBUS is Latin for JAMES.

<sup>3</sup> Our English title *Sir* has the same meaning. At one time all priests were entitled *Sir* or *Sir reverence*; sometimes as *Sir John*. The King is addressed as *Sire*.

<sup>4</sup> Cox, *Aryan Mythology*, p. 156.

tion at NINEVEH where the word *asur* occurs three times, suggesting the exclamation, "Holy! Holy! Holy!" or "Holy! Holy! Holy One!"<sup>1</sup> *Azure* is the Sky-blue of the Heavens, and in Scandinavian mythology the Twelve self-existent spirits who dwelt in ASGARD were termed the AESIR. ASARI was one of the appellations of MERODACH, "the young steer of Day," who is described as "pasturing the Gods like sheep,"<sup>2</sup> and it is obvious that ASARI and correlative terms may be equated with OSIRIS. Thus PTAH's later appellation of PTAH-SEKER-OSIRIS resolves into the idea, "Shining Father, the light of the Great Fire, the blaze of the Fire light."



A N F

743

OSIRIS was known alternatively as UNNEFER, the one or Solar Fire, and in fig. 743 the sun is subscribed AUNF, a contracted form of this term. The inner circle of the Eye is called the *iris*, and the name OSIRIS is generally interpreted to mean "the Many-eyed." IRIS, the Rainbow, was the iridescent messenger of the gods, but more particularly of JUNO; and *eros* is the Greek for *Love*. OSIRIS was also known as UNBU, *un* meaning *one* or *sun*, and *bu*, *Father*. That BA is interchangeable with and equivalent to PA is obvious from many considerations; such, for instance, as the fact that the city of PABAST was alternatively known as BUBASTIS; that the Turkish *Pasha* is equivalent to *Bashaw*,

<sup>1</sup> Pinches, *Religion of Babylonia and Assyria*, p. 87.

<sup>2</sup> *Ibid.*, p. 61.

and that the town of PAPHOS was alternately BAFU. *Ba* was the Mayan word for *father* and the Egyptian for *soul*.<sup>1</sup>

BE is our verb *to be*, *Being*, or *Existence*. The Latin for *to be* is *fore*, i.e. the *fire*, and in French *beau* means *beautiful*.<sup>2</sup> The Cornish for *pity* was *byte*, whence it may be inferred that the "Father Resplendent" was esteemed to be a god of *Pity* and of *Beauty*.

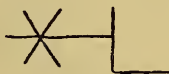
In fig. 744 the P of PTAH is surmounted by his symbol, the Scarabæus or beetle. The Egyptian for scarabæus was *chepera*, and the word *chepera* signified also *being*. "No words," says RENOUF, "can more distinctly express the notion of 'self-existent Being' than *chepera cheper t'ese*f,



744



745



746



747

words which very frequently occur in Egyptian religious texts."<sup>3</sup> At one time the morning Sun was worshipped under the name KHEPERA,<sup>4</sup> and CHAFURA was a name among the Egyptians for their kings or "Sons of the Sun." We English have this term *chafura* in its more primitive form, *chafer*, meaning a beetle. In the ancient hieroglyphic

<sup>1</sup> The negligibility of vowel sounds is conspicuous in our words *pope*, i.e. *papa* or *pape*, and in *babe*, *baby*, or *bébé*. The word *babe* (Anglo-Saxon *bab*, earliest form *baban*) is described by Skeat as "probably due to infantile utterance." A baby was no doubt called *baby* because it cried *baba* or *papa*, and it is not unlikely that the lamb's cry of *Baa* was one reason for that animal's symbolic sanctity. PEPI and BABA were kingly names in Egypt; BABYLON was alternatively BABILU.

<sup>2</sup> The Hebrew for *beautiful* is *joppa*.

<sup>3</sup> *Hibbert Lectures*, 1879, p. 217.

<sup>4</sup> Petrie (Flinders), *Religion of Ancient Egypt*, p. 54.

alphabet of Mexico a beetle was the sign of the letter L,<sup>1</sup> and *El* was presumably so called because it symbolised El, meaning Power or God. The Mayans represented L by a dot within a circle and by an acute angle. In the emblems herewith the letter is glorified with the crown and cross, and in fig. 747 it is associated with the P of PA.

The word *chafer* meant primarily "Ever-existing Fire," and the *pera* of *chepera* may be rendered *père* or *power*. The term *scarab* may be compared with *escarbot*, the French for beetle, and extended into *is-ac-ar-ab* or *es-ac-ar-bo*.



748



749



750

The Egyptian *chepera* is almost the English *shepherd*, and the German for *shepherd* is *schafer*. The French for *shepherd* is *berger* (*bur-zhay*), "Baur, the ever-existent," and the Sanscrit is *payu*. The Italian for *shepherd* is *pecorajo*, i.e. *op-ek-ur-ajo*, "the Eye, the great Fire ever-existent," and the Celtic for *shepherd* was *bugel*. In figs. 748 and 749 P is associated with a bugle, and in English *bugle* has two additional meanings. It implies a wild ox and also a circular or oval-shaped ornament. The root of *bugle* is *bug*, and *bug*<sup>2</sup> is an English term for all the tribe of beetles.

<sup>1</sup> Donnelly (I.), *Atlantis*, p. 219.

<sup>2</sup> There is a River BUG in Russia and another in Austria. BUGGE is an English surname.



One may surmise that, apart from symbolism, they were so called because they are round shaped like *ob ug*, the Mighty Orb. Fig. 750 is surmounted by an Orb.

Among the Celts the beetle was named *chouil* or *chuyl*, and in some districts *huyl*. The word *huyl* is equal to *heol*, *haul*, or *houl*, the Celtic name for the Sun. It is seemingly from *heol*,<sup>1</sup> the eternal EL, that we derive our adjectives *hale*, *whole*, and *holy*. The Teutonic for Holy is *hel*, *heli*, *heil*, or *ala*, i.e. ELLA, God that has existed for ever, the ALL and the WHOLE. In apparently all languages the word signifying *holy* has been derived from the divinely honoured sunlight.<sup>2</sup>

The Latin P has the same form as the Greek letter named *Rho*. One of the most famous emblems of early Christianity—known as the LABARUM, the seal of Constantine, or the *Chi-Rho* monogram—is the letter X surmounted by a P. The two letters *Chi* and *Rho* are assumed to read *Chr*, a contraction for the name CHRIST, but the symbol was in use for long ages prior to Christianity, and it probably stood for X, the Great Fire, and P, Pater or PATAH. The word *labarum* resolves into *la bar um*, the “everlasting Father Sun.” The *Pe Ekse* of this famous symbol was also doubtless understood to mean *Pax=peace*. The ancients personified PAX as a divinity and built temples to his honour. As the mystic forms of *pi* represent a shepherd’s crook, the letter was doubtless understood also to mean *Payu*, the Good Shepherd. From the emblems herewith it is evident that R was similarly derived from a shepherd’s crook. Our letter R is *Ar*, the Fire, and in fig. 142, *ante*, p. 59, AR formed the centre of the Solar Eye. The Egyptian word for *eye* was *ar*; HAR was one of the names of the one-eyed ODIN, and in

<sup>1</sup> Compare surnames HULL and HOOLE.

<sup>2</sup> Compare Greek *Hagios* and *Hieros*. The word *saint* or *santa* was primarily *san*.

Norse *harr* meant *high*, doubtless because HAR<sup>1</sup> was up on high. The Greek *Rho* probably derived its name from RA, and the Italian word *papero*, a *green goose*, was presumably "Father RA." *Ra* is no doubt responsible for the English words *ray* and *radiant*, and for innumerable place-names and surnames.<sup>2</sup> The Danish for *goose* is *radgaas* or *raygaas*, and



751



752



753

in Northern Europe the principal Deity was at one time RADGOST or RADEGOST.<sup>3</sup>

The P of the Great Shepherd is the foundation of PAN, the God of all Shepherds, and the name PAN may be understood indifferently as *opan*, the Sun Disk, or *paan*, Father Sun.<sup>4</sup> APOLLO, who was particularly worshipped at the

<sup>1</sup> Compare place-names HARBOROUGH, HARBY, HARGRAVE, etc., and surname HARDY, "the resplendent HAR."

<sup>2</sup> Compare RAY, WRAY, REAY, RAOUL, REAN, REHAN, REJANE, RENE, RABAL, RACKHAM, RACKSOLE, etc.

<sup>3</sup> The chief seat of his worship was among a people named the OBOTRITES, whose territory corresponded roughly to present-day MECKLENBURG (*Burg* means a stronghold, and the remaining MECKLEN looks curiously like OMEKA or OMEGA-LEN). In BOHEMIA several places are supposed to have been named after RADEGOST, and the OBOTRITES are also believed to be responsible for the names BERLIN, BREMEN, LE-IP-SE-IC, and many others.

<sup>4</sup> In every ancient language there is a certain ambiguity: thus of Sanscrit Mr F. W. Bain in the preface of one of his Indian stories writes: "The name of the little Indian fable, here presented to the lover of curiosities in an English dress, is ambiguous. We may translate it indifferently, either *The New Moon in the Hair of the God of Gods*, or else *She that reduces*

city of PATARA, was surnamed PÆAN, and the songs sung at his festivals were thence named *pæans*. The word *patara* meant a round or disk, and the word *pæan* was used also to mean *Healer* and *Physician*.

“Shepherds, rise and shake off sleep ;  
See, the budding morn doth peep  
Through the window, while the sun  
To the mountain tops is run.

Sing His praises that doth keep  
Our flocks from harm,  
Pan, the Father of our sheep ;  
While arm in arm  
Tread we softly in a round,  
While the hollow neighbouring ground  
Fills the music with her sound.

Pan, O Great God Pan, to Thee  
Thus do we sing !  
Thou that keep'st us chaste and free  
As the young Spring ;  
Ever be thy honours spoke,  
From that place the morn is broke,  
To that place day doth unyoke.”<sup>1</sup>

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*the Pride of Gods, Demons, and all the Rest of Creation*; that is the Goddess of Beauty and Fortune. To those unfamiliar with the peculiar genius of the Sanscrit language it might seem singular that two such different ideas should be expressible by the one and the same word. But it is just in this power of dexterous ambiguity that the beauty of that language lies. As there are butterflies' and beetles' wings, of which we find it impossible to say that they are positively this colour or that—for according to the light in which we view them they change and turn, now dusky red, now peacock blue, now it may be dark purple or old gold—so a well-formed Sanscrit compound word will subtly shoot and coruscate with meaning, as do those wondrous wings with colour: and this studied double, treble, manifold signification of its words lends to the classic tongue a sort of verbal sheen, a perpetual under-current of indirect suggestion, a by-play of allusion, a prismatic beauty, of which no other language can convey the least idea. For translation must split up what in the original is a unity. And so our title, according to the value which we choose to assign to its component elements, can be taken to denote either the hair-jewel of the moon-crested god or the universal pre-eminence of world-wildering Aphrodite.”

<sup>1</sup> Fletcher.

It is usually assumed that PAN was a divinity of Greek conception, but HERODOTUS records that the Egyptians, contrariwise, regarded PAN as "exceedingly ancient" and belonging to those whom they called "the eight Gods," *i.e.* the original OGDOD. He states: "These Egyptians who are the Mendesians consider PAN to be one of the eight gods who existed before the twelve, and PAN is represented in Egypt by the painters and the sculptors just as he is in Greece, with the face and legs of a goat. They do not, however, believe this to be his shape or consider him in any respect unlike the other god, but they represent him thus for a reason which I prefer not to relate."<sup>1</sup>

PAN and his consort MAYA were adored in CENTRAL AMERICA, and at the town of PANUCA or PANCA<sup>2</sup> in MEXICO the Spaniards on their entry found superb temples and images of PAN.<sup>3</sup> The names PAN and MAIA enter largely into the Mayan vocabulary, MAIA being the same as MAYA, the name of the Peninsular, and PAN combined with MAYA forming the name of the ancient capital MAYAPAN.

Among the Greeks the name PAN was used to mean the *All*, the *Everything*, and the *Universal*. PAN, the root of PANACEA, the Goddess of Health, must be equal to *Ban*; and *ban*, *bon*, or *ben*, meaning *good*, are the roots of *benign*, *benevolent*, *benison*, etc. *Bonheur* is the French for *happiness*.

PAN would appear to have been an original Deity of JAPAN or JAPON. The Japanese call their country NIPPON (*on ip pon*), and their national cheer is BANZI! the light of the great FIRE or LIFE. In modern Japanese NIPPON is understood to mean "Fountain or Source of Light."

PAN is recorded to have been the son of AITHER, the all-permeating *ether*, and the Mother of PAN is said variously

<sup>1</sup> Bk. ii. p. 46.

<sup>2</sup> Compare surname PANKHURST.

<sup>3</sup> Brasseur's Introduction to Landa's *Relacion*.

to have been DRYOPE,<sup>1</sup> the "Enduring Great Unit or EYE," or YBIS or ONEIS, the "One Essence or Light," or PENELOPE. According to Greek mythology the first-born woman was PANDORA.

*Pente* in Greek means *Five*; *panch* or *punj* is Sanscrit and Gypsy for *Five*, and the PUNJAB or *Punj orb* is supposed to be so named because it is watered by *Five Rivers*. Off the coast of ARABIA or UROBIA is an island called PANCHEA whereon was a magnificent Temple of Jupiter. It is a most curious fact that the form of our numeral "5" is identical with the letter P in the Indian alphabet, from which have also been derived certain other of our numerals.<sup>2</sup>

The Welsh for Great Spirit is MAWR PEN AETHIR, which cannot but be related to the North-American-Indian term for Great Spirit MAHO PENETA;<sup>3</sup> indeed, so numerous are the similarities between the language of WALES and that of certain tribes of AMERICA that the Welsh have claimed the honour of being the first European settlers in MEXICO. READE states: "We have it on the authority of a Captain Davies and Lieutenant Roberts of HAWCORDEN in Flintshire and from an MS. entry in William Penn's journal, evidence collected by the famous Dr Owen Pughe, that the tribes of the Illinois, Madocantes, the Padoncas, and Mud Indians spoke the Welsh language."<sup>4</sup> It is not improbable that the "White PANIS," now called PAWNEES, were originally a tribe of PAN worshippers.

PAN, in the fearful majesty of his higher aspects, is the source of the word *panic*. Similarly, the word *fear* may be equated with FIRE, *appalling* with APOLLO, and the French *peur* with POWER.

PAN is the Godfather of SPAIN—a contracted form of the older HISPANIA, and to the same root are no doubt traceable

<sup>1</sup> DROPE is an English surname.

<sup>2</sup> *Chambers's Encyclo.*, i. 188.

<sup>3</sup> *Atlantis*, p. 115.

<sup>4</sup> *The Veil of Isis*, p. 196.

the Latin *panis*, bread, and the French *pain*. PAN is evidently also the root of *pensive* and of *pensée*, the French for thought. The Gypsy for "to think" is *penchava*, and the Persian is *pendashien*. The time-honoured emblem of remembrance and kind *thought* is the flower we call a *pansy*, from which one may deduce the fact that the ancients defined *thought* as the "light or fire of God."

PAN was particularly styled "President of the Mountains,"<sup>1</sup> and in many languages his name has become a generic term for hills and mountains. The Chinese for *mountain* or *hill* is *pan*,<sup>2</sup> and the Phœnician was *pennah*, whence, it is supposed, was derived the Cornish *pen* and the Scotch *ben*. All over the world the root *pen* or *ben* enters into mountain names, from the APENNINES to the PENNINE RANGE and from the Grecian PINDUS Mountains to the Peruvian PINRA.

The Chinese regard mountains as the symbol of Constancy and Firmness, and, according to SWEDENBORG, "in the ancient Church divine worship was upon mountains, because mountains signified celestial Love."<sup>3</sup>

In Egypt PAN was known as MIN, and *three* gigantic limestone figures of MIN have been found at the town of KOPTOS, the chief seat of his worship.<sup>4</sup> "MIN," says Professor Petrie, "was the *male* principle," and it is probable that MIN is the same as *man*,<sup>5</sup> in contradistinction to *woman*. *Man*, in Scotland pronounced *mon*, is the root of the Latin *mens*, the English *mind*, the Sanscrit *manas*, and of the Greek *monos*, meaning *single*, *solitary*, *alone*. It was originally, perhaps, *om on*, the "One Sun," or it may have been a coalition of *ma on*, the One Mother, as in *moon*, the symbol

<sup>1</sup> *Wisdom of the Ancients*, Bacon.

<sup>2</sup> Knox (A.), *Gloss. of Geogr. Terms*, p. 303.

<sup>3</sup> *Arcana Celestia*, n. 4288.

<sup>4</sup> Petrie (Flinders), *Religion of Ancient Egypt*, p. 59.

<sup>5</sup> In Gypsy language *man* is the personal pronoun "I."

of the Magna Mater. RA, the Sun, was AMON or AMUN; the Greeks entitled Zeus AMMON<sup>1</sup> or HAMMON; and the word *Amen!* means *firm, true, verily*.

The Anglo-Saxons termed the Moon *mona*; and at the present day *Moon-* or *Mona-day* is called "Monday." Anglesey,<sup>2</sup> a famous sanctuary of the British Druids, was anciently known as MON, MONA, or MENAI; and MONA and MINNIE are familiar Christian names.<sup>3</sup> MONA is an alternative name of the Isle of Man, which was also known as MONABIA.

The town of BODMIN was originally "the abode of MIN," and in nomenclature may be equated with the Indian ALLAHABAD, "the 'abad' or abode of ALLAH."<sup>4</sup>

IRMIN was the name of a Saxon Deity,<sup>5</sup> and his title—whence *harmony* (?)—suggests that he was a male aspect of MINERVA, the Sole Strong Fire. There is again this same connection in the names of the little animal known as the *ermine*<sup>6</sup>

<sup>1</sup> Compare surname HAMMOND.

<sup>2</sup> The place-names in Anglesey are of great interest. BEAUM-AR-IS = "Father Sun, the Sunlight." In fig. 746 EL was represented as a right angle. The word angle or *an ag el* is the root of modern ENGLAND.

<sup>3</sup> Compare surnames MANN, MANNING, etc.

<sup>4</sup> Cf. Taylor, *Words and Places*, p. 332.

<sup>5</sup> Doubtless related to the Saxon and Anglican Deity ER or IR. The surname ACKERMANN is the great ERMIN. MONRO is a reversed form of RAMON or RAYMONDE, and MUNDAY, SIMON, SIMEON, SYMON, and SIMMONDS are all from this same great root.

<sup>6</sup> ERMINE Street is the ancient British highway northward from the English Channel to Yorkshire. Ermine fur is still an emblem of British royalty, the bench, and the peerage. "The ermine was believed to prefer death to defilement, and if placed within a wall or ring of mud, would kill itself rather than contaminate its spotless fur. It is on this account that ermine is selected as the robe of prince and judge—an emblem of unspotted purity."—Hulme (F. E.), *Nat. Hist. Lore*, p. 176.

"Said an envious, erudite ermine :

'There's *one* thing I cannot determine ;

When a *man* wears my coat,

He's a person of note,

While *I'm* but a species of vermin !'"

or *miniver* ; within the boundaries of BODMIN is the parish of ST MINVER.

It was believed by the ancients, and is still an ingrained idea among native races, that kings and rulers are "Sons of the Sun," the living images and viceregents or "shadows" of the Holy Sun.<sup>1</sup> This divinity of kings is reflected not only in generic terms like *monarch*, Sanscrit *chunig*, German *konig*, "great unique one,"<sup>2</sup> but particularly in dynastic names.

According to priestly traditions the original king of Egypt was a certain MEN, MENA, or MENES—and *Menes*, the "sole Light," was a generic term for the white or golden Sun Bull of OSIRIS. MENUR, the "sole Fire," was a name of the Sacred Bull of MNEVIS. JUNO was termed MENA, and in Old Latin *manis* meant *good* and *propitious* ; *manes* is the Latin for *ancestors*. MENES of Egypt may be equated with the name MINOS, a kingly name in CRETE, and CRETE was the seat of the *Minotaur*, a fabulously monstrous Bull.

<sup>1</sup> "The early monarchs of Babylon were worshipped as gods in their lifetime. . . . The kings of Tyre traced their descent from Baal, and apparently professed to be gods in their own person."—Frazer, *Adonis, Attis, Osiris*, pp. 10, 11.

In New Zealand a Tampo chief said to a missionary : "Think not that I am a man, that my origin is of the earth. I come from the heavens ; my ancestors are all there ; they are gods and I shall return to them."—Thompson, *The Story of New Zealand*, i. p. 95.

In ancient Egypt it was the "belief that the ruling king or sovereign of Egypt was the living image and viceregent of the sun-god (Ra). He was invested with the attributes of divinity, and that in the earliest times, of which we possess monumental evidence."—Renouf, *Religion of Ancient Egypt*, p. 161.

<sup>2</sup> Compare *Rajah, Rey, Rex, Anax, Archon*, etc. *Shah* is a contracted form of *padishah—pad*, as in *padre*, meaning, no doubt, Father, and *isha*, the Light. *Kshi (akishi)* is Sanscrit for "to rule." *Shiek* was probably ISHI EK, the Great Light ; *Kaiser*, phonetically *Kysur*, may be restored to *ak yz ur*, the Great Light of Light ; and *Akbar* is simply *ak bar*, the Great Fire. The word *emperor* or *empereur* is, as the French pronounce it, *om per ur*, "Sun, Father, Fire."



In Ireland are the Ox Mountains, and TAURICA was a surname of DIANA. Mount TAURUS, also known as AMANUS, ANTITAURUS,<sup>1</sup> and AMARANTHA,<sup>2</sup> is the largest mountain in ASIA.

MENA, the original King of Egypt, must be related to MANU, the Noah and first ancestor of the Hindoos. The original of the German race is said to have been MANNUS, and *manus*, *manush*, or *monish*, are the Gypsy words for *man*. The Sanscrit for *man* is *manasha*.

MON, the root of *monocle*, *monopoly*,<sup>3</sup> etc., is the base of the Egyptian royal name MENEPTAH, "sole Eye resplendent," and it is also the foundation of *monde* and *mundus*, the round world, the universe.

MIN, who was particularly worshipped at the city of MENDES, was also revered in Egypt under the name of MENTU.<sup>4</sup> The principal shrine of MENTU, who was figured with the head of a Hawk, was at the city of ERMENT, which is akin, not only to the Saxon IRMIN, but also to HERMON, an alternative name for Mount Zion. It is evident that MIN, like PAN, became a generic term for *mountain*. The Japanese for *mountain-peak* is *mine*, and in English *min* once meant the "brow of a hill."<sup>5</sup> The great mountain called MONCH<sup>6</sup> was doubtless named after MON, the Ever-Existent, and the same root is responsible for the generic terms *mons*, *mont*, *mount*, *mound*, and all their numerous correlatives. *Mons* is the Latin for *above*, and the verb *mount* means to *rise upward*. With the words *mountain* and *montagne*

<sup>1</sup> Compare name ANTIPATER.

<sup>2</sup> AMARANTHA means *immortal* and *unfading*.

<sup>3</sup> Compare Italian place-name MONOPOLI.

<sup>4</sup> Compare surname MINTO.

<sup>5</sup> Edmunds, *Names of Places*, p. 237.

<sup>6</sup> Compare MANCHURIA and MANCHESTER. The latter town, known also as MANIGCEASTER and MANCUNIUM, was founded by the BRIGANTES, a tribe from YORKSHIRE.

may be compared the names MONTAIGNE, MONTAGUE, MONICA, MONACO, MONIGUE, and MUNGO. The word *mungo* is Celtic for *lovable*, and the Irish Province MONAGHAN is nominally related to the Asiatic MONGOLIA, the country of the MONGULS. A dynastic title of the Mexican emperors was MONTEZUMA, meaning the Mount of the Blazing Sun, and the *Ezuma* of this name may be equated with IZUME, a Japanese Goddess, and with the Assyrian ISUM, "seemingly a name of the fire God."<sup>1</sup>

The site of PAN's ruined city of MENDES is now marked only by the mounds of ASHMOUN, a name in which is retained



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*moun*, the root of *mound* and *mount*. In the emblem herewith a fourfold cross is poised upon a threefold Holy Mount.

There is a Christian tradition that when the angelic hosts heralded the birth of JESUS CHRIST, a hollow groan reverberated through the Isles of Greece, intimating that great PAN was dead, and that the erstwhile divinities of OLYMPUS were dethroned and outcast. This story originated from the incident recorded by PLUTARCH, that while cruising near the island of PAXOS—note the name—an Egyptian pilot named THAMUS heard coming from the shore repeated cries of THAMUS! the voice subsequently announcing that "Great Pan was dead." As Dr Frazer has surmised, the true inference from this story appears to be the equation of

<sup>1</sup> Pinches, *Religion of Babylonia and Assyria*, p. 93.

PAN with TAMMUZ, the Syrian Shepherd-God whose demise was annually and noisily bewailed.

The root of the name THAMUS, TAMMUZ, or THOMAS, is *Tham*, *Tam*, or *Thom*, and just as *pan* and *mon* were generic terms for *hill* or *mountain*, so also was *thom*. In Welsh and Gaelic *tom* is a hillock—whence the Old English word *tump*, a hillock. *Tom* is the root of *tumulus*, a mound, and one of the famous sights near Carnac in Brittany is “the Butte de THUMIAC or Grand Mont, a Celtic mound 70 feet high and 800 feet round.”<sup>1</sup>

THUM or TOM should originally have meant the “resplendent Sun,” and in Egypt it did so, TUM being the title of the Sun-god at the great city of ANU, ON, or HELIOPOLIS. *Tambo* was Peruvian for *the dawn*.<sup>2</sup> RENOUF equates MENTU with TMU as being merely two different aspects of the same great Sun.<sup>3</sup> “I am TMU,” runs an inscription, “who have made Heaven and have created all the things which are, and I exist alone.”<sup>4</sup>

The Egyptian TM, THOM, or TUM, is the root of *tempus* or *time*, and the one lone, solitary lock of hair represented on the bald head of FATHER TIME is what was known in Egypt as the lock of HORUS.

At the festivals of BACCHUS, as at all other solar or Bacchanalian orgies, it was customary for the worshippers to raise a most joyful din upon cymbals and tambourines. The word *tambourine* or *timbrel* is an extended form of *tambour*,<sup>5</sup> a drum, and *tambour* has developed from the native *tom-tom* or *tan-tan*. All these words point to the conclusion

<sup>1</sup> Cook's *Handbook to Normandy and Brittany*, p. 277.

<sup>2</sup> Spence, *Mythologies of Ancient Mexico and Peru*, p. 51.

<sup>3</sup> *Hibbert Lectures*, p. 88.

<sup>4</sup> *Ibid.*, p. 198.

<sup>5</sup> Compare name TAMBURLAINE or TAMERLANE; also the English THOM, TOMS, TOMLEY, THOMPSON, and TOMPKINS. In Celtic *tam* meant *gentle*.

that the circular drum was so named after *dur oom*,<sup>1</sup> the Enduring Sun. The Latin for drum is *timpanus*.

There is a kind of small drum known as a *tabor* or *tabour* which suggests Mount TABOR, a mountain doubtless thus named because it is "of a remarkably round shape."<sup>2</sup> The Byzantine mystics used to sit watching their navels, or "circles of the Sun," in the hope of witnessing the far-famed "Light of TABOR" streaming therefrom, as from a focus.<sup>3</sup>

The brightly-coloured ribbons of the tambourine, like the many-coloured streamers from the ring at the summit of the Maypole, symbolised the all-radiant, streaming sunshine.

Layard in his account of a solar festival near NINEVEH describes how the natives in their exultant frenzy hurled tambourines into the air, while the women made the rocks resound with shrill cries of *tahlehl*.<sup>4</sup>

This cry of *tahlehl* appears to be *ta el ale*, "Hail resplendent God!" The word *hail* is the Celtic *hael*, the *Sun*, and is radically the same as the word *yule*. *Hiul* in Danish and Swedish means *wheel*, and if we discard the differences of spelling, *hueel* and *hiul* are the same word. In Yorkshire, people, until comparatively recently, used to cry *Ule! Ule!* in the churches as a token of rejoicing, and the common sort ran about the streets singing:

" *Ule! Ule! Ule! Ule!*  
Three puddings in a pule,  
Crack nuts and cry *Ule!*"<sup>5</sup>

<sup>1</sup> Compare surname DRUMMOND and place-names such as MINDRUM, DUNDRUM, DRUMLISH, DROMORE, DRUMOD, etc.

<sup>2</sup> Wright (T.), *Early Travels in Palestine*, p. 9.

<sup>3</sup> King (C. W.), *The Gnostics*, p. 300.

<sup>4</sup> *Nineveh*, p. 186.

<sup>5</sup> Brand's *Antiquities*, p. 252.

In MEXICO *Hool* meant the Head, the Deity, and *ho* meant *five*.<sup>1</sup>

In all probability the word *hubbub* arose from the exhilarating cries of HOB-HOB! raised at the solar festivals. In Hebrew *hobab* means *beloved*, and one of the world's most sacred trees is the *baobab*, the Father HOBAB.

*Jobb* and *chop*, i.e. the Ever-Existent Orb, are ancient British words for a *hill-top*, and are thence traceable in place-names such as EVANJOB or EVANCHOP in RADNORSHIRE.

The Syrian TAMMUZ has been equated, notably by Mr Baring-Gould,<sup>2</sup> with our patron saint, ST GEORGE. In the Russian province of GEORGIA, whose southern boundary is the mountains of ARMENIA (*Harmonia* ?), ST GEORGE is not regarded merely as a saint, but is worshipped as the Deity. Addressed as "God Saint George of IKHINTI," he occupies in the minds of the Georgians precisely the position of Mediator and Intercessor, as does Christ in the minds of Christians.

The Cross of ST GEORGE, who was said to have been born at the city of DIOSPOLIS, appears in fig. 754, and that St George was identified with *mountains* is plain from the fact that in GEORGIA "there are no hills nor small mountains without churches in honour of St George."<sup>3</sup>

The most famous chapel in the world is perhaps that of St George on the Hill at WINDSOR.<sup>4</sup> At the neighbouring ETON there is still held a *triennial* festival called MONTEM—originally in honour of *Mon Tem*, the Sole Sun? The Egyptian "TEM, the Lord of Light," and the gentle-flowing, life-giving River THAMES,<sup>5</sup> THAMISE, or TAMESIS, are presumably allied

<sup>1</sup> Le Plongeon, *Sacred Mysteries*, p. 63.

<sup>2</sup> *Curious Myths of the Middle Ages*.

<sup>3</sup> Javakhishvili (J.), "Folk-Tales of the Georgians," *The Quest*, January 1912.

<sup>4</sup> The name *Windsor* means "winding shore."

<sup>5</sup> Towards OXFORD is the village of THAME. The original names of Oxford were CAER (the seat of) MEMPHRIC, afterwards BELLOSITUM, and CAER PEN HALGOIT.

to TAMMUZ, the light or essence of TAM or Father TIME. In the THAMES valley TIMMS is a familiar surname.

ETON in Bucks once held a great annual Fair upon ASH-Wednesday. The cult of ST GEORGE was noticeably practised at the town of ASHBY DE LA ZOUCHE: ASHBY was anciently called ESSEBY, and ASHBURY near OKEHAMPTON was also originally known as ESSEBURY.<sup>1</sup>

The famous "Furry Dance" at HELSTON<sup>2</sup> (Heol's Town?) in Cornwall was, and still is, a "Fair," "Highday," "Eyeday," or "Holyday" of ST GEORGE, a stanza in the old Furry Song running:

"As for Saint George O,  
Saint George he was a Knight O;  
Of all the Kings in Christendom,  
King Georgie is the right O,  
In every land O,  
Each land where'er we go!"

The word *furry* might equally well be *verry*, a fire or spring dance, and the same root reappears in PHARNAVAS, a kingly name in GEORGIA. The most celebrated Queen of Georgia was THAMAR or TAMARA.

The play upon O in the Furry Song of King Georgy O is suggestive of the Italian GEORGIO. In Russia the saint is known as YURGEN, *i.e.* *yur-ag-en*, the "Ever-existent Fire, the Mighty Sun." Among Mussulmans his name is EL KOUDR; and EL KOUDUR (*ak-o-dur*), the Great Enduring O, they say, is not yet dead, but still flies round and round the world.<sup>3</sup> At URMI, in Persia—and URMI cannot but be related to URMIN—the Churches of St George are frequented by those suffering from fear, *i.e.* *panic*.

The Rose, St George's flower, symbolises Love, and the

<sup>1</sup> Wilson, *Imperial Gazetteer*.

<sup>2</sup> Near HELSTON is MANACCAN.

<sup>3</sup> H. O. F., *St George for England*, p. 28.

word *rose* is an inflected form of EROS, the God of Love. The Greek for *rose* is *rhode* or *rhoda*, the resplendent RHO or RA.<sup>1</sup> In Hungarian *eros* means *strong*, and is evidently the same as *eros*, the Greek for *hero*. There is a close connection between *heroic* and *erotic*, which means *loving*. The French for *love* is *amour*, "fire or light of the Sun," and this word, like the Latin *amor*, is the same as the first two syllables of AMARUDUK, the oldest form<sup>2</sup> of the name MERODACH. MERODACH, "the young steer of day," the "life of the whole of the gods," is the same as MERIADEK,<sup>3</sup> the patron saint of BRITTANY. The Breton for *love* is *minoniach*; the Breton for *ami*, a friend, is *minon* or *minoun*; and there is also a Breton word *orged*, meaning *love*.<sup>4</sup> *Orged* resolves into "resplendent ORGE," or the "Ever-existent Golden Light," and the word ORGE, whence *gorgeous* and *urge*, is evidently the root of GEORGE. *Georgia*, the Greek for *husbandry*, probably was derived from GEORGE and not GEORGE from *georgia*. *Ge*, as in *geography*, meant *earth*, so that the true meaning of *George* may legitimately be surmised as *Ge urge*, the urger or stimulator of the Earth.

On Good *Friday* or "*Furry Day*" it is customary to eat

<sup>1</sup> Compare surname MONTROSE; place-names MONTROSE, MONTREUX.

<sup>2</sup> Pinches, *Religion of Babylonia and Assyria*, p. 59.

<sup>3</sup> "As it was quite impossible to destroy these pagan customs, Christianity tried, as we know, to turn them to her own account. She raised chapels near the fountains, placed figures of the Virgin in crannies of the sacred oak trees, sanctified the old myths by adopting them as her own, substituting the names of saints for those of the old gods. And so, no doubt, it came to pass that good Meriadek, fabulous Bishop of Vannes, was called upon to receive the worship hitherto addressed to the sun in this corner of Tregor. There are many things about him that justify this theory. A certain Mystery Play—precious remnant of a lost dialect—shows him to us endowed with the gift of light, dissipating the darkness of sightless eyes, opening the shadowed understanding to behold the Light of Lights."—Anatole le Braz, *The Land of Pardons* [Brittany], p. 134.

<sup>4</sup> Gonidec, *Vocab., French-Breton*, p. 12.

hot cross-buns, which are round cakes stamped with the signature of ST GEORGE. This custom is traceable to Egypt, where sacrificial cakes, made of the purest and most delectable ingredients, were on sale outside the Temples. The word *bun* was originally *boun*, and the Greeks changed it slightly into *bous*.<sup>1</sup> The word *bous* in Greek also means an Ox, and the sacred buns were sometimes made with a representation of two horns. At Yuletide it is usual to eat *mince* pies, or, as they are also named, "*happy months*." In Scotland little troops of boys and girls were wont to perambulate the villages at Christmas time crying, "Hagmena, Hagmena, give us cakes and cheese and let us go away." This most remarkable word *Hagmena*, used on these occasions, is supposed, says the cautious Brand, to be of an antiquity prior to the introduction of the Christian faith.<sup>2</sup> It would seem to be more aged than AG-MENA, the Great MENA, the traditional prehistoric ancestor of Egyptian royalty. To account for the words *bun* and *pie*, one may assume either that these comestibles were originally circular, or that the ancients believed, as many Christians still believe, that in the sacrament of the *bun*, wafer, or *pie*, they were eating the veritable and substantial body of their Spiritual Father. The Book or Ordinale of Church Service is called the *pie*, and the little chest that holds the consecrated Host is known as the *pix*. PIUS, a standard Papal name, means the same as *pious*. *Pikkis* in Gypsy language means the female breasts, which are also termed by the gypsies *birk* and *bark*. BIR or BIRQU was a title of the Assyrian MER, the Father, Fire, or *Amour*; and the idea of the Great Feeder is retained in *piept*, the Wallachian for *breasts*; and in our English *pap*, food for infants, and *paps* or *bubs*, the female breasts.

At the Egyptian city of THEBES, whose name originated

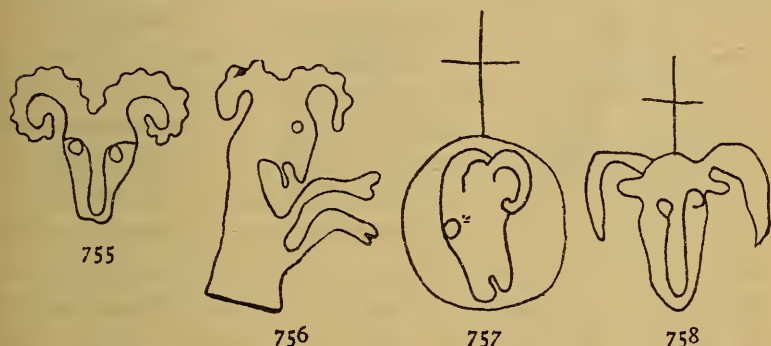
<sup>1</sup> Brand, *Antiquities*, p. 81.

<sup>2</sup> The festival survives to-day under the name of "Hogmanay."



from a sanctuary called AP,<sup>1</sup> AMON-RA was worshipped under the guise of a Ram, and in fig. 757 the Head of a Ram appears in the centre of the Eye.

The Ram, figuring as ARES in the Zodiac, was the symbol of Creative Heat. The Egyptian for *ram* was *ba*, and this same word also signified *soul*. *Belus*, the Latin for *ram*, is allied to BELENUS, the Celtic APOLLO, and *tup*, the English for a male sheep, may be equated with *tup*, the



resplendent Eye. *Ares* is identical with URAS, EROS, HORUS, etc., and our *ram* was evidently once *uram*, the Solar Fire.<sup>2</sup> *Ramr* is Icelandic for *strong*, and the idea of strength, straightness, and power is retained in the word *ramrod* and the verb *to ram*. In Hebrew *ram* means *high*, and *ramah* a *lofty place*; in Sanscrit RAMA is the Sun. RAM

<sup>1</sup> "Ap, along with the feminine article *Tap*, from which the Greeks made THEBE, was the name of one particular sanctuary of AMMON."—Lepsius, *Egypt, Ethiopia, and Sinai*, Bohn's Library, p. 248.

<sup>2</sup> The gypsies of England call their language, as the gypsies of many other countries call theirs, *Romany* or *Romanes*—a word either derived from the Indian *Ram* or *Rama*, which signifies a husband, or from the town Rome, which took its name either from the Indian *Ram* or from the Gaulic word *Rom*, which is nearly tantamount to husband or man; for, as the Indian *Ram* means a husband or man, so does the Gaulic *Rom* signify that which constitutes a man and enables him to become a husband."—George Borrow, *Romano Lavo-Lil*, Intro.

is the root of the royal name RAMESES,<sup>1</sup> translated by the authorities to mean "Son of the Sun," and of RAMADAN or RAMAZAN, a great Feast among Mahommedan peoples. The word RAMADAN, implying consuming fire, is allied to the Arabian root *ramed*, *it was hot*; *Ramazan* is *san rama*,<sup>2</sup> the Holy Sun.

RIMMON, BER, or BIRQU, the Babylonish Almighty, was alternatively known as RAMMANU, and as *Urim* is the plural



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of *Ur*, the title RIMMON may be understood as *Urim Mon*, "Sole Lord of Fires and Lights."

"Whatever lamps on Earth or Heaven may shine  
Are portions of ONE POWER which is MINE."<sup>3</sup>

The principal towns in the Isle of MAN, MANOBIA, or MANXLAND (*manikseland*), are RAMSEY and PEEL.

In fig. 760 a Goat is ramping on a mountain-peak. At MENDES, in Egypt, MIN was worshipped under the form of a goat, and in that district *mendes*<sup>4</sup> was the generic name for *goat*. In GREECE, as in EGYPT, Pan was figured as having the countenance and limbs of a goat. The choral odes sung

<sup>1</sup> The glories of RAMESES II. were sung by an Egyptian poet named PENTAUR. In Cornwall is a RAME Head and a PENTIRE Point.

<sup>2</sup> Compare Republic of SAN REMO.

<sup>3</sup> *Hymn of Apollo*, Shelley.

<sup>4</sup> Compare English MENDENHAM.

in honour of BACCHUS, who is also said to have appeared as a goat, were called *tragodiai* or goat songs, and a goat was the symbolical prize given on those occasions.

The emblematic distinction of the goat arose partly because the *habitat* of this animal is hilly and mountainous districts, but mainly because the Goat typified Generative Heat or the Vital Urge. The word *urge* will be recognised, as in GEORGE, and in *Demiurge*, a Gnostic term for the Deity, to mean the Ever-Existent Fire, the Solar *en-urge*.

The French for a he-goat is *bouc*, which means exactly the same as *bauk*, the Egyptian for hawk. It is also the same as our English *buck*, and is perhaps traceable in place-names such as BOX,<sup>1</sup> BUXTON, and BAXENDEN. The Latin *caper*, Italian *capra*,<sup>2</sup> and Spanish *cabron*, need merely their initial vowel to restore them into "Great Eye of Fire." There is a long-horned mountain goat known as the *ibex*, a word resolving into *ib ek se*. The French *chèvre* is almost the same as our *chafer*, and meant similarly the Ever-Existent Fire. The Greeks have two terms for goat—*tragos*, the enduring great light, and *aix*,<sup>3</sup> the great fire of A. In the Mayan alphabet A was represented by three alternative signs—a dot within a circle, a diamond-shaped square, and a peak, which was no doubt intended as the hieroglyphic of a mountain or hill. The Greek for a mountain-peak was *akra*, and our word *peak* similarly contains the notion of Great Father. In the North of England *pyke* is a generic term for pointed hill, and *pic*, the same word, occurs on the Continent, as in PIC DU MIDI. KRISTNA is recorded to have affirmed, "I am the letter A"; and in the Revelation of

<sup>1</sup> The Gloucestershire Box is a hamlet in MINCHINHAMPTON. The Box near CHIPPENHAM, the hamlet of CHEOPPEN, includes ASHLEY. South of SALISBURY is an eminence called BUXBURY. Compare also BEX in Switzerland and BUXAR in India. BAX, BEX, and JEX are English surnames.

<sup>2</sup> Compare CAPRI off the coast of CAMPANIA.

<sup>3</sup> AIX is a common place-name.

Jesus Christ it is asserted, "I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty."<sup>1</sup> In all languages the great A seems to have stood for a symbol of the Aged, Unaging, Constant, and Everlasting HILL, the Immutable EL, the Unchangeable First Cause.

That a mountain-top was regarded as a symbol and a physical similitude of the sacred A<sup>2</sup> is evidenced to some extent by generic terms for mountain, such as the Greek *akra*, the great Fire A; Savoyade *crau*; Slavonic *gara*; Anglo-Saxon *law*, i.e. *el aw*, "Lord Aw"; Japanese *jama* or *yama san*, "Holy unique Sun A"; Latin *montana*; <sup>3</sup> Spanish *montanha* and *sierra*.

The names JAH and YAH resolve into the Existent or

<sup>1</sup> Rev. i. 8.

<sup>2</sup> That the letter A had some recondite significance is evident from the words of Jesus found in the Apocryphal Gospel of Thomas: "And he looked upon the teacher Zacchæus, and said to him: Thou who art ignorant of the nature of the Alpha, how canst thou teach others the Beta? Thou hypocrite! first, if thou knowest, teach the A, and we shall believe thee about the B. Then he began to question the teacher about the first letter, and he was not able to answer him. And in the hearing of many, the child says to Zacchæus: Hear, O teacher, the order of the first letter, and notice here how it has lines, and a middle stroke crossing those which thou seest common; (lines) brought together; the highest part supporting them; and again bringing them under one head; with three points (of intersection); of the same kind; principal and subordinate; of equal length. Thou hast the lines of the A. And when the teacher Zacchæus heard the child speaking such and so great allegories of the first letter, he was at a great loss about such a narrative, and about his teaching."

The three lines of the A are perhaps explained in the following passage from a fifteenth century MS. quoted by Sir John Rhys: "The three elements of a letter are / | \, since it is of the presence of one or other of the three a letter consists; *they are three beams of light*, and it is of them are formed the sixteen ogyrvens, that is the sixteen letters. These belong also to another art seven (score) and seven ogyrvens, which are no other than the symbols of the rank of the seven score and seven words in the parentage of the Welsh language, and it is from them all other words are derived."—*Hibbert Lectures*, p. 268. (*Italics mine.*)

<sup>3</sup> The Italian for *ram* is *montone*.

Unique AH or A, and this prime radical may be recognised in its original simplicity in the English word *awe*, and in the surnames HAY and HAW. *Agha* is the Sanscrit for *Lord*; *arka* in Sanscrit means *Sun*, and also a *hymn of praise*. The Happy Land of PAN, the leader of the celestial dance and song, was ARCADIA or ARCADY, a name resolving into the "resplendent mighty A." A is the root of *age* and of the Sanscrit *ayus*, meaning *life*. It is also the foundation of names such as AHAB, AHAZ, HAYES, HAWES, and AARON; AARON in Hebrew means lofty or mountainous, and in Cumberland there is a mountain named AARON END. The High Pontiff of the Mayans was known as the *Cay*,<sup>1</sup> i.e. *ac ay*, the great A; KAY and GAY are English surnames; and *gay* is an adjective: *kay* is Teutonic for *rejoicing*.

In all probability *boa*, the Portuguese for *good*, was originally *bo a*, "Father A." *Oca*, the great A, is Italian for *goose*; *ana* was Chaldean for *heaven*; and *ana* was Sanscrit for *mother*. *Abu = bu a?* is Arabic for *father*; at the town of ABA there was a famous oracle of APOLLO; and Mount ABU in India is a celebrated place of pilgrimage. At about the middle of Mount ABU the followers of VISHNU, known as the JAINS, have erected a magnificent group of *five* temples.

The first letter of the Egyptian alphabet was *ahom*, meaning *eagle*, and the first letter of the Hebrew was *aleph*, meaning *ox*. *Alpha*, the Greek for A, must be a later form of *aleph*, and is phonetically *aleph a*. *Caliph*<sup>2</sup> or *Calipha*, as also *Cadi*, Eastern titles of authority, all mean the great A, Aleph, or Alpha; and the Saint's name, ALPHAGE,<sup>3</sup>

<sup>1</sup> *Queen Moo*, p. 19.

<sup>2</sup> Near TADCASTER in Yorkshire is ULLESKELF, i.e. ULLES-AKELIF? On the River DUDDON in Cumberland, near ULVERSTONE, is the Chapelry of ULPHA. There is another ULPHA in Westmoreland. Near PENRITH is ULFSBY or OUSBY.

<sup>3</sup> Canterbury includes the parishes of St Alphage and Patrixbourne.

is probably related. The Israelites lapsed into the worship of a golden calf ; the ancient Muscovites also worshipped a golden calf ;<sup>1</sup> and the word *calf* is seemingly a contraction of *ac-alif*, the great A. The Gothic for calf was *kalbo*, the Great Lord Father ; and the ALPS<sup>2</sup> and CALVARY seemingly owe their names to this same root.

Dr Taylor maintains<sup>3</sup> that the Hebrew *aleph* is identical with *eleph* of *elephant*, the greatest, most powerful, and foremost of all beasts. The Semitic for *elephant* is *pul*, which also means *king*. In the Old Testament<sup>4</sup> a certain King PUL is mentioned as entering into a league with King MENAHEM, *i.e.* Sole Eagle or Sole A ?

LE PLONGEON states that among the Mayas the mastodon was venerated as an image of the Deity on Earth, "probably because this pachyderm was the largest and most powerful creature that lived in the land."<sup>5</sup> Much to the perplexity of historians a representation of the elephant, "the symbol of power and wisdom,"<sup>6</sup> is to be found carved on one of the round towers of Scotland in company with a crucifix and a lamb. HIGGENS, who first supposed these symbols to be of Christian origin, subsequently wrote : "I now doubt [the modern date of the tower] for we have over and over again seen the crucified man before Christ. We have also found 'the Lamb that taketh away the sins of the world' among the CARNUTES of Gaul, before the time of Christ ; and when I contemplate these, and the elephant of Ganesa, and the ring and its cobra, *Linga*, *Iona*, and *Nandies*, found not far from the tower . . ., I am induced to doubt my former conclusions. The elephant, the GANESA of India, is a very stubborn fellow to be found here.

<sup>1</sup> Payne-Knight, p. 147.

<sup>2</sup> Part of the Alp district is named the OBERLAND.

<sup>3</sup> *The Alphabet*, i. 169.

<sup>4</sup> 2 Kings xv.

<sup>5</sup> *Sacred Mysteries among the Mayas*, p. 64.

<sup>6</sup> *Bible Myths*, p. 117.

The ring too, when joined with other matters, I cannot get over."<sup>1</sup>

One of the wonders of the world is the stupendous shrine cavern of ELEPHANTA. This "oldest and most magnificent temple in the world" is described by Maurice as "neither more nor less than a superb temple of the Triune God."<sup>2</sup> The Indian GANESHA, represented either as an elephant or as a man with an elephant's head, is invoked as the vanquisher of obstacles by Hindoos of all sects at the outset of any business: the name resolves in *ag an*, the



762



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Great One ISHA. In the *Ganapati Upanishad* the God is addressed: "Praise to thee, O Ganesha! Thou art manifestly the truth; thou art undoubtedly the Creator, Preserver, and Destroyer, the Supreme Brahma, the Eternal Spirit. I speak what is right and true; preserve me, therefore, when speaking, listening, giving, possessing, teaching, learning; continually protect me everywhere."<sup>3</sup> The image of GANESHA is seen at the crossing of Indian roads and is placed by architects at the foundations of edifices. In ancient MEXICO the mastodon's head was similarly the principal and most common ornament.<sup>4</sup>

The incarnation of BUDDHA is said to have been brought about by the descent of the divine power called "the

<sup>1</sup> *Anacalypsis*, ii. 130.

<sup>2</sup> *Indian Antiquities*, iii. p. 9.

<sup>3</sup> *Hindoo Mythology*, Wilkins, p. 273

<sup>4</sup> Le Plongeon, *Sacred Mysteries*, p. 97.

Holy Ghost" upon MAYA, a human mother, and this Holy Ghost or Spirit descended in the form of a white elephant.<sup>1</sup> Stow in his *Survey* speaks of *elephants* as *oliphants*, whence one may surmise the meaning of the English surname OLIPHANT.<sup>2</sup>

The German for *goat* is *ziege*, the "aged Fire," and the Sanscrit is *aga*, the mighty A. Our English *goat* is varied in the languages of Europe into *gat*, *goot*, *geit*, *ged*, *get*, and the radical of all these words is *at*, which is the Egyptian for *goat*. There is reason, as will be seen, to surmise that this syllable once meant the same as our modern English *heat* and *hot*.

ETNA,<sup>3</sup> the volcano, is a contracted form of *attuna*, the Phœnician for a furnace. The French for *stove* is *étuve*, and the syllables *et*, *at*, *ot*, etc., occur persistently in words relative to *heat* or things *hot*.

Just as *t* and *d* are interchangeable elsewhere, they here again vary. The early English for *hot* was *hoot*, the Anglo-Saxon *hat*; Dutch is *heet*; Swedish *het*; and Danish *hed*. The French for *warm* is *chaud*, and for warmth *chaleur*, the Ever-Existent, Everlasting Fire.

TAMMUZ was known as ATYS or ATTIS, and his alternative name ADONIS resolves, with a singular aptness to current opinion, into "warm Sunlight." *Aton*, the Aztec for *sun*, and *aten*, the Egyptian for *sun*, would appear to have originally meant the *hot one* or the "hot 'un"; and PTAH-HOTEP, one of the titles of the Egyptian PATAH, may perhaps be transliterated into "the Father Shining AH or A, the Hot Hoop."

The principal Fire Deity among the Japanese is ATAGO-SAMA. ATAGO may be understood as the "hot mighty O,"

<sup>1</sup> Doane, *Bible Myths*.

<sup>2</sup> Numerous remains of elephants have been found in Britain.

<sup>3</sup> Compare Christian name EDNA.



and the word SAMA is closely akin to SAMAS, the Babylonish Sun-God or Goddess, who was also known as UTUKI, *i.e.* the "Hot Great One" (?). The chief shrine of ATAGO-SAMA is at the summit of the high hill of ATAGO near KIOTO, and *hill* shrines are dedicated to him at all the chief cities of JAPAN. In the old state religion the God and fire were regarded as identical.<sup>1</sup>

The Japanese word *kami*, meaning God and anything godlike, is the same as KAMI,<sup>2</sup> the old name for Egypt. *Khama* is the Hebrew for *sun*, and *cam*, *kem*, and *can* are the Gypsy words for *sun*. In Sanscrit *khan*<sup>3</sup> means *sun*; in Hebrew *kham* means *heat*; and it is probable that the name KAMI or KAMIT applied to Egypt meant not "Black Land," but the "Land of the Great Hot Sun." The word EGYPT resolves into EJ-YP-TE, "the aged Brilliant Eye."

On the shores of the Red (*ured*) or "Fire-hot" Sea, which the Italians call *mar Rosso*, is the notoriously hot town of ADEN. *Adim* is the Sanscrit for *first*, and ADAM is believed to be the first ancestor of Humanity. ADON was the great Deity of the Phœnicians, and ADONAI is a mystic and poetic term for the Supreme Spirit spoken of as the *Monad*. *Monadh* is the Gaelic for *mountain* or *hill*, corresponding to the Welsh *mynydd*, and both these terms occur frequently in place-names.<sup>4</sup>

The Babylonish RAMMANU, BIR, or BIRQU, was known alternatively as ADDU, "hot brilliance" (?); ADAD, "heat of heats" (?); and DADU, "brilliant of brilliants" (?). In the language of the Romany or Gypsy *dad* and *dado* mean *father*, and are clearly the same as our English *dad* and *daddy*. The Celtic for *ancestors* was *gour dadou* and *tadou koz*, both

<sup>1</sup> Aston, W. G., *Shinto*, p. 44.

<sup>2</sup> Or CHEMI, whence the word *chemistry*.

<sup>3</sup> Compare Afghan title *Khan*. In Celtic the names KEAN and KENNY meant *vast*.

<sup>4</sup> Taylor, *Words and Places*, p. 326.

of which terms reflect the primitive belief that man's first Parent was "Daddy Great Fire" or "Daddy Great Light."<sup>1</sup> In the Gospels DIDYMUS is mentioned as another name for THOMAS.

The Celtic for *father* was *tad* or *tat*, the origin, perhaps, of the surnames TOD, TAIT, TADDY, all of which may be compared with the Egyptian symbol called the *tat*, *dad*, or *daddu*. The *Tat*,<sup>2</sup> a representation of four pillars, was the emblem of stability. It has recently been decided that the *tat* or *dad* also represented the spine or backbone (*buck bone*) of OSIRIS.<sup>3</sup> In the emblem herewith the letter A forms



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the foundation to a flame-like tree,<sup>4</sup> spinal column, or Fire of Life. This rod or stem of JESSE may be equated with the *Ashera*, a phallic object mentioned in the Old Testament in connection with the worship of ASHTORETH. The *Ashera* was an upright stem or pole answering symbolically to the English Maypole. In Japan a certain sanctity still attaches to the central pillar or king-post of the house, known as *daikoku-bashira*. The *bashira* or Father ASHERA is connected

<sup>1</sup> The Celtic for *angel* is *el*, God. The French for ancestor is *aïeul*.

<sup>2</sup> Compare English *teat* or *dud*. *Tud* is Gypsy for *milk*, and in the same language *tatto* = *hot*, *tatcho* = *true*, and *tatchipen* = *truth*.

<sup>3</sup> Tirard, *Book of Dead*, p. 79.

<sup>4</sup> Osiris was believed to have been imprisoned in a tree trunk.

in the old Japanese rituals with a House-God named YABUNE.<sup>1</sup> The "Good YA" was once, no doubt, the same conception as the Hebrew YAH or JAH.<sup>2</sup>

In certain parts of SAMARIA the great god PAN was known as ASHIMA,<sup>3</sup> and in Persian mythology ARMAITI, the Great Mother, has a daughter—"the good ASHI"—whose function it is to pass between earth and heaven and bring the heavenly wisdom to mankind. In Sanscrit the syllables A-SI are equivalent to the Hebrew JAH and mean "Thou art": fundamentally the Sanscrit A-SI resolves into "Fire of the A."

Among European nations the ALL-Father was peculiarly identified with the Mighty ASH, and it is probable that the rowan and the mountain ash were originally held in veneration by reason of the globules of "holy seed," the "fructifying honey-dew," scattered over them in red clusters. Red was the colour of Love and of Blood, and Blood was regarded as the essence of life and the source of all human activity. The Latin for ash-tree is *fraxinus*, the "great Firelight"; the Icelandic is *askr*, the "blaze of the Great Fire"; the Danish and Swedish are *ask*; and the Lithuanian is *asis* = ISIS. The white fragrant flowers of the ash-tree, which are like small hawthorn blossoms, grow in dense clusters and appear in June or Juno's month. The flowers have each *five* small sepals and *five* round white petals, and the serrated leaves of the tree have somewhat the appearance of small flames. "I know an Ash called Iggdrasil, a high tree, sprinkled with white moisture (thence come the dews that fall in the dales): it stands evergreen by URD's<sup>4</sup> spring. Thence come three maids, all knowing, from the hall that stands

<sup>1</sup> Aston, *Shinto*, p. 46.

<sup>2</sup> In 1 Chronicles ii. 27, BUNAH is mentioned as the brother of RAM; in Ruth iv. 19, RAM is mentioned as begetting AMMINADAB.

<sup>3</sup> Smith's *Bible Dictionary* (*Ashima*).

<sup>4</sup> Compare surname HURD.

under the tree.”<sup>1</sup> These three maids, the familiar Trinity of Good Thought, Good Deed, and Good Word, may be compared with the three guardian Queens of King ARTHUR; and the name IG-DUR-AS-IL may be resolved into the “Great Enduring Light of God.”

In fig. 765 the vital Urge, the rejuvenating Fire, is symbolised by an ear of bearded wheat or barley. The French for barley is *orge*, a word which, identical with *urge*, reappears in *burgeon*, an opulent and richly-bursting bud.<sup>2</sup>



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One of the Gnostic appellations for Christ, the Bread of Life, was “the Great Wheat-ear”; HORUS was entitled the Green Ear of Wheat, and the Ear of Wheat was a well-known attribute of ISIS, CERES, and other aspects of the Great Parent. It symbolised the spermatic power of the Creator and may be equated with the staff of life, the latter phrase being to this day proverbially applied to wheat.

In the vestibule of the British Museum there is a sculpture representing Mithra slaying the sacrificed BULL,

<sup>1</sup> From *The Edda*, W. Faraday, p. 29.

<sup>2</sup> Bud was originally spelled *budde* or *bodde*, and the Portuguese for goat is *bode*.

and the blood flowing from the wounded Bull is in the form of *three* wheat-ears.

An ear of bearded wheat figures on the coinage of the British King CUNOBELINUS, better known as CYMBELINE (A.D. *circa* 5). The capital of King CUNOBELINUS—BELENUS, the solar RAM, the great unique O—was COLCHESTER,<sup>1</sup> then known as CAMULODUNUM. Sir JOHN RHYS equates CUMHAL, the root of this name, with *himmel*, the German for *heaven*; and *heaven* is the same as EVAN,<sup>2</sup> which was one of the titles of BACCHUS. The city of ROME, according to some accounts, was named after the Goddess ROMA, a daughter of EVANDER, the “enduring EVAN.” ROMULUS, the alternative founder of ROME, is said to have instituted for the service of the gods an order of priests called CAMILLI or CAMILLÆ. CAMILLE is a French Christian name; CAMILLUS was a Roman surname; and in ITALY and MESOPOTAMIA there were people named the CAMELANI. In England and in Scotland there is a River CAMEL; CAMEL is an English surname; and the same roots are responsible for CAMELOT, the wondrous city of King ARTHUR, which the poets describe as a city of spires and turrets piled picturesquely upon the slopes of a steep mountain.

The symbolic camel here illustrated has in every case its hump represented as a threefold or Holy mount—a fact that led me to investigate the connection, if any, between the word *camel* and CARMEL, the Sacred mount. In addition to Mount CARMEL in Palestine there is a CARMEL Point in ANGLESEY, and in SOUTH AMERICA there is an ALTA CAMELA.<sup>3</sup>

<sup>1</sup> PHRYXUS (*Furiksus*) is said to have flown to COLCHIS on the back of a golden ram. COLCHESTER was the capital of the TRINOBANTES.

<sup>2</sup> Compare names, EVAN, EVANS, LEVAN, and BEVAN or AP-EVAN.

<sup>3</sup> The ALTA here used may be compared with the British ALT and the Gaelic ALLTHA, meaning a steep place or mountain district, and used thus frequently in Scotland and Wales.

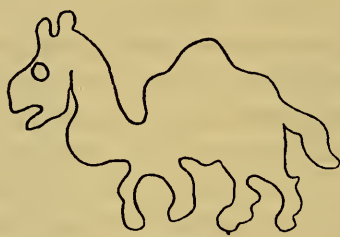
In *The Song of Solomon* the Bridegroom's head is likened to Mount CARMEL: "Thine head upon thee is like CARMEL";<sup>1</sup> and in Micah the idea of CARMEL is coupled with that of a fruitful rod, or a spike of the staff of life: "Feed thy people *with thy rod*, the flock of thine heritage, which dwell solitarily in the wood, in the midst of CARMEL."<sup>2</sup>

The word CARMEL, according to the recognised authorities, means not only *circumcised lamb*, but also *harvest, vine of God—otherwise a garden or orchard—and full of ears of corn*.

Some Arthurian students identify CAMELOT with GUILDFORD, originally GILFORD, in SURREY. The Hebrew for



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*camel* is *gimel*; and *gimel*, the third letter of the Hebrew alphabet, is believed to have taken its form from the camel's hump.<sup>3</sup> There must therefore have been some peculiar significance attaching to the camel's hump, and if GUILDFORD be equivalent to CAMELOT, we may perhaps rightly assume that GIL is a decayed form of *gimel*.

Among the place-names in the vicinity of Stonehenge is a GOMELDON; *gamel* is Old English for *ancient*, and GEMMEL is a Scotch surname. In BABYLONIA there was a king, GIMEL SIN (2500 B.C.); he was deified during his lifetime, and after his death a temple in LAGASH (= "Lord Great-Ash"?) was named after him.<sup>4</sup>

There is an Asiatic ox with a camel-like hump upon its

<sup>1</sup> vii. 5.

<sup>2</sup> vii. 14.

<sup>3</sup> *The Alphabet*, Taylor, p. 87.

<sup>4</sup> Jastrow, *Religion of Babylonia and Assyria*, p. 561.

shoulders and this sacred animal is known as the *zebu*, i.e. "Fire Father."

The Israelites are said to have been guided through the wilderness by a pillar of fire, and the idea of a flaming pillar as the energising source of Being has been dramatically set forth by Mr RIDER HAGGARD in *She*. "'Draw near, draw near!' cried AYESHA,<sup>1</sup> with a voice of thrilling exultation. 'Behold the Fountain and the Heart of Life as it beats in the bosom of this great world. Behold the substance from which all things draw their energy, the Bright Spirit of this Globe, without which it cannot live, but must grow cold and dead as the dead moon. Draw near, and wash you in those living flames, and take their virtue into your poor bodies in all its virgin strength—not as now it feebly glows within your bosoms, filtered thereto through the fine strainers of a thousand intermediate lives, but as it is here in the very fount and source of earthly Being.' We followed her through the rosy glow up to the head of the cave, till we stood before the spot where the great pulse beat and the great flame passed. And as we went we became sensible of a wild and splendid exhilaration, of the glorious sense of such a fierce intensity of Life that beside it the most buoyant moments of our strength seemed flat and tame and feeble. It was the mere effluvium of the fire, the subtle ether that it cast off as it rolled, entering into us, and making us strong as giants and swift as eagles. Nearer it came, and nearer yet, till it was close upon us, rolling down like all the thunder-wheels of heaven behind the horses of the lightning. On it travelled, and with it the glorious blinding cloud of many-coloured light, and stood before us for a space, slowly revolving, as it seemed to us; then, accompanied by its attendant pomp of sound, it passed away I know not whither. So astonishing was the wondrous

<sup>1</sup> Note the felicity of this name.

sight that one and all of us, save *She*, who stood up and stretched her hands toward the Fire, sank down before it, and hid our faces in the sand."

Of the same family as the golden *Laburnum* and akin to it in the splendour of its flowery cataracts is the tree we spell *acacia*, but pronounce *akashur*, the "Great ASHUR."

*Acacia* is said to be the Greek *akakia*, "the thorny Egyptian acacia," and its root is *akis*, a *point* or *thorn*.<sup>1</sup> The Thorn is a tree of spikes or spines, *spike* meaning also a *sharp point*, a *nail*, and an *ear of corn*; *spine* meaning also the *backbone*.

According to Rabbinical tradition, the burning bush upon Mount Sinai,<sup>2</sup> wherein the God of Israel appeared to Moses, was a *thorn* bush. In Egypt the thorn bush was associated with UNBU, and the *thorny* acacia was reputed to be the habitation of the mother-goddess NEITH. In Assyrian theology we meet with the *thorny* tree of light sacred to ASHUR, and in ARABIA the *thorny* lotus was consecrated to BAAL.<sup>3</sup>

The crown of *thorn* with which the Jews crowned Christ is said to have been plaited from the spiny shrub named *jujube* or *jujuba*,<sup>4</sup> a genus belonging to the natural order *rhamnaceæ*. The Holy Thorn of Glastonbury is termed the *sacra spina*, and the *jujuba* was known as *spina christi*. There is little doubt that in the childhood of the World all prickly or spiky things were regarded as symbolic of the darting, radiating, and piercing Fire, a conclusion which an analysis of the words *pur ik el*, *bur is el*, *es pin es*, *se pyx*, and so forth, will confirm. The Americans term the spiky burr of the Horse- or HORUS-Chestnut a *buck-eye*.<sup>5</sup> The symbolic

<sup>1</sup> Skeat.

<sup>2</sup> SINAI was alternatively known as HOREB and CHOREB.

<sup>3</sup> *Bible Folk-Lore*, p. 61.

<sup>4</sup> *Chambers's Encyclopædia*.

<sup>5</sup> The word was presumably carried across by the Pilgrim Fathers.



twig, spray, branch, *rameau*, or *virgo* here illustrated may be recognised as *Buckthorn*, *Bellacthorn*,<sup>1</sup> or Hawthorn—the thorn of the HAW or A.

It is evident that the axis of the Universe was conceived indifferently as either a fiery column, a pillar, a backbone, a spine, a spike, a nail, a torso, a trunk, a staff, a pivot, a spindle, an axle-tree, a rod, or a pole. In this universal character EROS, the God of Love or Attraction, the first



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principle of animation, the father of Gods and men, and the regulator and disposer of all things, was worshipped under the name PRIAPUS—PUR-I-APUS. He was said to pervade the Universe, with the motion of his wings bringing pure light, and thence was called “the Splendid, the Self-illuminated, the Ruling PRIAPUS.”<sup>2</sup>

The rugged staff that occurs in heraldry in conjunction with a Bear had doubtless a similar signification. This torso, or rugged staff, is represented in fig. 771.

<sup>1</sup> There is a town of HACKTHORNE near ERMINE Street as it passes LINCOLNSHIRE.

<sup>2</sup> *Orph. Hymn.*

Lying south of WHITBY and SCARBOROUGH under the encroaching sea are the submerged remains of the once flourishing city of OWTHORNE.<sup>1</sup> On the same coastline have also been washed away the ports of RAVENSROD and RAVENSPUR. *Rod* or *rode* once, as in Holyrood, had the secondary meaning of a cross. *Spur*, the root of *sperm*, occurs in the names SPURR, SPURLING, SPURGE, SPURGEON, etc.; in the Irish SPERRIN Mountains; and at SPURN Head, the site of ancient RAVENSPUR, where there is a so-called "BULL Lightship." The leg herewith, starred with a five-rayed *eperon* or *spur* and anointed with a descending streak of flame, is



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seemingly a symbol of God, the Golden Spur, the Energising Sperm, Spark, Spurt, or Spirit. The arms of MONA are the well-known trinity of legs; these three legs, "spurred and garnished OR," emerging from a solar face, are the arms of TRINACRIA or Three Angles, now SICILY.

Close to SPURN HEAD are the towns of PAULL, PATRINGTON, BARTON, BRIGG, HULL, and GOOLE, *i.e.* the Great YULE or WHEEL? Within the precincts of GOOLE is the township of ARMIN.

Layard alludes to an Arabian tribe, the YEZIDIS, who possess a highly revered symbol which they term MELEK TAOS or King TAOS. The MELEK TAOS—"Sun-god, great shining light"—was the image of a peacock supported on a

<sup>1</sup> Willson (Beckles), *Story of Lost England*, p. 82.

stand resembling a candlestick, and it was carefully explained to LAYARD that this object was looked upon not as an idol but as a symbol.<sup>1</sup> Images of a bird upon a pedestal were found by BENT during his exploration of the prehistoric Temples of MASHONALAND,<sup>2</sup> and similar symbols have been



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discovered in PHÆNICIA, EGYPT, and CYPRUS. The pillar or *betyl*—compare our *beetle*, Anglo-Saxon *bitela*—was the emblem of the universal AXIS, and the Bird upon the top may be described as a *pigeon*, the “Father Ever-Existent Sun,” or a *peacock*. Nowadays this royal symbol is called a *sceptre*—originally *se pitar*, the “Fire Father”; and the English



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sceptre is tipped with an IRIS or *fleur-de-lys*. The Maoris of NEW ZEALAND possess a greenstone pigeon which has been carried about by them for untold centuries during their multitudinous wanderings. This symbolic bird, called “the KOROTANGI,” the “Great Fire-Hot Sun, the Ever-Existent” (?), used to be set up on a hill-top (in Maori language, *taumata* = *tum*, the hot A) and invoked as an oracle.<sup>3</sup>

<sup>1</sup> *Nineveh*, p. 188.

<sup>2</sup> OM-ASH-UNA?

<sup>3</sup> Cowan, *Maoris of New Zealand*, pp. 72, 73.



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In the emblems herewith PAN, MON, or TUM is represented partly with the face of a Goat and partly with that of a Lion. As a symbol of the Sun the lion was, and is, a universal emblem, and the cause is probably traceable to the resemblance between the conventional solar face and the tawny, yellow, mane-surrounded face of Leo. The word *leo*<sup>1</sup> means "Everlasting O," and *leon*, *laon*, or *lion* may be resolved into "everlasting One." The Hebrew for *lion* is *laish*, the "everlasting Light," and the Persian *sher* may be equated with ASHUR.

It is customary to identify Christ with the "Lion of



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Judah," associated in Revelation with the Root of David.<sup>2</sup> JUDAH is said to have been the father of *five* sons,<sup>3</sup> and the sign *Leo* is the *fifth* in the Zodiac. In fig. 781 the Lion is identified with JUDAH, the "Ever-Existent Brilliant A," by *five* hearts, and figs. 782 and 783 are skilfully designed to represent the Living Fire.

In fig. 785, where realism has been sacrificed to symbolism, the head consists of a *lily* or *iris*. The mane forms *eight* lobes and the beard three *v*'s or rays of Light. The tail represents a pomegranate, which in Hebrew is called a *rimmon*, *i.e.* RIMMON. The right hand is grasping the

<sup>1</sup> Compare LEOPOLD, LEOTARD, LEONARD, CLEO, etc.

<sup>2</sup> v. 5.

<sup>3</sup> 1 Chronicles ii. 4.

six arrows or lightnings of Divine Power, and the left hand holds a moon-shaped cresset or beacon light. The trident or three-forked spear—a familiar emblem of power—is an alternative form of the Cross.

A recumbent lion was the Egyptian hieroglyph for the letter L, and in INDIA, PERSIA, and apparently every part of the world, the lion is the recognised emblem of strength, courage, and the Sun. In MASHONALAND the



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natives call the lion *Mondoro*, the “lone enduring O,” and it is there worshipped as a good deity. BENT, describing a visit to the *Mondoro's* High Priest, who, like his Master, is also termed “the *Mondoro*,” says: “Then we questioned him about the lion-god, and he gave us to understand that the *Mondoro* or lion-god of 'Mtoko's country is a sort of spiritual lion which only appears in time of danger, and fights for the men of 'Mtoko; all good men of the tribe, when they die, pass into the lion form and reappear to fight for their friends. It is quite clear that these savages entertain a firm belief in an after-life and a spiritual world, and worship their ancestors as

spiritual intercessors between them and the vague *Mwali* or God who lives in Heaven.”<sup>1</sup>

Once in twelve months a bullock and a goat are sacrificed to the Mondoro; in the same district *bondoro* is the native word for *manes* or ancestors.<sup>2</sup>

Overlooking the egg-shaped Temple of Great ZIMBABWE in MASHONALAND—note the oval encircling fig. 785—is the towering Mount BEROMA or VEROMA, and when the Portuguese first visited this part of AFRICA, it was then under the rule of an Emperor MONOMATAPA. This name—“the lone sun, the hot eye A”—is as full of interest as are other African royal names, such as LUCERE, MANUZA, KHAMA, CHAKA, PANDA, UMPANDA, and CHIPUNZA or CHIPADZI.

The word ZULU<sup>3</sup> is probably cognate with ZULA, a place-name in CORNWALL, and the curious herring-bone, mortarless, stone walls of ZIMBABWE are still being built in certain parts of CORNWALL, notably near BOSCASTLE and BOSSINEY. Bos—originally either *obus* or *bous*; both *bos* and *bous* meaning *ox*—is a common prefix in Cornwall, and it occurs sometimes as a suffix, as in the place-name PROBUS<sup>4</sup> near PAR. On the River OUSE near BOSTON in

<sup>1</sup> *The Ruined Cities of Mashonaland*, p. 329.

<sup>2</sup> “A lion (Simha) was the mythical ancestor of Prince Wijaya, the Aryan Conqueror of Ceylon, and the people who crossed over with him from North India (543 B.C.) bore the name of Simhalese. The Ceylon Chronicles bear witness that in the third century before Christ, when Buddhism was introduced into the Island, the Great Monastery at Anurādhapura was laid out in the shape of a lion regardant. Later the walls of the capital were ornamented with figures of lions, and the same emblem appears in numerous sculptures in the sacred city, as well as in the later capitals, such as Pollonnaruwa. The marvellous rock citadel, Sīgiri (the Lion Rock), was shaped in the form of a lion. The national device also appears on the gold coin of Parākrama Bāhu the Great (1164-97).” —*Miscellanea Genealogica et Heraldica*, ser. iv., vol. iii., pt. viii., p. 371.

<sup>3</sup> ZULU is a shortened form of AMAZULU. The ZULUS are a branch of the BANTUS. Compare British names BUNTY and BUNDY.

<sup>4</sup> *Probity is honesty*. “Honest” resolves into “shining light of the One,” and the expression “honest as the light of day” is proverbial.

Lincolnshire is a place called WYBOSTON in the parish of EATON-SOCON. On the USK (*usik* or Great OUSE) near the WYE in the County of MONMOUTH is the town of CAERLEON, *i.e.* the seat or fortress of the lion. The rock of LAON, the stronghold of the later Merovingian kings, was also known as LAUDUNUM. The place-name LAU or LEO, as in LEIDEN—again the *Leo's Den*—and LEON, as in the French LAON and LYONS, is always alternatively LUGUS, *i.e.* Lord Great Ouse, Uz, or Light.<sup>1</sup> The lost land of LYONESSE was alternatively termed LOGRIS, and the French LYONESSE (now NORMANDY and BRITTANY) was originally one large province called LUGDUNENSIS, divided like the Cross of St



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George into *four* quarters, known respectively as LUGDUNENSIS PRIMA, -SECUNDA, -TERTIA, and -QUARTA. There is a LEOMINSTER on the River LUG near SHREWSBURY, and SHREWSBURY was known to the ancient Britons as PENGWERN. The Bird herewith is either the *Penguin*, a bird of PAN? or it may be intended to represent the *Auk* or *Great Auk*.

In SUSSEX there is a LEOMINSTER, containing the hamlet of CROSSBUSH. LEINSTER (OR LEONSTOWER), one of the four provinces of Ireland (OR URELAND), may be equated with LEIDEN and LAUDUNUM; and LEINSTUR is next to MUNSTER,<sup>2</sup>

<sup>1</sup> "The name LUGUS," says Mr C. Squire, "still clings to the cities of LYONS, LAON, and LEYDEN, all anciently called LUGUDUNUM."—*Mythology of Ancient Britain*, p. 13.

<sup>2</sup> ULSTER="God's Tower" (?). Compare also ULLESWATER near PENRITH, PATER- or PATERDALE, BIRKFEEL, and POOLEY.



MINSTER, or MINISTER, a tower or fortress of MINIS,<sup>1</sup> the Sole Light. The chief seat of APOLLO-worship was the city of PATARA ; the name CLEOPATRA resolves into *ac leo patara*, the Great LEO, the Everlasting O, Father enduring A.

LEO, like PIUS, the light of PA, and URBAN, the benign FIRE, is a conventional name assumed by the Popes or Papas. The crossed pipes herewith are the symbol of Christ, the Piper or, Great PAPA.<sup>2</sup>

“The Father of the All,” says one of the Gnostic writers, “is moreover denominated the ‘Piper,’ because that which is born is the harmonious Spirit (or Breath). The Spirit is likewise called the Father, and the Son begotten by the Father for the worship of the Perfect is not carnal, but spiritual. . . . This is the mystery of the Incomprehensible One furnished with innumerable eyes, whom all Nature longeth after in different ways. This is the Word of God.”<sup>3</sup>

There is a SLAV fairy-tale related of one of the CARPATHIAN Mountains called the CARAIMAN, but which applies equally to MAN or PAN, the President of all mountains. It runs thus : “Long, long ago, when the sky was nearer to the earth than now, and there was more water than land, there dwelt a mighty sorcerer in the Carpathians. He was as tall as the tallest pine-tree, and he carried upon his head a whole tree with green twigs and budding branches. His beard, that was many yards long, was of moss, and so were his eyebrows. His clothing was of bark, his voice was like rolling thunder, and beneath his arm he carried a set of bagpipes, as big as a house. He could do anything he liked with his bagpipes. When he played softly, young green sprang up all round about him, as far as his eye could

<sup>1</sup> MINNS or MINNES is an English surname.

<sup>2</sup> In *Travels on the Amazon* Dr Wallace mentions the Great King Vulture—in Egypt the vulture was the symbol of maternal care—as “Sarcophamphus papa” (p. 320). Whether this is the local or the scientific name I cannot say.

<sup>3</sup> See *The Gnostics*, King, p. 92.

reach ; if he blew harder, he could create living things ; but when he blew fearfully loud, then such a storm arose that the mountains shook and the sea shrank back from the rocks, so that more land was left uncovered.

“ Once he was attacked by some powerful enemies, but instead of having to defend himself, he merely put the bagpipes to his lips, and changed his foes into pines and beech-trees. He was never tired of playing, for it delighted his ear when the echo sent back the sound of his music to him, but still more was his eye delighted to see all grow into life around him. Then would thousands of sheep appear on every height and from every valley, and upon the forehead of each grew a little tree, whereby the Caraiman might know which were his ; and from the stones around, too, dogs sprang forth, and every one of them knew his voice. Since he had not noticed much that was good in the inhabitants of other countries, he hesitated a long while before making any human beings. Yet he came to the conclusion that children were good and loving, and he decided to people his land with children only. So he began to play the sweetest tune he had ever yet composed —and behold ! children sprang up on every side, and yet more children, in endless crowds. Now you can fancy how wonderful the Caraiman’s kingdom looked. Nothing but play was ever carried on there ; and the little creatures toddled and rolled around in that beautiful world and were very happy. They crept under the ewes and sucked the milk from their udders ; they plucked herbs and fruit and ate them ; they slept on beds of moss and under overhanging rocks, and were as happy as the day was long. Their happiness crept even into their sleep, for then the Caraiman played them the loveliest airs, so that they had always beautiful dreams.

“ There was never any angry word spoken in the kingdom of the Caraiman, for these children were all so sweet and

joyful that they never quarrelled with one another. There was no occasion for envy or jealousy either, since each one's lot was as happy as his neighbour's. And the Caraiman took care that there should be plenty of sheep to feed the children ; and with his music he always provided enough of grass and herbs, that the sheep, too, might be well nourished.

“The children knew nothing of reading or writing ; it was not necessary they should, since everything came to them of itself, and they had to take no trouble about anything. Neither did they need any further knowledge, since they were exposed to no dangers.

“Yet, as they grew older, they learnt to dig out little dwellings for themselves in the ground, and to carpet them with moss, and then of a sudden they began to say, ‘This is mine.’

“But when once a child had begun to say, ‘This is mine,’ all the others wanted to say it too. Some built themselves huts like the first ; but others found it much easier to nestle into those that were already made, and then, when the owners cried and complained, the unkind little conquerors laughed. Thereupon those who had been cheated of their belongings struck out with their fists, and so the first battle arose. Some ran and brought complaints to the Caraiman, who in consequence blew a mighty thunder upon his bagpipes, which frightened all the children terribly.

“So they learnt for the first time to know fear ; and afterwards they showed anger against the tale-bearers. In this way even strife and division entered into the Caraiman's beautiful, peaceful kingdom.

“He was deeply grieved when he saw how the tiny folk in his kingdom behaved in just the same way as the grown people in other lands, and he debated how he might cure the evil. Should he blow them all away into the sea and make a new family ? But the new ones would soon be as

bad as these, and then he was really too fond of his little people. Next he thought of taking away everything over which they might quarrel ; but then all would become dry and barren, for it was but over a handful of earth and moss that the strife had arisen, and, in truth, only because some of the children had been industrious and others lazy. Then he bethought himself of making them presents, and gave to each sheep and dogs and a garden for his particular use. But this only made things far worse. Some planted their gardens, but others let them run wild, and then perceived that the cultivated gardens were the fairest, and that the sheep that had good pasture gave the most milk. Then the trouble became great indeed. The lazy children made a league against the others, attacked them, and took away many of their gardens. Then the industrious ones moved to a fresh spot, which soon grew fair also under their hands ; or else they refused to be driven out, and long conflicts arose, in the course of which some of the children were slain. When they saw death for the first time they were greatly frightened and grieved, and swore to keep peace with one another. But all in vain—they could not stay quiet for long ; so, as they were now loth to kill one another, they began to take away each other's property by stealth and with cunning. And this was far sadder to see ; the Caraiman, indeed, grew so heavy of heart over it that he wept rivers of tears. They flowed down through the valley and into the sea ; yet the wicked children never considered that these were the tears their kind father was weeping over them, and went on bickering and quarrelling, Thereupon the Caraiman wept ever more and more, and his tears turned to torrents and cataracts that devastated the land, and ended by changing it into one large lake, wherein countless living creatures came to their death. Then he ceased weeping, and blew a mighty wind, which left the

land dry again ; but now all the green growth had vanished, houses and gardens lay buried under heaps of stones, and the sheep, for lack of pasture, no longer gave any milk. Then the children cut their throats open with sharp stones, to see if the milk would not flow out in a fresh place ; but instead of milk, blood gushed out, and when they had drunk that they became fierce, and were always craving for more of it. So they slew many other sheep, stealing those of their brethren, and drank blood and ate meat. Then the Caraiman said, 'There must be larger animals made, or there will soon be none left !' and blew again upon his bagpipes. And behold ! wild bulls came into the world, and winged horses with long scaly tails, and elephants, and serpents. The children now began to fight with all these creatures, and thereby grew very tall and strong themselves. Many of the animals allowed themselves to be tamed and made useful ; but others pursued the children and killed them, and as they no longer dwelt in such peace and safety, many grievous and dangerous sicknesses appeared among them. Soon they became in all respects like the men of other lands, and the Caraiman grew more and more soured and gloomy, since all that which he had intended to use for good, had but turned to evil. His creatures, too, neither loved nor trusted him, and instead of perceiving that they themselves had wrought the harm, thought that the Caraiman had sent sorrow upon them out of wanton cruelty and sport. They would no longer listen to the bagpipes, whose sweet strains had of old been wont to delight their ears. The old giant, indeed, did not often care to play on his pipes now. He had grown weary for very sorrow, and would sleep for hours together under the shade of his eyebrows, which had grown down into his beard. But sometimes he would start up out of sleep, put the pipes to his mouth, and blow a very trumpet-blast out

into the wicked world. Hence there at last arose such a raging storm that the trees ground, creaking and groaning, against one another, and caused a fire to burst out, so that soon the whole forest was in flames. Then he reached up with the tree that grew upon his head till he touched the clouds, and shook down rain to quench the fire. But all this while the human beings below had but one thought—how to put the bagpipes to silence for ever and ever. So they set out with lances and spears, and slings and stones, to give battle to the giant ; but at the sight of them he burst into such laughter that an earthquake took place, which swallowed them all up, with their dwellings and their cattle. Then another host set out against him with pine-torches, wherewith to set his beard on fire. He did but sneeze, however, and all the torches were extinguished and their bearers fell backwards to the earth. A third host would have bound him while he slept, but he stretched his limbs, and the bonds burst, and all the men about him were crushed to atoms. Then they would have set upon him all the mighty wild beasts he had created. But he swept the air together and made thereof an endless fall of snow, that covered them over and over, and buried them' deep, and turned to ice above them ; so that after thousands of years, when their like was no more to be seen on earth, those beasts lay still, with fur and flesh unchanged, embedded in the ice.

“Then they bethought themselves of getting hold of the bagpipes by stealth, and carrying them off while the giant was asleep. But he laid his head upon them, and it was so heavy that men and beasts together could not drag the pipes from under it. So at last they crept up quite softly and bored a tiny hole in the bagpipes—and lo ! there arose such a storm that one could not tell earth or sea or sky apart, and scarcely anything survived of all that the Caraiman had created. But the giant awoke no more ; he is still slumbering, and under

his arm are the bagpipes, which sometimes begin to sound, when the storm-wind catches in them, as it hurries down the Prahova Valley. If only someone could but mend the bagpipes, then the world would belong to the children once more."

I have transcribed this tale almost verbatim from *Legends from River and Mountain*,<sup>1</sup> collected by Carmen Sylva from the folk-lore "associated with the mountains which surround her home among the pine-woods of SINAIA."<sup>2</sup> Judging from the vast antiquity of folk-lore in general, it is possible that this CARPATHIAN story may preserve one of the legends of PAN in a comparatively pure and primitive form. The emblems reproduced in figs. 790 and 791 are described by Mons. BRIQUET as *Cornemuses*. They appear to represent the inflated breath-bag of the cornemuse or bagpipe, and I conceive that whoever it may have been who designed them had heard and recognised the Pipes of PAN.

<sup>1</sup> Translated by Alma Strettell, London, 1896.

<sup>2</sup> Compare SINAI, SINODUN, etc.



790

792

791







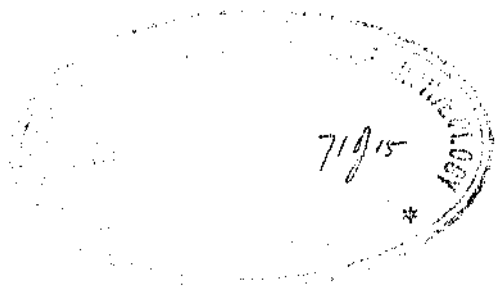






THE LOST LANGUAGE OF  
SYMBOLISM

3-2-17



# THE LOST LANGUAGE OF SYMBOLISM

AN INQUIRY INTO THE ORIGIN OF  
CERTAIN LETTERS, WORDS, NAMES,  
FAIRY-TALES, FOLKLORE, AND  
MYTHOLOGIES

BY

HAROLD BAYLEY

"The English mind, not readily swayed by rhetoric, moves freely  
under the pressure of facts."

E. B. TYLOR.

"One may, for a moment, arouse interest by a new hypothesis, but  
it is only by the accumulation of facts that public opinion is perceptibly  
influenced in the end."

WALTER JOHNSON.

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# THE LOST LANGUAGE OF SYMBOLISM

## CHAPTER XIV

### THE HEAVENLY TWINS

“The ONE remains, the many change and pass.”

SHELLEY.

“One is all alone  
And ever doth remain so.”

*Old English Folk-Song.*

It was customary among the ancients to regard the Great Spirit under the dual aspect of GEMINI the Twins, or, as they were called in Sanscrit, the AHANS or ASVINS. In EGYPT, as elsewhere, the palpable dualism of Nature—Male and Female, Day and Night, Morning and Evening, Summer and Winter, Sun and Moon, Light and Darkness, Heaven and Earth—was typified as a double Being. “In most of the [Egyptian] hymns,” says De Rouge, “we come across this idea of the double Being who engendereth Himself, the Soul in two Twins—to signify two Persons never to be separated.”<sup>1</sup>

The innumerable forms under which the duality of the ONE was typified may be judged from the following Vedic invocation :—

<sup>1</sup> *Hibbert Lectures*, 1879, p. 90.

“Like the two stones you sound for the same object. You are like two hawks rushing toward a tree with a nest ; like two priests reciting their prayers at a sacrifice ; like the two messengers of a clan called for in many places.

“Coming early, like two heroes on their chariots, like twin-goats, you come to him who has chosen you ; like two women, beautiful in body ; like husband and wife, wise among their people.

“Like two horns, come first towards us ; like two hoofs, rushing on quickly ; like two birds, ye bright ones, every day, come hither, like two charioteers, O ye strong ones !

“Like two ships, carry us across ; like two yokes, like two naves of a wheel, like two spokes, like two felloes ; like two dogs that do not hurt our limbs ; like two armours, protect us from destruction.

“Like two winds, like two streams, your motion is eternal ; like two eyes, come with your sight towards us ! Like two hands, most useful to the body ; like two feet, lead us towards wealth.

“Like two lips, speaking sweetly to the mouth ; like two breasts, feed us that we may live. Like two nostrils, as guardians of the body ; like two ears, be inclined to listen to us.

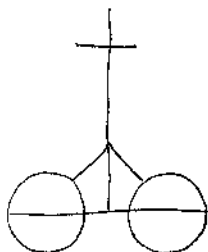
“Like two hands, holding our strength together ; like heaven and earth, drive together the clouds. O Asvins, sharpen these songs that long for you, as a sword is sharpened with a whetstone.”<sup>1</sup>

The two eyes of the Spectacles (illustrated *ante*, p. 22) were probably understood to denote respectively Love and Knowledge, but prior to the invention of spectacles twin wheels or circles were regarded as a symbol of the Deity. The examples of this emblem, reproduced herewith, are classed by Mons. Briquet as “cars, chariots, or ploughs.”

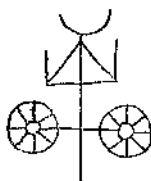
<sup>1</sup> Quoted in *Science of Language*, Max Müller, p. 540.

From some of them descend the customary three rays, and they all doubtless represent the Solar Chariot, the "Great Vehicle" of esoteric Buddhism.

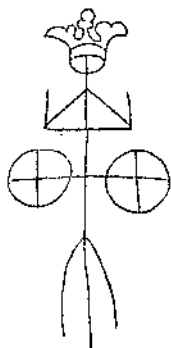
Dr INMAN, referring to an uncomprehended two-circle ornament found frequently on the sculptured stones of SCOTLAND, writes: "It is spoken of as 'the spectacle



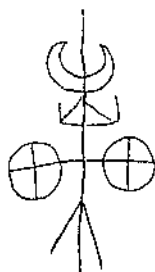
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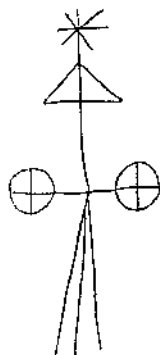
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797

ornament,' and is commonly associated with another figure closely resembling the letter Z. It is very natural for the inquirer to associate the twin circles with the Sun and Earth or the Sun and Moon. On one Scottish monument the circles represent wheels, and they probably indicate the solar chariot. As yet I have only been able to meet with the Z and the 'spectacle ornament' once out of Scotland; it is figured on apparently a Gnostic gem. In that we see in a

serpent cartouche two Z figures, each having the down-stroke crossed by a horizontal line, both ends terminating in a circle; beside them is a six-rayed star, each ray terminating in a circle. I can offer no satisfactory explanation of the emblem."<sup>1</sup>

In the paper-marks herewith the letter Z is associated, as on the Scottish monuments, with two circles. In fig. 800 these appear beneath the figure of Zeus, the All-Father, who is represented sitting upon a five-rayed zigzag, crest, or cockscomb. The hair of this sitting figure is portrayed like *fourfold Fire*; the Danish for *four* is *fire*, and the word *four*<sup>2</sup> is seemingly identical with *fire*. The Roman numeral



798



799



800

4—symbol of the divine Fire—is the Indian letter *ch*, the initial of *chatur*, the Sanscrit word for *four*. *Chatur* resolves itself into *cha t ur*, the “Ever-existent resplendent Fire.” The Persian for *four* is *chehar*; the Breton is *puar*, “Father Fire,” or *peder*, “Father of Resplendent Fire.” The Lithuanian for *four* is *peturi*, which may be equated with *pater*, and the Greek is *tetras*<sup>3</sup> or *tettares*. The sacred *four* or *tetraktis* stood among the Pythagoreans for the Supreme Deity, and this symbolism is presumably responsible for the names of the Number. The Mexican for *four* was *can*, and *caan* meant *heaven*. *KAN*, *i.e.* *ak an*, the “great ONE,” was the Mexican title for the Being to whom the Creator had

<sup>1</sup> *Ancient Pagan and Modern Christian Symbolism*, p. 59.

<sup>2</sup> In *farthing* it becomes *far*.

<sup>3</sup> *Tat Horus* or Father HORUS?

entrusted from the beginning the keeping of the pillar that supported the Sky—hence *kan* meant also *yellow*, the colour of fire, and *kin* meant “the vivifying, the life sustainer, the God.”<sup>1</sup> *Khen* was Egyptian for *good*; *kin* was Celtic for *good*—whence, no doubt, our adjective *kind* and the word *kine*, a generic term for cattle. In Irish KEAN means *vast*.

The poets feigned that ZEUS, in the form of a swan, loved a maiden named LEDA, who gave birth to an egg—whence sprang the twins CASTOR and POLLUX. These beneficent, star-browed brethren, known to the Greeks as the DIOSCURI, are generally represented as riding upon white horses, and their reputation is expressed by Macaulay’s well-known lines :

“Back comes the chief in triumph,  
 Who, in the hour of fight,  
 Hath seen the great Twin Brethren  
 In harness on his right.  
 Safe comes the ship to haven  
 Through billows and through gales,  
 If once the great Twin Brethren  
 Sit shining on the sails.”

The name LEDA may be equated with LADA, the heroine of a Slav version of CINDERELLA entitled “The Princess with the Gold Star on her brow.”<sup>2</sup> According to one version of CINDERELLA, she becomes the mother of a twin boy and girl, the girl having, like the DIOSCURI, a star on her brow.<sup>3</sup> From the “fair unspotted side of PSYCHE two blissful twins” were born.<sup>4</sup> Of the Bride of King SOLOMON the poet says : “Thy two breasts are like two young roes that are *twins*, which feed among the lilies,”<sup>5</sup> and the teeth of the Bride are twice likened to “a flock of sheep which go up

<sup>1</sup> Le Plongeon, *Queen Moo*, 93.

<sup>2</sup> *Cinderella*, p. 418.

<sup>4</sup> Bulfinch, *Age of Fable*, p. 96.

<sup>3</sup> *Ibid.*, p. 281.

<sup>5</sup> *iv.* 5.

## 6 THE LOST LANGUAGE OF SYMBOLISM

from the washing, whereof every one beareth *twins*, and there is not one barren among them.”<sup>1</sup> *White* (washed?) *lambs*



801



802

were the particular offering of the *Dioscuri*, who were symbolised not only by twin circles, but also by the twin cherubs<sup>2</sup> that are so familiar a feature of Renaissance ornament.

<sup>1</sup> vi. 6; iv. 2.

<sup>2</sup> The word *cherub* = *CHOREB*, an alternative name of Mount Sinai.



In fig. 801 these two children are flourishing on either side of their Parent, the Bird of Light, and in fig. 802, associated with their white horses, they are supporting LEDA'S Swan. The fable of the Swan's enchanting death-song probably had some such similar symbolic basis as that of the Panther's alluring breath.

The Old Irish for *swan* was *geis*, which is cognate with *geese*, and as a symbol the swan and the goose were no doubt equivalent.



803

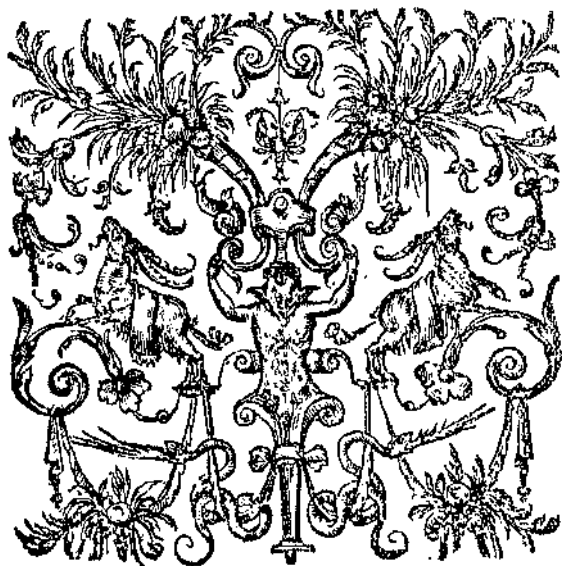
In fig. 803 the Twins are represented piping upon fifes on either side of the Vase of Abundance, and in fig. 804 they appear "like twin goats" with PAN, the Great Trunk, or *Torso*. The word *Torso* reappears in the place-name THURSO. To the north of THURSO is the ORKNEY Island named POMONA, "sole Father," and the principal town on POMONA is named OP. North of POMONA, a word meaning *apple*<sup>1</sup> in Latin, is a small island named PAPA WESTRAY—an extended form of PAPÆUS, one of the names of JUPITER.

<sup>1</sup> The root *apple* in such English place-names as APPLEBY, APPLE-CROSS, APPLIEDRAM, APPLETON, etc., may often be equated with APOLLO. In the parish of GODSHILL, Isle of Wight, is an APPLIEDURWELL, alternatively known as APPULDURCOMB. Compare surname AFFOLD.

## 8 THE LOST LANGUAGE OF SYMBOLISM

In the SHETLANDS is PAPA STOUR, *i.e.* Father STEER, the "STEER of Day."

THURSO, a name cognate with the Greek word *thyrsus*, meaning a stem, stalk, or *ashera*, is allied philologically to THIRSK in Yorkshire, which is overlooked by a hill named Great HAW, and by another named SIMON SEAT, an eminence evidently comparable to SIMONS YAT on the River WYE.



THIRSK is situated on the River CODBECK, an affluent of the SWALE; and the Gaelic for *whale* is *ork*. In days of *yore* the River OUSE flowing through YORK was known as the EURE or YORE, and YORK was originally YUREWICK or YORICK. There are several rivers named the YAR in England; YORA is a river in GEORGIA; and the town of AXMINSTER is on the River YARTY. The great Asiatic River OXUS was alternatively called ARAXES; in Hebrew *iar* is a generic term for river, and the syllables fundamentally meant the "Ever-

existent Fire or Light." Most rivers, great or small, were once held sacred as symbols of the life-giving Sun, and it was by frequent usage that *iar, ock, exe, usk, isis, ysel*, etc., became generic terms for *river*.

The holy estimation in which rivers were once held may be judged from extant Hymns to the NILE, in which the Egyptians express their adoration in practically the same terms as they used in worshipping the Sun. Among other invocations the NILE is hailed as "a healing balm for all mankind." "He *shines* when he issues forth from the darkness to cause his flocks to prosper. It is his force that gives existence to all things; nothing remains hidden from him. . . . He causes all his servants to exist. . . . Hail to thee, O Nile, who manifesteth thyself over this land and comest to give life to Egypt."

According to EDMUNDS the River TEIGN derives its name from TAN, "the sacred fire of the Druids,"<sup>1</sup> and religious nomenclature is elsewhere very generally traceable in river names.

In Egypt the TWINS were spoken of as two LIONS whose solar phases constituted Day and Night. OSIRIS was entitled "Lord of the Double Lions," and the solitary solar disc was surnamed the "Lion of the Double Lions." ATEN, the Sun, may be equated with WOTAN or ODIN of WEDNESDAY and the Great World ASH.<sup>2</sup>

Within the city of EDINBURGH or ODIN'S BURGH (?) is a famous *Lion Rock* known alternatively as "Arthur's Seat"; and five miles south of BRECON in North Wales rise two mountain-peaks designated "Arthur's Chair." The semi-fabulous ARTHUR or ARTURIUS, whose mystic land was LYONESSE and whose seat was CAERLEON, was

<sup>1</sup> *Traces of History in the Names of Places*, p. 294.

<sup>2</sup> The Christian festival of ASH-Wednesday cannot but be a survival of some ceremony in connection with WODAN'S ASH.

identified with ARCTUS,<sup>1</sup> the Great Bear, and the legends of ARTHUR of BRITAIN preserve many relics of prehistoric theology.

The mother of King ARTHUR is said to have been IGRAINE, and as *graine* is Celtic for *love*, the name IGRAINE (?) presumably meant "the Mighty Love." The Father of King ARTHUR, according to most versions, was UTHUR PENDRAGON. The word UTHUR, like AITHER, the Father of PAN, may be equated with Ether, the superfine, all-permeating atmosphere.



805



806

Figs. 805 and 806, consisting of a Dragon surmounting a "pen," may be understood as a rebus reading "PENDRAGON." This title was given to an elective sovereign paramount over the many kings of Britain, and was equivalent to "King of Kings." A dragon was the standard of the West Saxons, of the Welsh, of the Phœnicians, and of the Chinese MANCHU dynasty.

The Three Queens associated with King ARTHUR may be equated with the three maidens seated at the root of the World's Ash, and with the Triple Light-ray. Tennyson refers thus to them as a triple flame :

<sup>1</sup> *Chronicle of Gildas.*

“Down from the casement over Arthur, smote  
 Flame-colour, vert and azure, *in three rays*,  
 One falling upon each of three fair queens,  
 Who stood in silence near his throne, the friends  
 Of Arthur, gazing on him, tall, with bright  
 Sweet faces, who will help him at his need.”

These three Queens, Good Thought, Good Word, and Good Deed, the builders of mystic Camelot, are said to have come “from out a sacred mountain, cleft toward the Sunrise.” Twin mountain-peaks figure in nearly all ancient



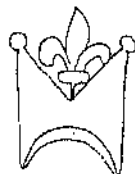
807



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810



811

mythologies. In INDIA are MERU and KAILASA, the Sunrise mountains; in CHALDEA a sacred mountain in the East was contrasted with a second in the West, and, according to the Egyptians, the Western mouth of Hades consisted of a double mount between whose peaks the Sun rose and set. The emblems herewith imply that the twin mountains were simply another symbol of the Asvins.

The twin-peaked M was a letter called *san* in the Dorian alphabet, and its value was equivalent to *s*. The word *San*—primarily meaning the Light of the One, and secondarily *Holy*—is the radical of *san, santa, sainte, saint, sanctus, santé, sanitas, sane, sanguine*, etc.

The twin peaks of fig. 811 are marked with the A A of

the AHANS or ASVINS invoked *ante*, "like two breasts, feed us that we may live." The HEBRIDES contain two mountains named "the Paps of JURA."

In Egyptian the word *aa* meant *great*, and in the emblems



812



813



814

herewith the divine Asvins are portrayed lolling blissfully upon two A's. In nearly every case one of these A's is represented as dark and the other as white, presumably an allusion to the idea expressed in the Vedas: "One of them shines brightly, the other is black; twin sisters are they, the one black, the other white."<sup>1</sup>

<sup>1</sup> *Mythology of the Aryan Nations*, Cox, p. 207.

The Chaldean "God of Life" was sometimes entitled Aa and sometimes Aos.<sup>1</sup> The name Aos is probably connected with *ayus*, the Sanscrit for life, and also with Eos, the

## THE ARGUMENT

*Marsifa doth present herself before  
King Charles, and in his presence is baptized:  
Assolfo doth Senapos sight restore.  
By whom such hardie feats are enterprised,  
That Agramant therewith molested sore  
Is by Sobrino finally advised,  
To make a challenge on Rogeros bed,  
To end the troubles that the warre had bred.*

Greek name for the Dawn. CHAOS, the Infinite Space (not confusion)—whence Gods, men, and all things else arose, and which existed, according to ancient cosmogonies, previous to the creation of the universe—may be resolved into AK AOS, the Light, Spirit, or Essence of the Great A.

The Chaldean AOS was known alternatively as HOA, and it would seem that in his dual aspect the Holy ONE came to be known somewhat indiscriminately as OA,<sup>1</sup> AO,<sup>2</sup> or AA.<sup>3</sup>

One of the Gnostic's terms for the Supreme Spirit was IAO, *i.e.* the ever-existent AO and TAO, a Chinese name for the Supreme Spirit—may be resolved into T-AO, the "resplendent Ao."

The legends of TAO declare that he existed in the Great Absolute prior to the birth of the elements, that he is the "pure essence of the *teen*," the "original ancestor of the prime breath of life," and the giver of form to the heavens and the earth.<sup>4</sup> Chinese mythology represents TAO as a divine emanation incarnate in a human form. He is termed "the most high and venerable prince of the portals of gold of the palace of the genii," and is said to have condescended to a contact with humanity by becoming incorporated with the "miraculous and excellent Virgin of Jasper."

Among the Greeks the Twins were denominated *anakes*, *i.e.* the One Great Light, and sometimes, instead of as Two, the *anakes* was invoked as Four, under the names AXIEROS (The Great Fire EROS?), AXIOKERSA (The Great Fire, The Great URSA or Bear?), AXIOKERSOS, and KADMIEL. The Celestial children of the Creator were regarded as the conquerors of darkness, the lords of light, ever youthful,

<sup>1</sup> The Polynesian word *aloha* means *love, friendship, gratitude, and benevolence.*

<sup>2</sup> HEIGHO is an English surname; *Ao* is Polynesian for the *Sunrise.*

<sup>3</sup> PHARAOH'S alternative title was PERAA.

<sup>4</sup> Sir T. Thornton, *History of China*, i. 134.

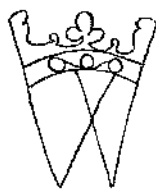


swift as thought, and possessed of a profound wisdom. In INDIA they were termed the VRITRAHANA because they ushered in the Sunlight and destroyed VRITRA, the darkness. The VRITRAHANA were symbolised by two V's as in the designs herewith.

In fig. 821 they are supported upon the Diamond of their Father, DY AUS, *i.e.* the resplendent AYUS or *Life*, and



816



818



817



820



819



821

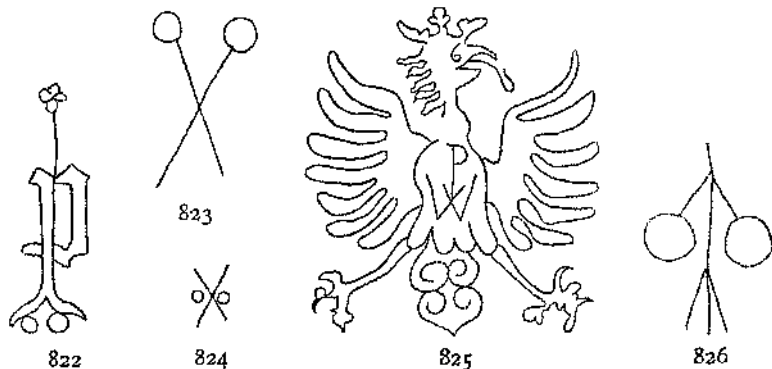
this emblem may be equated with the Twin Circles attached to the Z.

The designer of figs. 823 and 824 evidently identified the two strokes of the X with the Twin Circles, and the P surmounting the two V's on fig. 825 is simply another form of the Labarum, *i.e.* P surmounting X. *Ekse* is the Latin numeral for *Ten* or *Aten*, and the figure X is composed by the combination, point to point, of two *fives* or V's.

The Druids used to invoke the Omnipotent and All-preserving Power under the symbol I.O.W., and among the Cabalistic names for the Deity occurs the word *יוהנ*,

said to mean "The Eternal, absolute principle of creation and destruction, the male and female principle, the author and *regulator of time and motion.*"<sup>1</sup> The circles of Supreme Love and Knowledge represented in fig. 826 exhibit a singular resemblance to the regulating balls of a steam-engine.

Among the Egyptians Io was identified with Isis, and among the Mayas of Central America Io was a sacrosanct term implying "all that which lives and moves," the



"Spirit of the Universe, the Boundless, the Infinite One."<sup>2</sup> Of the Maoris of NEW ZEALAND, who to this day worship a First Cause under the name Io, Mr Cowan writes, "Beneath all the personifications of natural things, of the Sun and Moon and Stars, the Winds and the Ocean, there are faint traces of some still more ancient faith, the belief in a Great First Cause. This supreme Being or Power is Io, a name occasionally to be heard in ancient chants and genealogies. The resemblance of the name to Deus, Deo, Zeus, Iouis, and other forms of the Old World names for the Supreme God, has frequently been remarked upon, but probably the likeness is merely

<sup>1</sup> *Lexicon of Freemasonry*, Mackey, p. 229.

<sup>2</sup> *Queen Moo*, pp. 151, 216, 231.

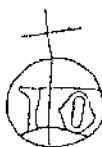
verbal ; Io is no doubt a form of *iho*, the core or animating force of all things, the primal energising principle."<sup>1</sup>

The letters Io are exhibited in the emblems below, and in fig. 829 they appear upon the Vase of Light in conjunction with the Twin Circles.

To the MAORI mind Light was the primal Father and Po was the passive "Mother Darkness." The North American Indian for *water* is *po* ; *po* is the Chinese for *lake*, and the European river-name Po is probably assignable to the same root.<sup>2</sup> *Eau*, the French for *water*, is phonetically O, *i.e.* the feminine moiety of Io. In Old English *yeo*, as in YEOVIL near AXMINSTER, meant *water*, but



827



828



829

in *yeoman* and the surname YEO it is probable that the word had an older signification.

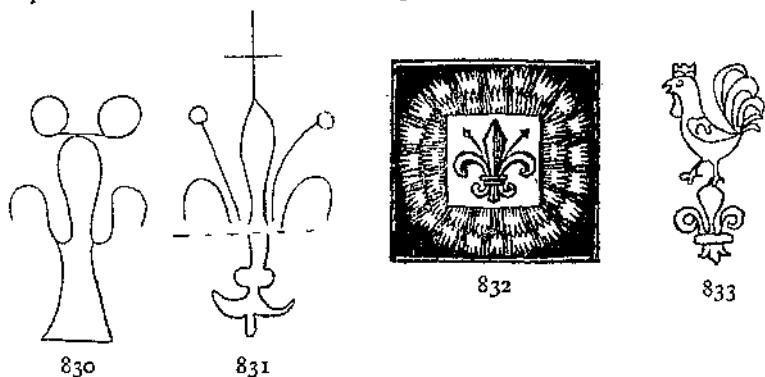
OHIO is an Indian place-name, and in Indian language *ohio* means *beautiful*. IOWA is also an American place-name, and in Hebrew the word IHOAH means "Who is and who will be (?)." The Druidic invocation I.O.W. seemingly implied the Male and Female Spirit of Creation and their Offspring, the Twin Spirits of Love and Knowledge.

In fig. 830 the Celestial Twins are supported by the

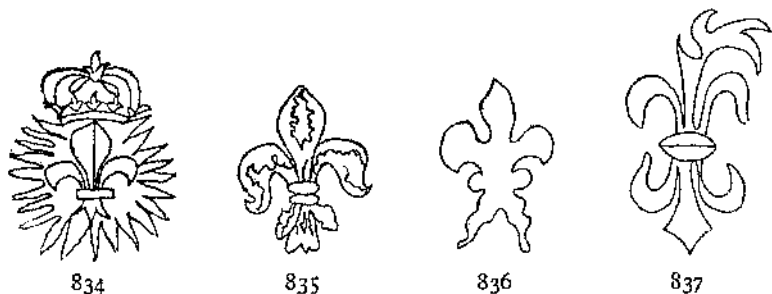
<sup>1</sup> *The Maoris of New Zealand*, J. Cowan, p. 103.

<sup>2</sup> The River PO was alternatively known as the PADUS, the "Parent of Resplendent Light" ; the British *ay* or *ey*, meaning *water*, may be compared with the Norse *a*, meaning *river*, and all three terms may be equated with the primal A. The Babylonian Goddess EA or the Great Deity may perhaps be responsible for *ea*, another British form of *ay* or *ey*. TAW, a Celtic term for *river*, is apparently resplendent *Aw*.

Flower of Light ; in figs. 831 and 832 they are springing from between its lobes. Sometimes the Fleur-de-lys is represented with twin stars upon it,<sup>1</sup> and sometimes, as in



the arms of the city of FLORENCE, bursting with golden seeds. On fig. 833 is standing the Cock, "Chanticleer"—a name apparently compounded of *chant* and *éclair*—"the singer of the lightning." Note the minute symbolism of



this cock ; his tail feathers are the *five* of light ; his wing is inscribed S ; and his comb is a combination of three and two.

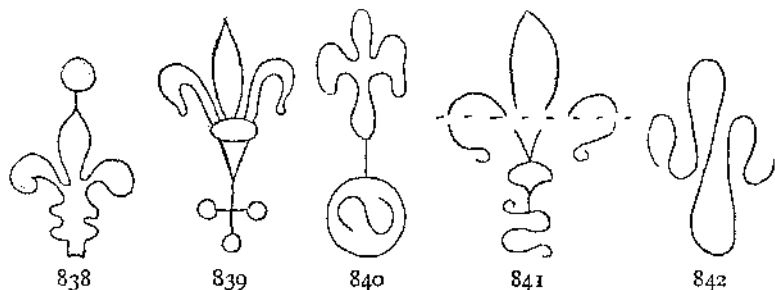
That the IRIS symbolised the Primal Fire is abundantly evident from the examples herewith. Figs. 832 and 834 are encircled by a blaze of Flame ; fig. 835 is decorated with

<sup>1</sup> This emblem has been adopted as the crest of the Boy Scouts.

the flickering lines of Fire; and figs. 836 and 837 are designed in a form that suggests Fire.

Associated with figs. 838 to 840 are the Circles of Perfection,<sup>1</sup> and the S or SS of the Supreme Spirit is artfully introduced into the forms of figs. 840, 841, 843, and elsewhere. Our letter S is the Greek *sigma*, and the earliest form of *sigma* was practically the same as our modern Z. This letter subsequently assumed what Dr Isaac Taylor calls "the ordinary lunar form C."<sup>2</sup>

Fig. 843 is surmounted by a new moon or C. The



name *see* is phonetically identical with *sea*, the ocean, Dutch *zee*; and *sinus*, the Latin for a curving *sea*, is evidently cognate with *SIN*, the God of Light, whose emblem was the crescent moon or letter C. According to *PLUTARCH*, the Egyptian

<sup>1</sup> A *Fleur-de-lys* associated with two circles is the arms of the town of LISKEARD in CORNWALL. The main street in LISKEARD is LUXE Street; one of the boundaries of the borough is "a certain cross which is called LUXYCROSS." In the same district are LUXSTOWE and LUXULYAN. In LISKEARD—*i.e.* the CAER or Seat of ELIS, the Lord of Light—St LUKE'S Day used to be a prime festival.—See Allen (J.), *Hist. of Bor. of Liskeard*.

ELIS was essentially the Holy Land of ancient Greece. Watered by the River ALPHEUS, it was the centre of peace and religion, and the site of the OLYMPIC games. Armies were compelled to lay down their arms before being permitted to pass through the favoured and sacred land.—See Buckley (T. A.), *Great Cities of Anc. World*, pp. 327-30. Compare also LISBON or LISBOA, the capital of ancient LUSITANIA. LISBON or OLSIPO is still known in its most ancient part by the Moorish name ALFAMA, *i.e.* ALIF, the Sun A?

<sup>2</sup> *The Alphabet*, ii. 105.

priests considered the sea "to proceed from fire,"<sup>1</sup> and it is seemingly this idea which is preserved in the words *sinus*, *sea*, and *zee*.

The spear or rod-like core of figs. 844 and 845 represents *iho*, the primal, energising, and animating force of Light or Rod of JESSE. In fig. 844 it transfixes the wavy M of *mare*, the Sea; in other words, it is a combination of I, the Holy One, and O or *eau*—a variant of the symbolism known to underlie the Maypole and its Ring. Under fig. 846, designed with the suggestion of a fiery Backbone, is the



843



844



845



846

M of the Great Mother, and the divine Twins are denoted by the outspringing diamonds of DVAUS.

The word *sigma* resolves into *isigma*, the "light of the Mighty Mother." In the Arabian alphabet the equivalent of *sigma* is named *za*, which must be cognate with the European *zee* or *sea*.

The idea that Z, the original sign of *sigma*, once represented the zigzag lightning-flash or mighty Light, is to some extent supported by the Greek and Hebrew names for Z. In Greek Z is *zeta*, which resolves into *zee ta*, the Fire of the resplendent A.

The earliest forms or signs of *zayin*, the Hebrew for Z,

<sup>1</sup> *Isis and Osiris*.

are admittedly either a flame of fire or a duck.<sup>1</sup> The duck was, as has been illustrated, identified with the Primal Spirit floating on the primeval Ocean. The duck was associated with Isis, who is said to have brought forth the Sun; and *nessa*, the Greek for *duck*, may be equated with NISSA, the name of the Nymph who, according to Greek legend, was the Mother of the Sun. According to Russian fairy-tales, it was a duck and not a goose that laid the golden eggs; and in fig. 844 the attached circle may, no doubt, be regarded either as the Sun or as the Golden Egg laid by the primeval Goose. *Zasis*, the Lithuanian word for *goose*, must be allied to ZAS, the Chinese Sun-god whose trumpeter was the Golden Cock, and ZAS must be allied to ZEUS and to *za*, the Arabian *sigma*.

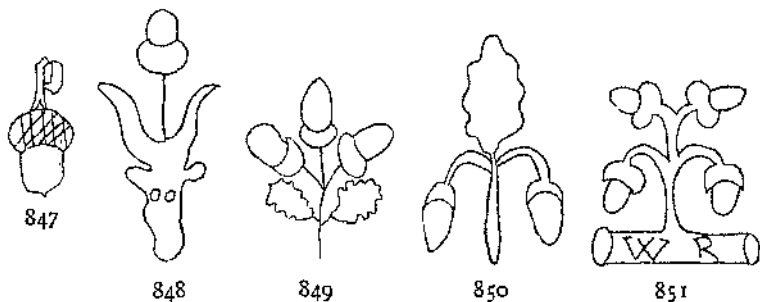
We meet with the *zig* of *zigzag* and *sigma* in the names of the Northern Solar hero SIEGFRIED and of his parents SIEGLINDE and SIEGMUND. The prevalence of twin heroes in mythology is a fact that has often aroused comment, and not infrequently the hero—as in the case of SIEGFRIED—is the fruit of what the critics deprecate as “an incestuous union” of brother and sister.

At DODONA, perhaps the oldest of all Greek Sanctuaries, ZEUS was worshipped as immanent in the sacred oak, and the rustling of its leaves in the wind was his voice. The worship of the oak prevailed almost universally in Europe, and the peculiar sanctity of this tree in all probability arose from the form of its parts. The Acorn in its cup—which in fig. 848 surmounts the Bull of the Creator, and in fig. 847 is identified with the P or PA—was no doubt regarded as a lingam or combination of I, the Holy ONE, and O, the generative cup or crater. It would also appear that the leaves of the oak were regarded as flaming and *eight*-lobed, a suggestion borne out

<sup>1</sup> “For Zayin (Z) we have to choose between the Flame and the Duck.”  
—*The Alphabet*, Taylor, i. 111.

by the Celtic word *tan*, which means not only *oak*, but also *fire*. In fig. 849 a Trinity of Acorns are associated with two leaves; in fig. 850 the eight-lobed parent Flame is balanced by Twin Acorns; and fig. 851, the Holy Family of I.O.W., consists of Four Acorns.

Among the Celts, Germans, and Slavs, it was strictly prescribed that the sacred fire should be annually ignited by the friction of two pieces of *Oakwood*, and in some countries the new fire for the village was made on Midsummer Day by causing a *wheel* to revolve rapidly round an axle of oak



till the axle took fire.<sup>1</sup> This curious custom may have had its origin from the idea that the Oak-tree symbolised the Core, Pole, or Axis of Immaculate Fire. In fig. 852 the three Acorns and two Leaves surmount a Solar Wheel, and in fig. 853 this WHEEL, identified with Jesus Christ, is supported by the Twin Leaves of the Creative Unit. It was the custom of the Druids to seek studiously for an oak-tree having *two* principal boughs in the form of a cross; if

<sup>1</sup> Frazer, *Golden Bough*, p. 293. Sometimes instead of a wheel the machinery was "of a square form, in the centre of which was an axle-tree. In some places three times three persons, in others three times nine, were required for turning round by turns the axle-tree or wimble. If any of them had been guilty of murder, adultery, theft, or other atrocious crime, it was imagined either that the fire would not kindle or that it would be devoid of its usual virtue."—*Golden Bough*, ii. 255.



the two horizontal arms were not sufficiently adapted to the figure, they fastened a cross beam to them, and the tree was then consecrated by cutting upon its right branch the letters HESUS, upon the middle stem TARANIS, upon the left branch BELENUS, and over them the word THAU<sup>1</sup>—i.e. seemingly *t au*, the resplendent Aw or A.<sup>2</sup>

In fig. 854 an Oak-tree is represented with three leaves, arms, or boughs, and the Flower of Light thence springing may be regarded as a diagram of the prophecy, "And there shall come forth a rod out of the stem of Jesse, and a



852



853



854

Branch shall grow out of his roots."<sup>3</sup> The designer of fig. 854 would thus appear to have identified Christ, the Healer of the World, with the "Golden Bough," the Branch or offshoot of the Oak. Mistletoe used to be called ALL HEAL, as it was supposed to be a universal healer, and a remedy against every kind of poison. According to PLINY, "the Druids esteem nothing more sacred than the mistletoe

<sup>1</sup> *Veil of Isis*, W. Winwoode Reade, pp. 60, 151.

<sup>2</sup> Compare *Slav Fairy-Tale*:

"O Oak Tree so green and with acorns of gold,  
In my helplessness I to thee cry;  
In Heaven's great name now to beg I make bold,  
My pressing needs pray satisfy."

*Slav Tales*, p. 339.

<sup>3</sup> Isaiah xi. 1.

and the tree on which it grows, provided that the tree is an Oak. They believe that whatever grows on these trees is sent from Heaven, and is a sign that the tree has been chosen by the God himself. The mistletoe is very rarely to be met with; but when it is found they gather it with solemn ceremony. . . . They hail it as the universal healer."<sup>1</sup>

It was until lately the custom at YORK Minster to carry Mistletoe to the High Altar at Christmas Eve, and to proclaim at the gates of the City towards the four quarters of Heaven, a public and universal pardon.<sup>2</sup>

The *twin* leaves and translucent, pearl-like berries (usually twins) of the Mistletoe, or *Misseldew*<sup>3</sup> as it is alternatively called, probably symbolised the celestial semen, dew, or sap of the Supreme Spirit. The mistletoe plant was regarded as the vital seat of the Oak-tree's life, and it was believed by country people that a potion prepared from mistletoe would make barren animals fertile.

In the oldest Vedic hymns the Celestial Twins are worshipped with a peculiar reverence as able not merely to heal sickness, but also to restore the aged to youthfulness.

ALL HEAL, the European mistletoe, corresponds to SOMA,<sup>4</sup> the God of the Eastern Soma plant, who is said to clothe the naked and *heal the sick*. His attributes are summed up in the lines :

<sup>1</sup> Cf. *Golden Bough*, ii. 286.

<sup>2</sup> Winwoode Reade, *Veil of Isis*, p. 238.

<sup>3</sup> Among the scintillating many-meanings of the word INDRA, the "Enduring A," are "dew" and "sap." The mediæval English word for dew was DYAU, and it would thus appear that our "dew" is cognate, if not identical, with the Sanscrit DYU (brilliant) and DY AUS (the Sky), so named a being the glistening offspring of the brilliant sky. The Cornish for *God* was *Dew*, and the French DIEU has evidently the same ancestry as the English *dew*.

<sup>4</sup> SOMA, the personification of the plant, is extolled as the *Creator* and *Father* of the Gods, *Hindoo Mythology*, W. J. Wilkins, p. 59.

" This Soma is a god ; he cures  
 The sharpest ills that man endures.  
 He heals the sick, the sad he cheers,  
 He nerves the weak, dispels their fears ;  
 The faint with martial ardour fires,  
 With lofty thoughts the bard inspires ;  
 The soul from earth to heaven he lifts ;  
 So great and wondrous are his gifts,  
 Men feel the god within their veins,  
 And cry in loud exulting strains :

' We've quaffed the Soma bright,  
 And are immortal grown ;  
 We've entered into light,  
 And all the gods have known.  
 What mortal now can harm,  
 Or foeman vex us more ?  
 Through thee, beyond alarm,  
 Immortal god, we soar.'"<sup>1</sup>

Although SOMA is here hailed as masculine, the name Soma was and still is given to the Moon. "How and why this change took place," says Wilkins, "is unknown, but in the later of the Vedic hymns there is some evidence of the transition."<sup>2</sup>

It was said that "SOMA is the Moon, the food of the Gods," and that "the Sun has the nature of AGNI, the Moon of SOMA."<sup>3</sup> The Israelitish Manna, described by the Rabbis as like pearls, and in the Old Testament as a honey-sweet, small, round seed resembling hoar-frost, fell *during the night* and had to be gathered before the rays of the Sun became so hot as to melt it.

At the solemn ceremonials of the Druids the Chief Priest wore a golden crescent on his breast, and the Mistletoe,

<sup>1</sup> *Hindoo Mythology*, Wilkins, p. 60.

<sup>2</sup> *Ibid.*, p. 62.

<sup>3</sup> *Ibid.*

at full moon, was reverently cut from the Oak by means of a golden sickle—evidently the emblem of the crescent Moon, or *So ma*, the “Fire Mother.”

Part of the Imperial insignia of Japan is three crescent-shaped agates, one red, one white, and one blue. The meaning of red is Love, of white, Purity, and of blue, Truth. In fig. 845 the three C's of “SOMA” or “SIGMA” are linked into a rose-surmounted Trinity.

During the Festival of the Mistletoe-cutting, *two white* bulls were brought to the foot of the oak-tree, and these



855

twin Bulls are curiously referred to in a Druidic folk-song current in France and England. The English version runs :

“I will sing you my one O !

(Chorus) *What is your one O ?*

One is all alone,

And ever doth remain so.

(Chorus) *What is your two O ?”*

To this query the answer returned is “two white boys clothed in green,” but in the French version it is *deux bœufs attelés à une coque, ils vont expirer—voyez la merveille ?*<sup>1</sup> The custom of kissing under the mistletoe was once associated with the *two* circles looped into each other, as shown in fig. 682, p. 289, vol. i. A writer in *Notes and Queries* describing old English Christmas customs says, with regard

<sup>1</sup> See Reade, *Veil of Isis*, p. 234.

to the mistletoe "Kissing-bunch," that it was "always an elaborate affair. . . . The size depends upon the couple of hoops—*one thrust through the other*—which form its skeleton. Each of the ribs is garlanded with holly, ivy, and sprigs of other greens, with bits of coloured ribbons<sup>1</sup> and paper roses, rosy-cheeked apples, and oranges. Three small dolls are also prepared, and these represent our Saviour, the Mother of Jesus, and Joseph. These dolls generally hang within the kissing-bunch by strings from the top, and are surrounded by apples and oranges tied to strings, and various brightly-coloured ornaments. Occasionally the dolls are arranged to represent a manger scene. Generally a bit of mistletoe is obtainable, and this is carefully tied to the bottom of the kissing-bunch, which is then hung up in the middle of the house place."<sup>2</sup>

It is still a custom to pluck a mistletoe berry for every kiss taken, and it is fairly evident that the Christmas mistletoe kiss was originally a quasi-sacramental pledge of atonement, reconciliation, and goodwill. The Christmas Tree, garlanded with bright balls, decked with candles and gifts, and surmounted by a Father Christmas or a Fairy Queen, is obviously a symbol of the Great Giver.

In Nursery-tale the Celestial Twins figure as the Babes in the Wood, and in many versions these two innocents are banished by their ignorant parents, because—like the Goose of the golden egg—every morning a piece of gold falls from the children's mouths. According to some accounts, the boy Babe when grown up plays the rôle of a SIEGFRIED or a PERSEUS.

But a still larger cycle of mythology deals with brothers, one of whom quarrels with and slays the other. The

<sup>1</sup> These may be compared with the many-coloured streamers of the Maypole and the Tambourine.

<sup>2</sup> 1877, 5th series, viii. p. 481.

Hebrew sign for Cain and ABEL<sup>1</sup> is "the Twins,"<sup>2</sup> and the murder of ABEL, the "keeper of sheep," by CAIN, the "tiller of the ground," apparently typifies the death of Love at the hands of his brother Learning.<sup>3</sup> Similarly BALDUR was done to death by the machinations of LOKI—a form of LOGOS or Reason.

In Egyptian mythology SET, the Darkness, is figured fighting against HORUS, the Light, and at a later period the myth was transferred to TYPHON and OSIRIS. AHRIMAN and ORMUZ were said to be twin brothers, and probably LUCIFER, the fallen angel, was originally the twin brother of his opponent MICHAEL. In all these and many other instances the idea underlying is that the brothers were primarily Twin Rulers; that subsequently one revolted against the other, and that ultimately this rebel came to be regarded as the Devil—Prince LUCIFER, the fallen star.<sup>4</sup> The Asvins were said to be one white and the other black, and it will be remembered that the riddle of the "Princess with the Golden Hair" was correctly guessed in the words, "You must be Time, including *night* and *day*."<sup>5</sup> Tennyson catches this idea in the lines :

<sup>1</sup> ABEL and CANE or KANE are English surnames.

<sup>2</sup> *Bible Folk-Lore*, p. 10.

<sup>3</sup> The Polynesians in their traditions of the genesis of humanity record that there was "darkness from the first division unto the tenth, to the hundredth, to the thousandth—that is for a vast space of time; and *these divisions of time were considered as beings and were each named*."—(*Polynesian Mythology*, Sir George Grey, p. 1.) In all probability the Semitic Patriarchs will prove to be personifications of various past eras and epochs.

<sup>4</sup> The names of the most noted Brethren yield very curious results, e.g., in ancient Mexico King CAN is said to have had three sons, two of whom quarrelled, and Prince AAC (*i.e.* A the great?) slew Prince COH (*i.e.* the great O?). ABEL or OBEL, the Ball O, was murdered by Cain, the great one A. JACOB, the great ORB, supplanted ESAU, the light A. BALDUR, the enduring BALL, was done to death by LOKI, Lord Great I. LUCIFER or DIABOLUS, the resplendent OBULUS, struggles with MICHAEL—OM-IK-A-EL.

<sup>5</sup> Symbolised in fig. 856.

“ . . . The Bright one in the highest  
 Is brother of the Dark one in the lowest,  
 And Bright and Dark have sworn that I, the child  
 Of thee, the great Earth-Mother, thee, the Power  
 That lifts her buried life from gloom to bloom,  
 Should be for ever and for evermore  
 The Bride of Darkness.”<sup>1</sup>

Among nearly all primitive peoples it is believed that the Earth and Sky were once wedded, but that long ages ago something—in some instances a snake—cut them asunder. The Hindoos speak of the marriage between DYAUS, the glistening sky or ether, and NISHTIGRI, the Earth; and a legend of the Polynesian “savages” records that: “Up to



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this time the vast Heaven has still ever remained separated from his spouse the Earth. Yet their mutual love still continues—the soft warm sighs of her loving bosom still ever rise up to him, ascending from the woody mountains and valleys, and men call these mists; and the vast Heaven, as he mourns through the long nights his separation from his beloved, drops frequent tears upon her bosom, and men seeing these, term them dewdrops.”<sup>2</sup>

The poetic marriage of Earth and Heaven is identical in idea with the theologic marriage of Christ and His mystic Bride, the Church on Earth. It is alternatively expressed in the passage, “Mercy and Truth are met together; Righteousness and Peace have kissed each other. Truth shall spring out of the earth; and Righteousness shall look down from Heaven.”<sup>3</sup> This marriage, reconciliation, or

<sup>1</sup> *Demeter and Persephone.*

<sup>2</sup> Sir George Grey, *Polynesian Mythology*, p. 10.

<sup>3</sup> Psalms.

atonement—*i.e.* a making one—not an “expiation,” was denoted by the two linked circles of the All-healing Mistletoe-Bunch, and it is again denoted in fig. 857 by the kiss of the Twin Cherubs ;<sup>1</sup> the scattering flowers, like the many-coloured ribbons of the Maypole and the Mistletoe-Bunch doubtless symbolise the resulting joys and pleasures. In figs. 859 to 861 the Twin Children of Light are represented by C's, which in figs. 862 to 864 are clasped in an embrace. The centres of fig. 862 are twin-balls or circles, and from the extremities spring seeds, berries, or dewdrops.



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The double cross on which the C's or crescents of fig. 864 are interclasped is the ancient form of the Greek Z, *i.e.* Zeta, the parent Flame. That this word meant *zi tau*, the light of the Tau or resplendent Au, is confirmed by the form T introduced into fig. 863.

The Celestial Twins of Love and Knowledge or Religion and Science were not only expressed by two circles, two children, and two eyes, but also by the twin pillars ; and these twin pillars thus, II, are the Zodiacal sign of Gemini.

In Egypt the two pillars known as the North Pole of Day or Light and the South Pole of Night or Darkness,<sup>2</sup>

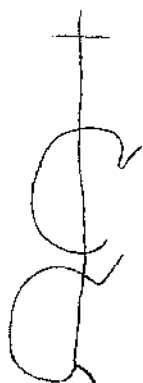
<sup>1</sup> The Two Golden Cherubim guarding the Ark were no doubt the same symbol.

<sup>2</sup> *Signs and Symbols of Primordial Man*, Churchward, p. 201.



symbolised the Portals of Eternity, the Gateway of Life, the Door of Heaven.

In fig. 865 the two pillars are bridged by a rosary of perfections, and in figs. 866 and 867 the pillars are intertwined.



859



860



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In fig. 868 the Holy Four are expressed by a Flower of Light, the sides of which are C's or Sigmas.

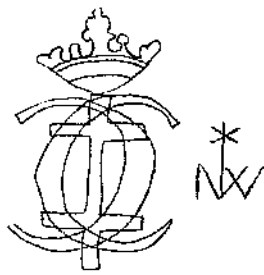
The symbol of the Twin Pillars bears a general re-



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863



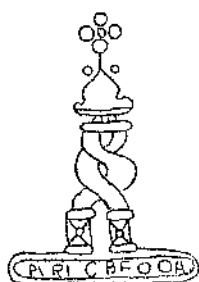
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semblance to the sign H, the letter of stability (*a-t-ch*), A, the resplendent Self-Existent; and from the fact that the twin circles are at times found associated with a capital H, it is reasonable to infer that H, the *eighth* character of our alphabet, was looked upon as peculiarly the letter of Re-

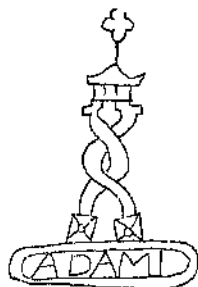
generation or Atonement. The regenerating 8 appears in the centre of the *aitch* (fig. 869) herewith. Under the symbolic picture of USHAS,<sup>1</sup> the dawn, on page 67, fig. 167, vol. i.,



865

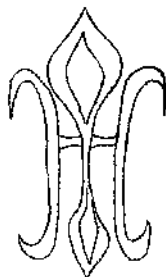


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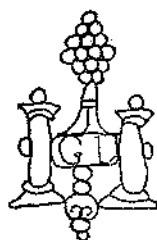


867

there occurs a combination of two H's. These two *aitches* stand for the HOREBS, *i.e.* the CHOREBS or CHERUBS, or alternatively for the HARITS, another name of the Asvins. The word *harits* has survived in CHARITES, the Greek Graces, and in our word *charity*.



868



869

The inscription under fig. 866 is illegible, but that under fig. 867 is "ADAMI." The mystics regarded ADAM and EVE not as two individuals but as a generic symbol of Humanity. They conceived Everyman as being dual in his character, and as having within himself the masculine

<sup>1</sup> The Hindoo USHAS is said to have sprung from the head of DYVAUS in the same way as the Greek Minerva sprang from the head of ZEUS.

attributes of Intellect, Science, or Understanding, and the feminine characteristics of Love, Religion, or Will.<sup>1</sup> There has always been a school of Philosophy which has maintained that the story of ADAM and EVE is an extended allegory, and that the "Fall" occurs in every individual who, allowing his "better half" to be seduced by the serpent of sensuality, self-indulgence, or materialism, loses his primitive innocence. It has been said that the *Ave* of Mary reverses the curse of *Eva*, and that Christ, born of the Spirit, is the Saviour and Redeemer of the new Adam. There is no mention in Genesis of Adam having awakened from the deep sleep into which he is recorded to have been thrown. The Cabalists termed the awakened ADAM, *i.e.* the regenerate man "ADAMKAIDMON," and to this term the inscription ADAMI under fig. 866 appears to bear some relation.

The symbolism of the Celestial Twins, the twin dew-drops of the Holy Spirit, the divine duality lurking in the soul of Everyman, the double *you* and the double *me*, may possibly elucidate that enigmatic passage in the Apocrypha, "For the Lord himself, having been asked by someone when his Kingdom should come, said, When the two shall be one, and the outside as the inside, and the male with the female."<sup>2</sup>

<sup>1</sup> The names under which these two halves of the soul were designated vary to a certain extent, but the fundamental idea of a hard and a soft side, a worser and a better self, has persisted from time immemorial. Many mystics use the terms *Understanding* for Knowledge or Truth, and *Will* for Love. "There are," says Robert Boyle, "two things which most enable man and make him resemble the Gods—to know the Truth and to do good; for that diviner part of man—the soul—which alone is capable of wearing the glorious image of its Author, being endowed with two chief faculties—the *understanding* and the *will*—the former is blest and perfectionated by knowledge, and the latter's loveliest and most improving property is goodness."—*Natural Philosophy*, Robert Boyle, London, 1664. "It is," says an eighteenth-century mystic, "in this double purification of the Understanding and of the Will that the interior life consists."—*Introduction to Fenelon's Works*, vol. i., Antwerp, 1723.

<sup>2</sup> 2 Clement xii. 2.

## CHAPTER XV

### THE WHITE HORSE

"Nothing is clearer than the marvellous persistence of traditional and immemorial modes of thought, even in the face of conquest and subjugation."—E. ANWYL (*Celtic Religion*).

THE Welsh chronicles relate of BRITAIN that "the first of the three chieftains who established the colony was HU the Mighty, who came with the original settlers. They came over the hazy sea from the summer country, which is called Deffrobani—that is where Constinoblys now stands."<sup>1</sup>

HU the Mighty, a Sun-god whom Squire equates with the Irish LUG or LUGH and with the Welsh LLEU or LLEW,<sup>2</sup> is said to have obtained his dominion in Britain not by war and bloodshed, but by justice and peace. By the slaying of a Dragon-like monster he caused the cessation of disastrous floods; then federating his people into tribes as a first step towards civil government, he taught them the art of agriculture, and was the first to draw on British soil a furrow with the plough. He laid the foundations of literature and history by the institution of bardism, and is therefore called the first of the "Three National Pillars of the Isle of Britain."<sup>3</sup>

The Welsh word *llew*, meaning *light* and also *lion*, is probably a corroded form of *el Hu*, "Lord Hu," and may

<sup>1</sup> *Triad*, 4.

<sup>2</sup> *Mythology of Ancient Britain*, p. 52.

<sup>3</sup> *Ibid.*

certainly be equated with the Irish Sun-god LUGH. At about the period 2000 B.C. ILU was an Assyrian name for the "One Great God."<sup>1</sup> LUG, an alternative title of LUGH, is a contracted form of LUGUS, the Gaulish Sun-god, and the Gaulish LUGUS is what the Greeks called LOGOS, the divine WORD OF REASON.

The Celtic for *mind* was *hew*; *hu* in Chinese means *Sir* or *Lord*, and HUGH, the British Christian name, is defined by the authorities as meaning "mind, soul, spirit."<sup>2</sup> In Egypt the word *khū*, i.e. *ak Hu* (?), "Great Hu," meant the "shining, translucent, transparent, intangible essence of a man, and the word is on the whole, perhaps, best rendered by spirit."<sup>3</sup>

HU, the name of the All-pervading, is a root whose ramifications are discernible in many directions. It is apparent in DYHU or DYU, the bright and heavenly divinity of India and Greece; in TAOU, the Chinese Supreme Reason; and it is again recognisable in HUIH, the Egyptian All-Father. The primitive and elementary HU may be traced not only in the simplicities of such names as the French HUON and the English HEWIN, HUBERT, GOODHEW, etc., but in the intricacies of God-names such as the Mexican HUITZON and HUITZILOPOCHTLI.

The ancient name of MEXICO was ANAHUAC, and the word *huaca* there meant not only *sacred* but also a *tumulus* or artificial *hill*.

The English counties of GLOUCESTERSHIRE, WORCESTERSHIRE, and part of WARWICKSHIRE, were once called HUICCAS, and constituted the territory of a people known as the HUICCII.<sup>4</sup> These HUICCII were presumably worshippers

<sup>1</sup> Pinches (T. G.), *Rel. of Bab. and Ass.*, p. 118.

<sup>2</sup> *New Illus. Dict. of English Language*, p. 446.

<sup>3</sup> *A Guide to the Egyptian Collections in the British Museum*, p. 156.

<sup>4</sup> Wilson, *Imperial Gazetteer*, i. 1032.

of *Hu ik*, the "Great Hu," and may be compared with the *QUICHES*, *i.e.* the "AK HUISES" of Central America. *HUISE* is to this day an English surname; within the once sacred precincts of *AVEBURY* there is a *HUISE HILL*, and elsewhere in *BRITAIN* are several *TOWNS* named *HUISE* or *HEWISH*.

*HUGH TOWN* in the *Scillies* is overlooked by a hill known as the *Hu*, and *heugh* is an old generic term for *crag* or *cliff*.

*Hu* the *Mighty* was seemingly the *God of Gentleness*; his name is the root of *humane*, *winsome*, *wistful*, and *whisper*, and he is still invoked by children as "Gentle *Jeshu*, meek and mild." The syllables *HUISE* have coalesced into *hush*, and the modern mother whispering *Hushabye Baby* unconsciously murmurs the benediction, "May the light of *Hu* be with ye, baby."<sup>1</sup>

In Greek the word *eu* means *good*, *soft*, *pleasing*, or *well*—whence such terms as *euphony*, a pleasing sound; *euphemism*, a soft expression; and *euphrasia*, delight.

The *Wiltshire HUISE* is in the *PEWSEY* district, and the name *HUGH* is again recognisable in *PUGH*, a corrosion of *AP-HU*. The *Mighty Hu* is also probably responsible for the place-names such as *WICK*, *WICKLOW*, *WIGTON*, and *WEXFORD*.

Close to *HUGH TOWN* in the *Scillies* is a place named *GUGH*, and the surname and place-name *Kew* may probably be resolved into *ak Hu*.

The patronymic *Guy* is defined by name dictionaries as meaning *sense*, and in France *gue* or *gui* means *mistletoe*. It

<sup>1</sup> Compare the Old Testament injunction, "On this wise ye shall bless the children of Israel, saying unto them, the Lord bless thee and keep thee: *the Lord make His face shine upon thee*, and be gracious unto thee: the Lord lift up his countenance upon thee and give thee peace: and they shall put my name upon *the children* of Israel; and I will bless them."—Numbers vi. 23-27. "Hush" is supposed to be a "purely imitative word." Its Danish form is *HYSSE* and its Swedish *HYSSJA*. Compare name *HUSHAI*.

is still a custom in certain parts of FRANCE for children on New Year's Day to run along the streets and rap at all the doors, crying "*Au gui l'an né!*" or "*Au gui l'an neuf!*" In the Island of SEIN in BRITANY there is an annual mistletoe feast, on which occasion an altar covered with green boughs is erected *in the centre* of a *circular* piece of ground. Thence a procession starts, and thither, having marched round the island, it returns. Musicians form the vanguard, and these are followed by children carrying bill-hooks and oak branches, and leading *an ox* and *a horse* covered with flowers. After them a huge crowd, which stops at intervals, crying "*Gui-na-né, voilà le gui!*"<sup>1</sup>

The flower-laden Horse that figures in this ceremony was the symbol of the Divine Mind or Reason, and *equus*, the Latin for *horse*, resolves into the light of EK HU, *i.e.* the great mind, soul, or spirit.

According to PLATO, the Horse signified in a good sense "reason and opinion coursing about through natural things," and in a bad sense, "a confused fantasy."<sup>2</sup> The Hebrew word for *horse* means also *to explain*. "The signification of a horse as denoting the *intellectual principle* was derived," says Swedenborg, "from the ancient church to the wise round about, even into Greece; hence it was, that in describing the sun, by which is signified love, they placed therein the god of their wisdom and intelligence, and attributed to him a chariot and four fiery horses; and in describing the god of the sea, inasmuch as by sea was signified sciences in general, they also allotted horses to him; hence, too, when they described the birth of the sciences from the intellectual principle, they feigned a flying horse, which with his hoof burst open a fountain, where were virgins who were the sciences; nor was anything else

<sup>1</sup> Reade, *Veil of Isis*, p. 238.

<sup>2</sup> Madeley, *The Science of Correspondence*, p. 194.

signified by the Trojan horse but an artful contrivance of the understanding to destroy Walls ; at this day, indeed, when the intellectual Principle is described, agreeably to the custom received from the ancients, it is usually described by a flying horse or Pegasus, and erudition by a fountain ; but it is known scarcely to anyone that *horse*, in a mystical sense, signifies the understanding, and that a fountain signifies truth ; still less is it known that these significations were derived from the ancient Church to the Gentiles."

TACITUS records that in some parts of Northern Europe snow-white horses were reared at the public expense in a sacred grove and never used for service. When the King as High Priest yoked them to the sacred chariot, their neighing and snorting were carefully observed and the will of the Gods therefrom inferred, since it was firmly believed that these white horses *knew the plans of the heavenly powers*.<sup>1</sup> The Druids and also the Persian Magi<sup>2</sup> practised divination by means of white horses, and in the Japanese Shinto Temples there is still maintained a sacred horse—generally an albino—known as the JIMME. In the temple of NIKKO there are kept *three* snow-white horses, and in the innermost shrine of this sacred wonder-spot is nothing but a burnished disc or *patera* symbol of NIKKO or Father NICHOLAS, the Unique O.

The colour White has always been accepted as the symbol of innocence of soul, purity of thought, holiness of life ; and the words *white* and *wheat* are radically *Huyt* and *Hueet*. HU, as the God of Mind, must be responsible for the words *wot* and *wist*, meaning to *know*—of *wit*, meaning *clever*, and also of *humour* or *humeur*. *Wit* is mental *acuteness* or *acumen*, and to *whet* means to make *akhute*.

The coin of CUNOBELINUS mentioned *ante* as bearing

<sup>1</sup> *Northern Mythology*, Kauffman, p. 30.

<sup>2</sup> Borlase, *Ant. of Cornwall*, p. 144.



the device of a wheat-spike<sup>1</sup> has on its *verso* a dual-tailed horse. In fig. 870 the Horse is transfixed by a spike, pole, or axis; in figs. 871 and 873 it is coursing over the Holy Hills, and a three- and seven-fold flaming tree or pillar of



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light is introduced into the background.<sup>2</sup> In fig. 872 the column or trunk is rooted upon the primal A and the celestial steed is supported by the two C's or crescent moons of the CHARITES. In Sanscrit the word *harit*, meaning *the light of morning, bright, and resplendent*, means also horse.



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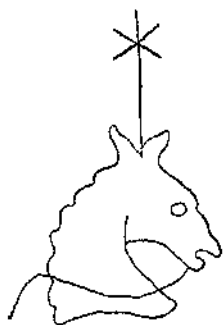
Among Oriental nations the White Horse was a symbol of the Sun, and in the Vedas there is an entire hymn addressed to the Sun as a Horse. The English *horse*, akin to *gorse*, is almost identical with the French *ours*, a *bear*.

<sup>1</sup> The Cornish for a beard of wheat was *kulhu*—the Great God HU. The Cornish for corn was *is* or *izik*.

<sup>2</sup> The emblem of a Horse and Palm-tree is found upon the coinage of CARTHAGE.

HENGIST and HORSIA mean the *Stallion* and the *Mare*. *Horsia*, a *mare*, may be equated with *ursa*, a *bear*, and may be resolved into HORUS, the Ever-established Golden Light. In Icelandic *horse* is *hross*, in Dutch *ros*, in German *ross*, and in Old High German *hros*—all equally resolvable into HORUS or EROS.

*Ros* is the Latin for *dew*, which is symbolically equal to the Sanscrit DYHU, the French DIEU, and the Cornish *Dew*,<sup>1</sup> meaning *God*. In Cornish *ros* means *mountain*<sup>2</sup> and *wheel*. *Ros* is also the Celtic for *heath*, for which the Latin is *erica*.



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From this word *erica* it would appear that the poetic ancients regarded the purple-pink globules of the heath blossom as the ambrosia or honey-dew of Great Fire A.

There are still to be seen in BRITAIN certain monumental white horses carved on *Hill*-sides. Most of these figures are in WILTSHIRE;<sup>3</sup> notably at PEWSEY and CHERHILL.<sup>4</sup> In WARWICKSHIRE<sup>5</sup> there is a red horse, and at BRATTON (BURATON) Hill, near WESTBURY,<sup>6</sup> a white one.

Fig. 875 herewith is a facsimile of the celebrated white horse near SHRIVENHAM<sup>7</sup> in BERKSHIRE.

<sup>1</sup> Compare surnames DEW, DOW, and DAW.

<sup>2</sup> In Cornish *monadh* also means *mountain*.

<sup>3</sup> WILLET or HUILLETSHIRE?

<sup>6</sup> HUARWICK?

<sup>6</sup> HUESTBURY?

<sup>4</sup> Ever-existent Fire Hill?

<sup>7</sup> ASHURIVENHAM?

The mouth consists of the Two Rays of the Eternal Twins, and the Head and Eye form a point within a circle, the symbol of the Everlasting.<sup>1</sup> This same symbolic horse appearing on a British gold coin of about 150 B.C. is assumed to be "a barbarous copy" of a perfect Greek original, but there are no traces of "barbarism" or copying, and it would rather appear that correctness of drawing has been sacrificed to symbolic purport. Tradition tells us that the White Horse of BERKSHIRE marks the locality of a victory over the Danes, of which the exact site is claimed to be ASHDOWN, anciently known as MONS FRAXINI, the Hill of the Ash-Tree.<sup>2</sup>

The BERK- of BERKSHIRE is from *barruc* or *berroc*, meaning the polled oak<sup>3</sup> under which the shire moots were once held. This sacred tree was, it may be assumed, named *berroc* because it was the symbol of Père OK, the "Great Father."

The Mohammedans tell of a milk-white steed named AL BORAK, each of whose strides was equal to the furthest range of human vision. In Romance one meets with the famous horse BAYARD, the property of the four sons of "AMYON,"<sup>4</sup> evidently AMON or AMMUN.

A magic horse with a mane of gold is a feature of many fairy-tales and it figures with peculiar prominence in the Slav legend entitled NIEZGUINEK. The name NIEZGUINEK means *imperishable*, but primarily it is composed of the syllables *on iz ag Hu in ek*, the "One or Sun light, the mighty Hu, the unique." NIEZGUINEK, ELISHA-like, is a plougher with twelve yoke of oxen, and he becomes the possessor of a magic horse, "in truth a most magnificent horse, big and strong,

<sup>1</sup> Compare with Serpent's head in fig. 459 (see *ante*, p. 200, vol. i.), and with the altar in a circle of the Breton Mistletoe fête.

<sup>2</sup> *The Scouring of the White Horse*, Hughes, p. 242.

<sup>3</sup> Edmunds, *Traces of History in the Names of Places*, p. 173.

<sup>4</sup> Huime (F. E.), *Nat. Hist. Lore*, p. 181.

with eyes that flashed like lightning. He leapt up into the air as high as the clouds, and the next moment descended in the middle of a field."<sup>1</sup> This irresistible creature places itself at the service of NIEZGUINEK, who exclaims :

“Marvel of strength and of beauty so white,  
Horse of my heart, while I sing,  
Rise in the air, like a bird take thy flight,  
Haste to the court of my king.”<sup>2</sup>

With each of NIEZGUINEK's tasks this formula is slightly varied, and the descriptions of the horse's behaviour are



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highly suggestive. “Just as if the horse had seen something in the clouds, he rose swift as an arrow and flew through the air above the fogs.”—“The horse arose in the air as if he heard someone calling to him from the clouds.”—“The horse rose immediately as if he had been beckoned to by some one in the clouds.”—“Then the horse looked up as if there were something he wanted in the clouds.”—“Then the horse, as if he saw some strange thing in the clouds, lifted himself up in the air and began to fly.”<sup>3</sup>

The Horse also figures largely in the Slav fairy-tale of Prince SLUGOBYL. SLUGOBYL sees a white swan pursued by

<sup>1</sup> *Slav Tales*, p. 242.

<sup>2</sup> *Ibid.*, p. 251.

<sup>3</sup> *Ibid.*, pp. 233, 264.

an eagle about to pounce upon it. Seizing a crossbow, he sends an arrow through the eagle, whereupon the grateful swan addresses him: "Valiant Prince Slugobyl, it is not a mere swan who thanks you for your most timely help, but the daughter of the Invisible Knight, who, to escape the pursuit of the giant KOSTEY [the same KOSTEY who annoyed the Princess SUDOLISU], has changed herself into a swan. My father will gladly be of service to you in return for this kindness to me. When in need of his help you have only to say three times, 'Invisible Knight, come to me.'" Having thus spoken, the swan flew away and Prince SLUGOBYL, after watching her for as long as possible, proceeded on his travels. After a while he arrives at the court of a king who is besieged by a large army, and this king promises the hand of his daughter to the man who shall deliver him from his enemies. SLUGOBYL invokes the aid of the Invisible Knight, whereupon he immediately hears a voice at his ear say, "Behold me, Prince, at your service." Upon learning SLUGOBYL's requirement, the Invisible Knight whistles up the magic horse MAGU, whose name is practically the same as *Magus*, i.e. a *sage, philosopher, wizard, wiseacre, or wiseman*.

"MAGU, Horse with Golden Mane,  
I want your help yet once again.  
Walk not the earth but fly through space  
As lightnings flash or thunders race.  
Swift as the arrow from the bow  
Come quick, yet so that none can know,"

"At that instant a magnificent grey Horse appeared out of a whirlwind of smoke and from his head there hung a golden mane. Swift as the wind was he, flames of fire blazed forth from his nostrils, lightning flashed from his eyes, and volumes of smoke came from his ears."<sup>1</sup>

<sup>1</sup> *Slav Tales*, p. 182.

This popular description of a fairy Horse may be compared with the inquiry in *The Song of Solomon*: "Who is this that cometh out of the wilderness like pillars of smoke?"<sup>1</sup> but more particularly with 2 Samuel xxii. : "In my distress I called upon the Lord, and cried to my God: and he did hear my voice out of his temple, and my cry did enter into his ears. Then the earth shook and trembled; the foundations of heaven moved and shook, because he was wroth. *There went up a smoke out of his nostrils, and fire out of his mouth devoured*: coals were kindled by it. He bowed the heavens also, and came down; and darkness was under his feet. And he rode upon a cherub, and did fly: and he was seen upon the wings of the wind. And he made darkness pavilions round about him, dark waters, and thick clouds of the skies. Through the brightness before him were coals of fire kindled. The Lord thundered from heaven, and the most High uttered his voice."

"I have compared thee, O my Love," says *The Song of Solomon*, "to a company of horses," or, as the literal translation reads, "to my mare." The French word for *mare*, *jument*, is obviously *ju-ment*, the Ever-Existing *Mens* or *Mind*; the English *mare* is the French *mère*, meaning *mother*: in French *mer*, and in Latin *mare*, means the sea. Radically the word *mare* may be resolved into MA RE, the mother of RA or RE, a derivation which may be accounted for mystically; or poetically, on the grounds that RA, the Sun, must daily have been seen to emerge at dawn from the Sea and to sink again at nightfall into her bosom. One of the Greek terms for *dawn* was *akra nux*, i.e. *akra*, the Great UR-A, *onux*,<sup>2</sup> the one great Fire. The Greek for *day* is *nuera*, which may be anglicised into *new era*. The Illyrian for *dawn* was *zora* = *iz* or *a*, the Sanscrit is *agnya* = AGNI-A, and

<sup>1</sup> iii. 6.

<sup>2</sup> Compare the precious stone *onyx*.

the Sanscrit for day is *ahan* or *ahar*, the "one A" or "A fire." The English *east* = *ixt* is "light resplendent," the Mayan for *west* was *ix*, and in the word *occident* we may recognise *ok se den*, the "resplendent den of OKSE," the mighty Fire.

In BABYLON the horse was described as "the god Zu,"<sup>1</sup> and in Gypsy language the word *zi* means *mind*.<sup>2</sup> The Greek for *horse* was *ikkos*, the "great light," and the Saxon was *ehu*, probably pronounced AYHU.

In Saxon times *mare* was written *mere*, which now means not only *pure*, *true*, and *simple*, but also a *lake*. Lakes, *lacs*, or *lochs*, were once held sacred, and Lake-names, from the radical Loch Ewe, in many directions perpetuate the memory of their original sanctity.<sup>3</sup> A *ewer* is a vessel for carrying water, and *aqua* is the Latin for *water*.<sup>4</sup>


In Egyptian *mer* meant *to love*; the Dutch for *mare* is *merrie*, which in English means *gay*, and the Old German for a war-horse was *marah*.

The Horse, or *hack* (Spanish *hacka*), or *nag* is said to *whinny*,<sup>5</sup> and *winne* is Celtic for *white*. *Pony* must be related to EPONA the Gaulish Horse-Goddess, and *hippa*, the Greek for horse—from the Phœnician HIP, signifying the *Parent of All*—may be compared with the English synonyms *hobby* and *hobin*.<sup>6</sup> A Goddess named HIPPA, represented with the head of a horse, was said to have been the nurse of BACCHUS, and a round or circle for horse exercises is named *hippodrome*,

<sup>1</sup> Pinches. *Religion of Babylonia*, p. 103.

<sup>2</sup> Borrow (G.), *Romano Lavo-Lil*, p. 67.

<sup>3</sup> At the time of writing an English syndicate is dredging a South American lake for sacrificial offerings. It has already recovered a considerable amount of treasure.

<sup>4</sup> The zodiacal sign of AQUARIUS, the water-carrier, is the hieroglyph .

<sup>5</sup> To *whine* or *pule* meant perhaps to cry for one's mother.

<sup>6</sup> Payne-Knight. *Symbol. Lang. of Ancient Art*, p. 79.

*i.e.* the hippa drum.<sup>1</sup> The French for *stable* is *écurie*, Great Fire Eye, and the English word *mews* means not only a home for horses, but also a cage for hawks. To *muse* means to *think* or *meditate*, and *amusing* is akin to *merrie*, *gay*, and *humorous*. *Mus* is Latin for *mouse*, an animal which, as already noted, was sacred to APOLLO,<sup>2</sup> and *souris*, the French for *mouse*, is akin to *sourire*, a smile. *Smile* is connected with *smintheus*, the Greek for *mouse*, and SMINTHEUS was one of the titles of APOLLO. The name resolves into *theos*, God, and *smi*—originally *simon*—the sole fire, or *semen*, the seed.

“That Light whose *smile* kindles the universe,  
That Beauty in which all things work and move.”<sup>3</sup>

In Egypt the Shrew mouse was held sacred, and the word *shrew* by the addition of a *d* becomes *shrewd*, *i.e.* *acute*, *witty*, *clever*. Cinderella's coach was drawn by mice<sup>4</sup> which turned magically into white horses, *i.e.* the golden-footed steeds or harits of the Morning.

The White Lady of nursery rhyme who rides upon a White Horse and whose bells make music wherever she goes is obviously our Lady of Wisdom.<sup>5</sup> Popular tradition has many legends about white ladies who usually dwell in forts and mountains as enchanted maidens waiting for deliverance. They delight to appear in warm sunshine to poor shepherds

<sup>1</sup> The *dromedary* has *twin* hills on its back. The *twin* DROMIOS introduced into Shakespeare's "Comedy of Errors" makes me suspect that *drom* somewhere meant *twin*.

<sup>2</sup> Near Penzance and NEWLYN are the towns of PAUL and MOUSEHOLE (pronounced "Mousel").

<sup>3</sup> Shelley, *Adonais*.

<sup>4</sup> Æsop represents a mouse as nibbling a netted lion free.

<sup>5</sup> "Ride a cock-horse to Banbury Cross

To see a White Lady ride on a White Horse ;  
Rings on her fingers and bells on her toes,  
And so she makes music wherever she goes."

*Mother Goose's Book of Nursery Rhymes.*



or herd-boys. They are either combing their long hair, or washing themselves, drying wheat, beating flax, or spinning; they also point out treasures and beg for deliverance, offering as reward flowers, corn, or chaff, which gifts turn immediately into gold or silver. They wear snow-white or half-white, half-black garments and yellow or green shoes. In GERMANY the White Lady is generally called BERTHA, which was a name of the Great Goddess of Nature.<sup>1</sup>

A mare is one of the possessions of Cinderella, and she addresses it :

“Bow to me, Blank,<sup>2</sup> my steed,  
The last maid that rode thee  
Was I indeed.”<sup>3</sup>

“Hail beauteous mares !” cries CINDERELLA to the six wonderful white animals that draw her crystal chariot, “fair are ye all, ye that were bred in my father’s stall.”<sup>4</sup> According to another version, CINDERELLA is set free from her seven years’ imprisonment by a horse, PEGASUS-like, kicking a hole through the roof of her cave. She exclaims :

“Here in the mound full seven years long  
Did no one ask me for a song,  
And then a horse I found above.”

Sometimes CINDERELLA is described as acquiring her steed from a marvellous oak-tree. Whenever hungry, she cries :

“Little Bull come to me,  
Open ! Oak-tree,  
On a hinge of gold.”<sup>5</sup>

Whereupon a young bull rushes to the oak-tree and butts it until the tree opens, and Cinderella finds within every-

<sup>1</sup> *Chambers's Encyclopædia*, x. 643.

<sup>3</sup> *Cinderella*, p. 231.

<sup>4</sup> *Ibid.*, p. 190.

<sup>2</sup> *Blank* = *blanc* = *white*.

<sup>5</sup> *Ibid.*, p. 278.

thing she wants. Her magic horse is described in very curious terms as "partly gold and partly silver," sometimes as "tricoloured—the first gold, the second silver, the third nestimable," and occasionally as "a horse with hair partly of gold, silver, and something better."<sup>1</sup>

The music made by the White Lady of the White Horse was symbolised by a Harp or a Lyre. The Irish Harp that sounded once in TARA's halls has still the figure of WISDOM as its pillar, and is the same instrument as the Harp of DAVID, the Son of JESSE.



877

In fig. 877 the twin *gees* or *sees* of the CHARITES appear under a seven-jewelled Harp. The Druidic harps were made in the form of a *triangle*, their strings were *three* in number and their turning-keys had each *three* arms. It was believed that the soul of a dead man lingered by the body until such time as the music of the sacred harp released and sped it on its way to heaven. If a man's career had been honourable and he had obeyed the "three grand articles of religion," the Bards sang a Requiem or Death Song, and the strains of this Requiem served as a passport to the Soul's ascent.

In the emblem herewith the Goddess of Light is urging her *gee-gees* upward. The *Art* of ARTEMIS is Welsh for

<sup>1</sup> *Cinderella*, pp. 361, 363, 383.

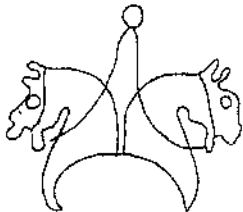
*bear*, and the cult of ARTEMIS was associated with the worship of a She-bear. *Artemes* is Greek for *perfect*.



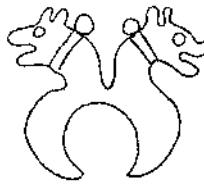
Artemis. (Diana), goddess of the Moon. (Gottl., Mus. Flor., vol. 2, tav. 88.)

878

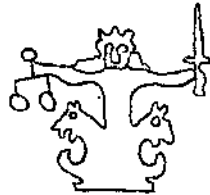
In the Vedic Hymn quoted on p. 2 the TWINS were invoked "like two horns come to us," and in the figures herewith CINDERELLA'S steeds are combined with the two



879



880



881

horns of the Crescent Moon. In fig. 881 the steeds and the horns are supporting the King or Queen of Universal Justice.

It was an ancient custom to hold the Courts of Justice upon natural hill-tops or upon artificial mounds, and these

sites were known in Scotland as MOAT HILLS or Hills of Justice. The word *moat* is evidently the Egyptian MAAT, MAHT, MUT, or MAUT, Goddess of Truth and Justice, and the Scotch *moat* cannot differ from the English *moot*. Within historic times there was a *folkmoat* held in the churchyard of St Paul's Cathedral,<sup>1</sup> and there can be little doubt that Ludgate Hill was once dedicated to the God of Justice. At the base of the Hill is the Church of ST MARTIN, and at the top the parish of ST MARTIN le Grand: within a stone's-throw stood at one time the Church of ST EWINE.<sup>2</sup> EWINE, a Saint of whom I can trace nothing, is HEWIN<sup>3</sup> or HEWONE, and MARTIN was seemingly once MAATIN or



882



883

MAAT, the ONE. The Bird herewith represents either a Martlet or a Martin, both of which appear to owe their nomenclature to the Great MAAT. It is recorded that ISIS assumed the form of a swallow when searching for OSIRIS, and ISIS is also said to have assumed the form of a mare under the name CERES.

CERES was the reputed Giver to the Greeks of most salutary laws. The Latin for *law* is *lex*, "Lord Great Fire," and it is from the source of *equus*, the Latin for *horse*, that are derived the terms *equal*, *equity*, and *equitable*. *Ulex*, the Latin for *gorse*, may be compared with *ilex*, the Evergreen Oak.

The Sanscrit for *Right* is *rigu* and the Zend *erezu*; the

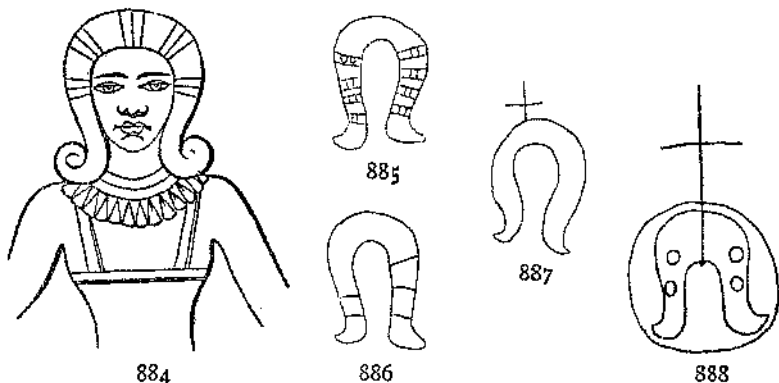
<sup>1</sup> Wheatley (H. B.), *London*, p. 10.

<sup>2</sup> Stow, *Everyman's Library*, p. 307.

<sup>3</sup> Compare surnames GODWIN or GOODWIN. A *whin*-bush is a gorse or mighty fire bush.

Latin for *law* is *judex*; the Zend and Sanscrit is *dis*. *Dis*,<sup>1</sup> one of the names of the Celtic PLUTO, is probably the root of *dzhyrna*, a *day*, whence presumably the word *discern*.

English judges wear a *horse-hair wig* that is almost identical in form with the *Klafi* or head-dress worn by Isis, as shown in fig. 884, and this head-gear was supposed to endow its wearer with divine wisdom and discernment.<sup>2</sup> HU, the mighty Mind, is not only responsible for the words *wise*, *wiseacre*, and *wisdom*, but apparently also for the word *wig*<sup>3</sup> or HUIG.<sup>4</sup> Other terms for *wig* are *peruke* or *perruque*,



and *periwig* resolves into either *peri*, *all pervading*, or *pere*, Father HU. In Cornish the word *hug* meant *sweet*, *dear*, *delicious*; and *dedwh*, the Cornish for *law*, may probably be equated with "Dad HU."<sup>5</sup> *Peruez*, the Cornish for *learned*,

<sup>1</sup> Compare place-name DISS.

<sup>2</sup> The Cornish for *reason* was *has*, the Great light. *Mind* was *brez*.

<sup>3</sup> Wig-making flourished in Egypt, and the kings of Persia wore wigs. —Layard, *Nineveh*, p. 97.

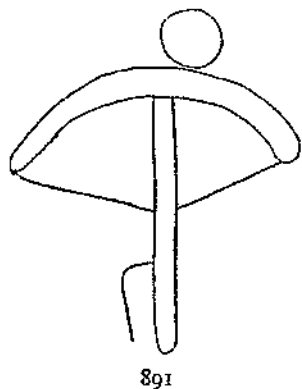
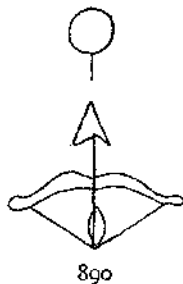
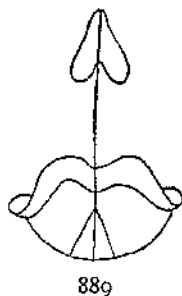
<sup>4</sup> Compare GREAT WIGBOROUGH.

<sup>5</sup> The French for *wisdom* is *sagesse*, i.e. the light of the A, the ever-existent *esse*, and the English *sage* and *sagacious* are similarly derived. "Quick in the *uptake*" means swift of apprehension. A *swift* is a large black *swallow*, and *quicks* as well as *swift* means also, as in "quick and the dead," *alive* or *being*.

resolves into *Pere hu ez*, the "light or essence of Father Hu." *Prudence* is a form of *wisdom*.

The word *law* in Old Saxon was *lag*, and in Icelandic it is *log*; the Celtic Sun-god LUG was entitled LAMFADA, meaning "of the Long Hand," and LLEW, his Welsh equivalent, bore the epithet LLAW GYFFES, *i.e.* "of the Firm Hand."<sup>1</sup> We have here an ancient form of the word *gyves* (fettters) and of the phrase, "The Long Hand of the Law."

Among the marvellous *tumuli* of the MISSISSIPPI valley



some have been found in the form of a buffalo, some in that of a bear, and some in that of a man. "The human figure," says SQUIER, "is not uncommon among the effigies, and is always characterised by the extraordinary and unnatural length of its arms."<sup>2</sup>

It is possible that the expression "hue and cry" is due to HU, the LAW or WITNESS, and that to be "accused" was to be brought into the Great Light or Court of AKHU.

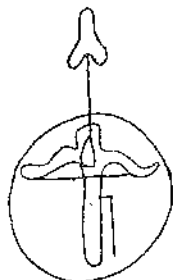
The central criminal court of this country is situated in LUDGATE HILL, and is known as the OLD BAILEY. The *bailey* of a castle was the main tower, the donjon or keep;

<sup>1</sup> Squire, *Mythology of Ancient Britain*, p. 25.

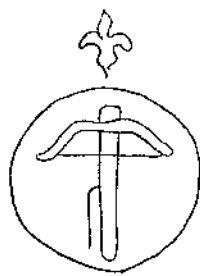
<sup>2</sup> Quoted from Buckley (T. A.), *Great Cities of Ancient World*, p. 268.

*bail* means security, and the word *bali*, "Father Everlasting," is the same as BEULAH, as the Irish "land of fay, the beautiful land of BALOW," and as "the honey isle of BELI," a bardic term for Britain. That BA is the same as Bo is evident from the alternative use of the terms *Bay* window or *Bow* window. There is a place named Bow near OKEHAMPTON, and another near London on the River LEA. Near ASKRIGG in Yorkshire is a BOWBRIDGE, and in London there is a Church of ST MARY LE BOW.

The symbolic Bows illustrated in figs. 889 and 890 are designed like the horns of an Ox, Bull, or Buffalo. The



892



893



894

Latin *apis*, meaning a *bee*, is identical with APIS, the sacred Egyptian *Bull*, and the word is again traceable in *apse*, i.e. the *bow* of the chancel. *Bo*, the root of *bous* and *bos*, is the Irish and Gaelic for *ox*; *bu* was Cornish for *ox*, and *beu* was Cornish for *alive*; *beo* is Irish, and *byw* is Welsh, for *living* or *being*. The Latin for *bee*, the insect that gives honey, is *apis*, and a large bee is called a *bumble*. An under-bailiff is known as a *bum-bailiff*; *bumble* means *beadle*, and the German for *beadle* is *betel*, which cannot differ from *beetle*. ST BEES Head in Yorkshire is said to be named after a certain ST BEE associated with WHITBY ABBEY. ST BEE was alternatively known as ST BEGA, which may be anglicised into "Big A."

The Church of St Mary le Bow was known alternatively as St Mary ARCUBUS, and the *Arquebuse*, Crossbow, or *arcubalista* was, as illustrated in the emblems herewith, evidently the symbol of ARCUBALISTA, the Sovereign Archer.

The Babylonians represented the Supreme Deity as an Archer shooting a *three-headed arrow*,<sup>1</sup> and one of the Signs of the Zodiac is SAGITTARIUS the Archer. The Saxon for a *bay* was *wich*; the Latin for a *bow* is *arcus*; the Greek is *toxon*—and the Greek for *life, being*, and also a *bowstring* is *bios*. English Bows were almost invariably cut from YEW trees, and that the evergreen YEW (Greek, *taxos*) was a sacred tree is evident from its appearance, generally as twins, in Churchyards.

A Bow is represented as the weapon of DIANA and of APOLLO, and the Arrows of APOLLO symbolised the lightning of the Supreme Power.

“The sunbeams are my shafts, with which I kill  
Deceit, that loves the night and fears the day :  
All men who do or even imagine ill  
Fly me, and from the glory of my ray  
Good minds and open actions take new might,  
Until diminished by the reign of night.”<sup>2</sup>

The English *arrow* was originally *arewe*,<sup>3</sup> the light of EWE; in Sanscrit and Zend *arrow* is *ishu*, again the light of HU; the Greek terms for *arrow* were *ios* = the light of the ONE, *belos* = the light of BEL, and *toxema* = the resplendent great light of the Solar A. Compare “Yea, he sent out his *arrows*, and scattered them; and he shot out *lightnings*, and discomfited them.”<sup>4</sup>

In the emblems herewith the arrows form the cross of Lux, and most of them are tipped with the heart of EROS

<sup>1</sup> Layard, p. 211.

<sup>3</sup> Skeat.

<sup>2</sup> Shelley, *Hymn of Apollo*.

<sup>4</sup> Psalm xviii. 14.

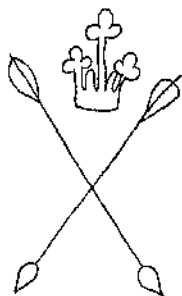


or *Erezu*, the Right. "For *Love* is strong as death, its passion unappeasable as the grave, its shafts are *arrows of fire*, the *lightnings* of a God."<sup>1</sup>

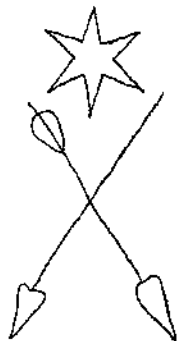
The weapon of *EROS* or *CUPID* is always represented as a Bow, and the personal application of the Bow and Arrow



895



896



897

emblems herewith may be understood from Blake's well-known lines :

"Bring me my Bow of burning gold !  
 Bring me my Arrows of desire !  
 Bring me my Spear ! O clouds, unfold !  
 Bring me my Chariot of fire !

I will not cease from mental Fight,  
 Nor shall my Sword sleep in my hand,  
 Till we have built Jerusalem  
 In England's green and pleasant land."

The primitive word *bow* implies that the weapon derived its name from similarity in form to the rainbow, a radiant seven-hued symbol of the Great Bow or Father. The seven elementary *Hues* of the spectrum when blended into *ONE* form *white*, which is a combination of all colours.

Within the Church of St Mary *Arcubus* or *le Bow* there

<sup>1</sup> *Song of Solomon.*

used to be held a Judicial Court, and opposite to Bow Church is OLD JEWRY. The English jury consists of *twelve* picked men ; in Old French *ajurie* meant *aid* or *succour*, and *jury-mast* is presumably used in this sense.

IN OLD JEWRY there is a church of ST OVARY UPWELL and the *Up* of this UPWELL occurs persistently in the proper names and place-names of this district. Close by is ABCHURCH Lane, called, according to Stow, after "ST MARIE ABCHURCH, APECHURCH, or UPCHURCH as I have read it."<sup>1</sup> In connection with BOW CHURCH which stands in CHEAPSIDE, Stow mentions a tradesman named GOODCHEPE ; what is now Leadenhall Street was known at one time as BLANCK CHEPESTON,<sup>2</sup> and there is little doubt that EAST CHEAP, WEST CHEAP, and the central district or Ward of CHEAPE, are verbally identical with CHEAP or CHEOP, the Ever-existent Eye. There is thus a curiously unexpected propriety in Mr Wheatley's remark : "Other cities have shifted their centres, but London remains as it always was. The Bank, the Royal Exchange, and the Mansion House, occupy ground which has been the *Eye of London* since Roman times."<sup>3</sup>

CHEAPSIDE almost borders on the Old BAILEY and may be said to have been on one side of the *bailey*, *tower* or *keep*. That *keep* and *cheap* are variants of the same idea is evident from the fact that in Anglo-Saxon *ceap* meant *price* and in Dutch *koopen* means to *buy*. In Anglo-Saxon *copa* meant a *tub*, *coop*, or *vat*, and in CHEAPSIDE there stood a famous prison-house known as the *Tun*, where malefactors having been *copped* or *captured* were *cooped* up and *kept* in safe *keeping*.

It would appear—among other reasons from the name

<sup>1</sup> *Survey*, p. 196.

<sup>2</sup> See the ancient map in the porch of the Church of St. Martin's in the Fields.

<sup>3</sup> *London*, p. viii.

LUDWIG<sup>1</sup> = LUD, the Mighty Mind—that at one period of British History CHEOP, CHEAPE, or CHEPE was known under the name of LUD. London was known to the Welsh as CAERLUD, the Seat of LUD, and on LUDGATE HILL where now stands the Cathedral of PAUL or POWLE as it used to be called, seemingly once stood a shrine of LUD. Near CHEPSTOW is LUD's TOWN of LYDNEY; the Eastern LYDIA was also known as LUD, and in CORNWALL is LUDGAN, pronounced LUDGEON. KING LUD of LUDGATE HILL was known alternatively as KING BROWN,<sup>2</sup> *i.e.* "King Bruin," and also as IMMANUENCE<sup>3</sup>—the later name being obviously



898



899



900

akin to IMMANUEL, "God with us," one of the prophetic titles applied by Christianity to JESHU.

It is customary for English judges to be addressed in court as "M'LUD," and it may be that LUD was originally a generic term of *judge*. The French for *judge* is *juge*, the same as the English *geegee*; and a synonym for the word *judgment* is *doom*. In Teutonic *dom* means *law*, and neither *dom* or *doom* differ from *dome*. At the recent Durbar in India King GEORGE and Queen MARY were seated under a golden dome, the symbol of *d'ome*, the Resplendent Sun, of Dominion, and of *Dominus*, the Lord. The chief

<sup>1</sup> LUDWIG = LUDOVICUS = LOUIS or LEWIS = LEW.

<sup>2</sup> *Bron* was Cornish for *breast* and *pap*. *Bryn* was Cornish for a *hill*.

<sup>3</sup> Wilson, *Imperial Gazetteer*, ii. 136. Compare adjectives *immense* and *huge*.

magistrate in the Isle of MAN is called the "Deemster," and in fig. 898 the Ox or Steer of Day is represented *domed*. The mouths are formed respectively like the M of Maat or the waves of *aqua* and the SS of *Sanctus Spiritus*. *Dam* was Irish for *ox*, and the Gaulish Goddess of Cattle was known as *Damona*. *Damn* means *condemn*; *dam* also means *mother*, and this syllable is no doubt the root of *dame* and *madam*. The Dome of St Paul's may be described as the very apple of the Eye of London, and surmounting the Dome of the new OLD BAILEY is a *five-rayed* figure of MAAT OR, as she is now named, JUSTICE.<sup>1</sup>

To be tried by a Magistrate (*i.e. Magistrat*) or a Mayor = *mare*, is described as being brought before the BEAK. The old Bow Street<sup>2</sup> Runners used to carry with them as a symbol of authority a small tipstaff, and a precisely similar custom prevails among the Yezidis of PERSIA. LAYARD states that they carried for this purpose the bird-tipped staff that symbolised the HOLY ONE. The modern truncheon borne by the English constable is not so much a weapon of offence as a symbol of Authority or TURUNCHEON.<sup>3</sup>

The word *police* originally meant "civil government"; in Brittany *poelluz* or *poellek* means *judicious*, and the root of all these words is Great PAUL OR APOLLO.

In the Greek alphabet our letter Q is represented by *kappa* or *koppa*. Q is *ak Hu*, and the London police are called coppers, *i.e.* those who "cop," a word evidently allied to *coppes*, the Old English for the stocks. The Greek *kappa* is the English *k*, *i.e. ak a*, and in fig. 901 this *k* surmounts the P of PAUL. In fig. 902 it is ingeniously con-

<sup>1</sup> Beneath this figure is the inscription, "DEFEND THE CHILDREN OF THE POOR AND PUNISH THE WRONGDOER."

<sup>2</sup> Bow Street was so called because when built it was bow-shaped.

<sup>3</sup> *Tur* is Persian for arrow.

structed to form I C, the initials of IESOUS CHRISTOS. In Sanscrit the word *ki* means *punish*, and in England *punishment* is popularly known as a *whopping*, *wigging*, *walloping*, or *whacking*.

It was sometimes customary to build Christian churches in the circular form of ΑΡΑΚ or ΑΚΟΡ, the Great Eye, and of this a good example exists in the TEMPLE OF TEMPOL Church near LUDGATE. The Badge of the Inner Temple is PEGASUS, the flying horse.

*Coptis* is the name of a genus of the Buttercup or golden-eye family. The Eastern people called the COPTS or KUBTS, descendants of the old Egyptians, were presumably followers



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of *ak op te*. Their present religion, a form of Christianity, is described as "JACOBITE," and they assign their conversion from paganism to ST MARK. The word *mark* is Irish, Gaelic, Welsh, and Cornish, for *horse*.

An *apt* remark is one well aimed and which hits the *mark* or *bull's-eye*. ABDY or ABDE is an English surname, and in Egyptian the word *abti* meant *east*.

The Gaulish word for *horse* was *epos*, the "Eye of Light"; the Greek is *hippos*, and the German is *pferd*, i.e. *opferde*, the Eye of Fire Resplendent. The parish church of HORSHAM in Sussex is dedicated to ST MARK; the parish of HORSLEYDOWN in East London is divided into HORSLEYDOWN ST MARK and HORSLEYDOWN ST JOHN. In KENT, the county of "INVICTA," the invincible and

incorruptible White Horse, is a place named HORSE-MONDEN.

Near CANTERBURY, whose oldest church is said to be that of St Martin, is a place named LYDD, and within the precincts of CANTERBURY is still standing a great *tumulus* known as "the DANE JOHN." Philologically this may be equated with *donjon* or *dungeon*, i.e. the central tower or Main KEEP of a castle, and its meaning may be understood as *don* or *dun*, a *hill*, *fort*, or *stronghold* of JON or GEON, the Existent Sun or ONE.

A White Horse was the emblem of HANOVER<sup>1</sup> or HANNOVER, and the Egyptian AUNEFER was an alternative name for HORUS. Near LISKEARD in Cornwall is the small port of LOOE or, as it was sometimes called, BIAN. The main quay and market-place of LOOE is called HANNAFORE, and at the mouth of the river is an islet named LOOE or ST GEORGE'S Island.

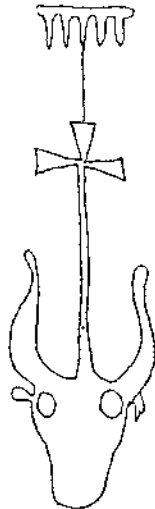
In HANOVER of the White Horse are the HARZ Mountains, largely famous on account of their topmost peak, the BROCKEN.<sup>2</sup> The Fire Festivals once held there were regarded by Christianity as diabolical, and the *Walpurgis* Night—the Night of the Strong Father, the Ever-Existent Light—has become a synonym for Hell. But the cry of *ooroorake!* with which the fiends are said to have hailed LUCIFER is seemingly cognate with the Greek *eureka!* and like *hurrah* or *hurray* may be resolved into the Fire of the Great A. Surmounting the emblem herewith is a *five-pronged rake*—a variant of the more customary three-pronged spear or trident. The Latin for anything sharply-rayed or toothed is *broccus*, i.e. *bur ok us*, the "Light of the Great Father," and this word is evidently cognate to BROCKEN, and to its alternative name BRUCTERUS. The

<sup>1</sup> Hanover is on the River LEINE.

<sup>2</sup> Known also as BLOCKSBERG and MONS BRUCTERUS.

Bull of fig. 904 suggests that BRUCTERUS might be rendered BARUC TAURUS, and that the synonymous BLOCKSBERG might be understood as BULLOCK'S BERG.

Near COLOGNE is the Mountain known as the HORSELBERG or BERG of URSULA. The HORSELBERG, like the BROCKEN, fell into evil repute, and is now regarded as the *locale* of TANNHAUSER'S adventure with VENUS. The



904

Goddess HORSEL,<sup>1</sup> the Swabian VENUS, is identical with URSULA, the Everlasting *Bear*, or HORUS; and the story of ST URSULA and the eleven thousand virgins is obviously the debris of some fairy-tale anent the Great Bear and the myriad stars of her train.

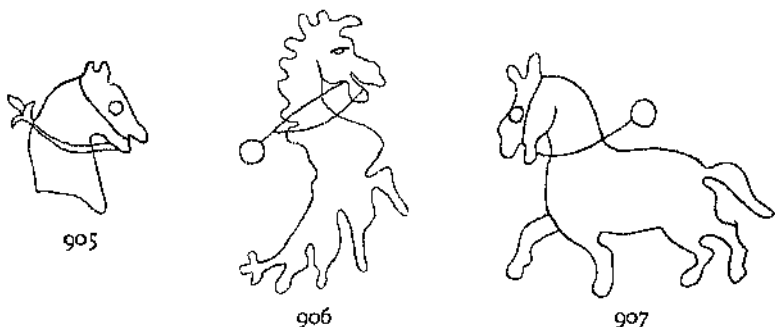
*Heureuse* is the French for *happy*, and RUSSE or RUSSIA is symbolised by *ours* or HORUS, the Great Bear.

In BRITTANY, where the cult of a stone mare still

<sup>1</sup> Traces of *Horse* or HORSEL worship are probably to be found in the place-names HORSELYDOWN and HORSENDEN HILL, near HARROW.

flourishes to this day,<sup>1</sup> the word for *light* is *goulou*, the Mighty Hu Everlasting; and the same Hu is perhaps the radical of *lumière* and *lumen*, i.e. *el Hu mon*, the Sole Lord Hu, the Illuminator.

The Arabs connect the word *Wisdom* with a horse's Bridle,<sup>2</sup> and in the emblems herewith the Bridles are unmistakably identified as Wisdom by the pearl and the Fleur-de-lys. In Hindoo philosophy *Manas* the *Mind* is compared to a *bridle*, and, as has been seen, the constituents of I O were regarded as I = the Author, and O = "the regulator" or *bridle* of Time and Motion.



In solar heads the emanating rays are almost invariably represented as flaming hair, and Wisdom, the Fairy Queen, like Apollo, the golden-tressed, is conventionally described as having locks like a waterfall of golden light. The *hair* of the Princess (*ante*, p. 185, vol. i.) is said to have lighted up the sky every morning and evening. The Gnostics are said to have seen in the shaggy hairs of the goat-footed PAN mystic allusions to the solar rays,<sup>3</sup> and that the English *hair* is simply *ar*, the light, may be confirmed by a comparison with words like *locks* or *tresses* and with their equivalents in other

<sup>1</sup> Le Braz, A., *Land of Pardons*, p. 235.

<sup>2</sup> Introduction to *Proverbs*, Temple Bible, p. 19.

<sup>3</sup> C. W. King, *The Gnostics*, p. 446.



languages. The *locks* of fig. 33 (*ante*, p. 27, vol. i.) were marked with the sign of *lux*. The French *cheveux*<sup>1</sup> resolves itself into Ever-existing *feux*, *fires*. *Feax*, i.e. the "fire of the Great Fire," was the Anglo-Saxon for *hair*; *auburn* means hair like the burning Au or A; and *shaggy* means *great light-y*. The Waldensian pastors, proverbially "shining lights," were known as *barbes*, and *barbe* is French for *beard*.

THOR was usually represented as *red*-bearded; I have already suggested that the flowing *blue* beard of SIN, the Assyrian God of Wisdom, typified the light of descending Truth, and a similar idea evidently underlay the golden mane of the Horse of Wonder. According to the Slav peasants and herdsmen, "His mane was like a cloud of gold"; and the word *mane* (Anglo-Saxon *manu*, Old High German *mana*) is obviously allied to the Sanscrit *manas*—mind.

Irish Mythology relates that the radiance of LUG's face was such that it seemed like the Sun, and none was able to gaze steadily at it. LUG, the acknowledged Master of all Arts, was the possessor of a magic spear; his sling was seen in Heaven as the Rainbow, and the Milky Way was called "LUG's Chain."<sup>2</sup> The Greeks conceived this glittering starway as the track to the palaces of the Gods,<sup>3</sup> and the Red Indians of North America still term it the "Ashen Path" or the "Path of Souls."<sup>4</sup> LUG's Chain may be identified with the chain tied to the foot of the Olympian Throne by which ZEUS drew men up to Heaven, and it was probably symbolised by the chain hung occasionally from the roof of pagan shrines. At the Great Temple of UPSALA, which is described by contemporaries as being "all of gold,"

<sup>1</sup> The French for horses is *chevaux*.

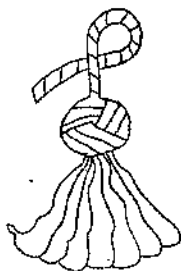
<sup>2</sup> C. Squire, *Mythology of Ancient Britain*, p. 26.

<sup>3</sup> Bulfinch, *Age of Fable*, p. 16.

<sup>4</sup> A. Lang, *Custom and Myth*, p. 122.

there was "a golden chain hanging on the pinnacles of the building, and seen glittering afar by those who approach the place."<sup>1</sup>

LUG's Chain may no doubt be equated with the Masonic "Cable tow," and with the threefold cord worn by the priests in East and West. The tassels at the extremities of the cable tow, judging from the symbol herewith, typified *t-ass-el*, the resplendent Light God. The Italian for *tassel* is *frangia*, and the German *quaste*, i.e. "Great HU, the shining Light." LUG's Chain may also be met with under different imagery in the fairy-tale of Jack and the Beanstalk. The



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stalks of this magic plant were, it is said, "of an immense thickness, and had so entwined that they formed a ladder nearly like a chain in appearance."<sup>2</sup> Looking upwards, JACK was unable to discern the top, as "it appeared to be lost in the clouds." Nevertheless, he started the ascent, and after an arduous climb reached a strange country, where there met him "a handsome young woman," who was not only "beautiful and lively," but was "dressed in the most elegant manner, and had a small white wand in her hand, on the top of which was a peacock of pure gold." She informs Jack that it was she who had secretly prompted him to exchange his cow for the magic beans. "By my power the

<sup>1</sup> W. A. Craigie, *Religion of Ancient Scandinavia*, p. 39.

<sup>2</sup> *English Folk-lore and Legends*, anonymous, 1880, p. 131.

beanstalk grew to so great a height and formed a ladder. I need not add I inspired you with a strong desire to ascend the ladder." Aided by her instructions, Jack recovers from the malevolent ogre three treasures—a golden harp, a hen that lays golden eggs, and bags of gold and silver. Upon the giant pursuing Jack down the beanstalk, the magic plant twines him into an entangled knot, and the villagers kill him at their leisure.

The word *bean*—in mediæval English *bene*—is cognate to the Dutch *boon* and Old High German *bona*.<sup>1</sup> It thus radically means *good*, and the beneficent stalk of Goodness may be equated with the stalk or stem of JESSE, the ladder of JACOB, and the chain of LUG. We speak unwittingly nowadays of an "extraordinary chain of Good Luck," but the word *luck* implies that our ancestors regarded "luck" as something other than a blind and unseeing chance. *Chance* is the root of CHANCERY, and the Lord CHANCELLOR represents Supreme LAW.

The Chain of *Luck* or *Lux* figures frequently in Mythology, notably as the thread bestowed by ARIADNE on THESEUS, by which he succeeded in escaping from the Labyrinth. The Fairy Godmother gives CINDERELLA a ball of thread by means of which "she can find her way home when mother deserts her." On another occasion Two Pigeons appear, bestow upon Cinderella a ball of thread that unwinds of itself, and conduct her to an oak-tree. Sometimes CINDERELLA's enchanted thread consists of three balls of different colours.<sup>2</sup> Into the Chains of Good Luck here illustrated have been interwoven a manifold variety of emblems, including the letter L of LUCK, LUG, or LUX.

The symbol of ST LUKE or LUCAS was an Ox. In HORSLEYDOWN, near the hospice of ST THOMAS, which is

<sup>1</sup> Skeat.

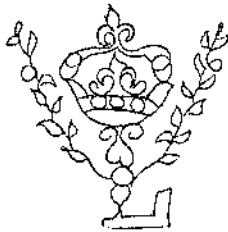
<sup>2</sup> *Cinderella*, pp. 275, 277, 352

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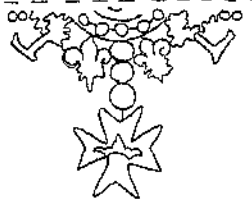
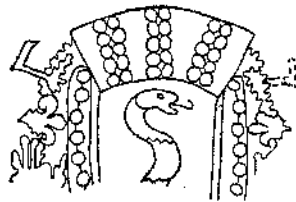
in the parish of ST GEORGE, was once a lazar-house, known as the *Loke*,<sup>1</sup> and *lock-up* is a synonym for *prison*.

In Western GEORGIA—where ST GEORGE was regarded as the god of “good fortune”—there is a so-called “Monastery of the Chain,” wherein are preserved an iron Bow, an iron Chain, and an iron Arrow. This church is dedicated to “ST GEORGE of Many Forces.”<sup>2</sup>

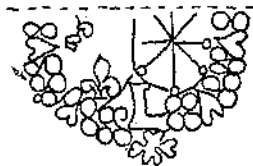
In Egypt the symbol of *Mind, Reason, or Understanding*



908a



908b



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was the Crocodile. “It is said,” says PLUTARCH, “to have been made an emblem of the Deity, as being the sole animal destitute of a tongue. For the Divine Reason stands not in need of voice, but walking along a silent path and rule, guides mortal affairs according to justice, and the crocodile alone, of things living in liquid, veils its eyes with a thin transparent membrane which it draws down from the upper lid, so as to see without being seen, which is the attribute of the Supreme Deity.”<sup>3</sup>

<sup>1</sup> See Stow.

<sup>2</sup> See article “St George the Moon God” in *The Quest*, vol. iii. No. 3.

<sup>3</sup> *Isis and Osiris*.

In EGYPT this great symbol of CHEOP, the "Ever-existent Eye," was particularly worshipped at ONUPHIS, *i.e.* *on up is*, the One Eye of Light. At NUBTI ("One Resplendent Orb") or OMBOS ("Sun Bull") the crocodile was identified with SET or SUT. The God SEBEK was figured as a crocodile-headed man, and *sebek*, which was the generic term for *crocodile*, resolves into either *is eb ek* or *se bek*, the Fire of the Great Father.

Among BENT'S discoveries in MASHONALAND was a wooden platter decorated in the centre with a crocodile or lizard, around which appear certain zodiacal signs.<sup>1</sup> Speaking of the Ba-quaina, or children of the *quaina* or crocodile, BENT says: "Their *siboko* [compare SEBEK], or tribal object of veneration, is the crocodile, which animal they will not kill or touch under any provocation whatsoever. The Ba-quaina are one of the most powerful of the Bechuanaland feud tribes, and it often occurred to me, Can the name Bechuanaland, for which nobody can give a satisfactory derivation, and of which the natives themselves are entirely ignorant, be a corruption of this name?"<sup>2</sup>

The *huana* of BECHUANA may, no doubt, be equated with *yuana*, the West Indian word for *lizard*. There is a South American giant lizard called *iguana*,<sup>3</sup> and the African BECHUANALAND may perhaps be understood as the Land of "Buck Lizard," or *Obek*, the Great Eye, or *Bauk*, Father Great HU, the one A.<sup>4</sup>

The Giant Lizard or Alligator was the object of profound veneration in Mexico; HUANA CAPAC was a famous Peruvian monarch, and the word *alligator* is said to be an Anglicised corruption of the Spanish-American *El lagarto*, *i.e.* the *Great*

<sup>1</sup> See frontispiece, *Ruined Cities of Mashonaland*.

<sup>2</sup> *The Ruined Cities of Mashonaland*, p. 15.

<sup>3</sup> ST IGUINOU is a Breton Saint.

<sup>4</sup> The Sanscrit for mother is *ana*; for son, *oghlu*; for Lord, *agha*.

*Lizard.* The Italian for *lizard* is *lucerta*, the "shining light," and our *lizard*<sup>1</sup> is closely akin to *wizard*.

The Lizard figures upon the breast of certain figures of the wise MINERVA, and in Europe it was worshipped among the Slav nations as late as the sixteenth century.<sup>2</sup> There was a popular superstition that the Lizard conceived through the ear and brought forth through the mouth, whence it was regarded as "a type of the generation of the Word, that is, the Logos or Divine Wisdom."<sup>3</sup> Pope Felix believed that the Virgin MARY conceived of the Holy Ghost through her ear, and a lizard is figured over the door of SEVILLE Cathedral.

There is a LIZARD Point in the Scilly Isles, where possibly was a primitive Beacon-fire.<sup>4</sup> At the more famous LIZARD near HELSTON and CAERLEON,<sup>5</sup> in Cornwall, is now a revolving Light of one million candle-power.

In ENGLAND we call the little water-lizard a *newt*, or, as it ought to be, *an ewt*. The word was originally spelt

<sup>1</sup> Compare surnames IZARD and TIZZARD.

<sup>2</sup> Morfill (W. R.), *Rel. Sys. of the World*, p. 272.

<sup>3</sup> King (C. W.), *The Gnostics*, p. 107.

<sup>4</sup> I suspect, however, that many of these Cornish headlands were named after the Sun. The Celtic temperament is expressed by the Breton poet, Anatole le Braz: "Notice the great solemn promontories where the Sun, the Breton HEOL, own brother to HELIOS, the Greek, walks every summer morning, wrapped in the first pure shimmerings of his delicate light, and at evening leaves his long rays of sumptuous purple trailing behind him. Is it surprising that generations of Celts have looked upon this place as his sanctuary, an open temple dedicated to him whom still they call 'the King of Stars,' the god whose radiant presence is all the sweeter to them, from being so rarely vouchsafed in their sombre climate?"—*The Land of Pardons*, p. 134.

<sup>5</sup> Next SIERRA LEONE in West Africa is LAGOS, which neighbours on to ASHANTI, capital town ACCRA. The place- and river-names hereabout are curious, e.g. ELMINA, BENIN, PRAH, BONNY, OPOBO, ABRKAMPA, TIMBUCTOO, TOMBO, TAO, TUMMO, etc. Sir Evelyn Wood mentions two chiefs named QUAMINA ESSEVIE and QUACOE ANDOO. The HAUSSAS are now excellent British soldiers. *Kshanti* is Sanscrit for *patient*. *Antipater* was a Gnostic term for God.

*ewte*, and may be resolved into "resplendent HEW," i.e. "resplendent *Mind*." The tails of the *ewts* here illustrated are formed into the Hebrew character *yod*. This was a symbol under which the Jews expressed the Ever Being JAH OR JEHOVAH.



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The Cornish for *ewt* or lizard was *pedrevan*; and as *padar* in Cornish meant *father*, and *pedar* meant *four*, the word *pedrevan* may be resolved into either *Four* or *Fire Father Evan*, i.e. *BACCHUS*.

The old naturalists mention "the *Stellion*, which is a beast like a *Lyzard*,"<sup>1</sup> and the word *stellion* cannot differ from



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*stallion*, a horse. The imaginary Salamander, a lizard born of and dwelling in fire, must obviously have had a symbolic origin.

At the foot of the *Fire Tree* illustrated on p. 271 there appears not only a lizard, but also a snail. The French for *snail*<sup>2</sup> is *limace*, and the Italian *lumaca*. The sea-snail is termed a *winkle*,<sup>3</sup> and *periwinkle* resolves, like *periwig*, into the "All-pervading HU, the one Great God."

Isaiah likens the *Daughter of Zion* to "a cottage in a vineyard" and "a *lodge* in a garden of cucumbers."<sup>4</sup> The

<sup>1</sup> Hulme (F. E.), *Natural History Lore*, p. 154.

<sup>2</sup> *Sunail*, or *Sun-god*?

<sup>3</sup> Compare place-name WINKELBURY.

<sup>4</sup> i. S.

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Masonic *Lodge*, and *Logic*, a synonym for *Reason*, contain the same idea as the word *Wisdom*, i.e. the *domus* or domicile of HUIZ.

The snail is a *slug* with a little house on its back ; it leaves a glittering track or trail, which I suggest was identified with LUG's Chain or the silvery smear of the Milky Way, the Ashen Path, the Track of Souls. Silver was the emblem of Knowledge ; and the Snail-men of the dark ages were they who left bright tracks behind them in the form of books. The snail, when he emerges from his shell, is seen to be exquisitely horned, but more often he remains invisible within his little house, a symbol of the idea, "Verily Thou art a God that hidest Thyself." The name AMMON was



914



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interpreted by the Greeks to mean "concealment" or "something which is hidden," and in Egyptian AMEN meant "the hidden God."<sup>1</sup>

It is not impossible that the *House-Martin* was so named because she is the builder of a little round house with a door, and it was perhaps for the same reason that the *Jenny-Wren*—"God Almighty's little hen"—was once esteemed to be so sacred. The Druids used to draw auguries not from her flight, but from her chirpings,<sup>2</sup> i.e. her *speech* or wisdom (?). The "jocund lyttel fowle" shown in figs. 914 and 915 is presumably a wren—the builder of a round nest with a circular side door, the symbol of the Point within a Circle.

LUG is reputed to have put an end to the rule of the giants by blinding their terrible leader with a carefully

<sup>1</sup> Butler (W.). *Legends of the Gods*, p. 211.



prepared slingstone. This battle, suggestive of the fight between DAVID and GOLIATH, is said to have taken place at SLIGO. The "five smooth stones from the brook" with which DAVID defeated his opponent were probably symbolic of the five powers of perfections of Lux. They are comparable to the *five* beans from which the magic beanstalk grew, and the *five* stones tossed up and caught on the back of the hand for purposes of augury by British and Irish priestesses.

*Slug*, "the light of LUG," is akin to the place SLIGO, to the name SLUGOBYL, and to the word *Slughorn* or *Slogan*. According to Skeat, this expression means "cry of the



916

host," and it may thus seemingly be equated with BANZI ! HOSANNA ! HURRAH ! etc. Primarily the shout resolves into *is el og an*, the "light of our Lord the Great One."

The doctrine of an incarnate *Logos*, *Word*, *Mind*, or *Reason* was prominent in Chaldean, Egyptian, Persian, and Greek philosophy, but it was not incorporated into Christian teaching until the middle of the second century. In fig. 916 Christ the LOGOS surmounted by the cross of ST GEORGE is represented as the Lion of JUDAH. "He shall roar like a lion," says HOSEA, "After two days will he revive us : in the third day will he raise us up and we shall live in his sight."<sup>1</sup> It is a Christian tenet that JESU descended into hell "and the third day he rose again from

<sup>1</sup> xi. 10 ; vi. 2.

the dead."<sup>1</sup> The old naturalists used to believe that the lion was always born dead or in a state of stupor, but that in the space of three days "it became endowed with life by the breath or the roaring voice of its sire."<sup>2</sup>

The forms under which the Sire of Life has from time to time been fabled to overshadow the virgin soul are multifarious. In addition to his transformations into a Swan, a Flame of Fire, a Pigeon, and a Bull, ZEUS is related to have reached the imprisoned DANAE<sup>3</sup> in the guise of a golden shower. At the present day the Bridal veil of Roumanian girls is composed of a shower of loose golden threads, and according to an Indian version of Cinderella, showers of golden dew fell periodically upon her bridegroom.

The Chinese variant of the Immaculate Conception relates that the Virgin having "trod in a footprint of God's," her divine child HOU CHI was born *like a lamb*. "He was exposed in a narrow lane, but sheep and oxen protected and suckled him; he was exposed in a wide forest, but

<sup>1</sup> ZOROASTER, OSIRIS, HORUS, ADONIS, DIONYSOS, HERCULES, HERMES, BALDUR, and QUETZALCOATL (the Mexican crucified Saviour) are all recorded to have descended into Hell and to have risen again on the third day.—See Doane (A. W.), *Bible Myths*, p. 213.

<sup>2</sup> Heath (S.), *Romance of Symbolism*, p. 153.

<sup>3</sup> In the *Assumpta Maria* of Francis Thompson, the Virgin Mary is identified with Danaë:

"I am Daniel's mystic Mountain,  
Whence the mighty stone was rolled;  
I am the four Rivers' fountain,  
Watering Paradise of old;  
Cloud down-raining the Just One am,  
*Danaë of the Shower of Gold*;  
I the Hostel of the Sun am;  
He the Lamb, and I the Fold.  
He the Anteros and Eros,  
I the body, He the Cross;  
He is fast to me, *Ischyros*,  
*Aeios Athanatos!*"

wood-cutters found him ; he was exposed on cold ice, but birds covered him with their wings.”<sup>1</sup> The similarities here to JESHU, born amid the sheep and oxen of a Bethlehem stable, extend even to the name, and HOU CHI—HU, the Ever-Existent—is essentially identical with JESHU.

In the emblems herewith the Lion of Lord HU is holding up the Sword of Justice—the same weapon as in combination with the cross of ST GEORGE constitutes the arms of the City of London.<sup>2</sup>

“We wrestle not,” said PAUL, “against flesh and blood,



917



918

but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places. Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and having done all, to stand. Stand therefore, having your loins girt about with truth, and having on the breast-plate of righteousness ; And your feet shod with the preparation of the gospel of peace ; Above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked. And take the helmet of salvation, and the sword of the Spirit, which is *the word of God* : Praying always with all prayer and supplication in the

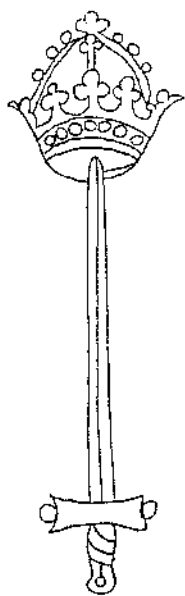
<sup>1</sup> Giles (H. A.), *Religion of Ancient China*, p. 22.

<sup>2</sup> These arms were originally supported by twin lions. See Stow.

Spirit, and watching thereunto with all perseverance and supplication for all saints."<sup>1</sup>

The symbolism of the sword as the *word* of God is enshrined in the word *Sword*, i.e. *se-word*<sup>2</sup> or *is-word*, the Fire or Light of the *Word*. The Anglo-Saxon for a sword was *seax*, "the Fire of the great Fire." Similarly the Italian *spada* resolves into *sepada*, the Fire of the Shining Father, and the German *sabel* into Fire of BEL. A certain kind of sword was known in England as a *whinyard*, and a heavy sword was termed a *brand*.

The Great Sword of Justice has at times been revered as the symbol of God Himself, and HENLEY thus treats it in his well-known *Song of the Sword* :



919

"I am the Will of God,  
I am the Sword,  
The Sword  
Singing—  
The voice of the sword from the heart of the  
sword  
Clanging majestic,  
As from the starry-staired  
Courts of the primal Supremacy,  
His high, irresistible song.  
.  
Heroes, my children,  
Follow, O, follow me !  
Follow, exulting  
In the great light that breaks  
From the sacred Companionship !  
Thrust through the fatuous,  
Thrust through the fungus brood,  
Spawned in my shadow  
And gross with my gift !

<sup>1</sup> Ephesians vi. 12-18.

<sup>2</sup> Compare surname SEWARD.

Thrust through, and hearken  
 O, hark, to the Trumpet,  
 The Virgin of Battles,  
 Calling, still calling you  
 Into the Presence,  
 Sons of the Judgment,  
 Pure wafts of the Will!  
 Edged to annihilate,  
 Hilted with government,  
 Follow, O, follow me  
 Till the waste places  
 All the grey globe over  
 Ooze, as the honeycomb  
 Drips, with the sweetness  
 Distilled of my strength."

Every Mythology of any consequence includes a dazzling and resistless sword of Light. The Japanese know it as "the cloud assembling sword of Heaven," and in Aryan Mythology its wielder is named CHRYSAOR, the golden Light. There is an Eastern kind of sword termed a *krees*, and this weapon is waved like a tongue of flame.

King ARTHUR's magic sword was named MIRANDOISA, a word resolving into *miranda*, wonderful, *is A*, "light of the A." According to some versions, ARTHUR's sword was called EXCALIBUR<sup>1</sup> or ESSICALIBUR: in both cases the -LIBUR resolves into "Everlasting Father," and *exika-* or *essika-* yields "great fire or spirit of the Great A."

King ARTHUR, like BEL, HORUS, and GEORGE, was the slayer of an infesting dragon. It was the avowed mission of King Arthur's Knights of the *Round Table*, i.e. *Perfection* or the Circle of the Sun, to fare forth into all countries for the protection of women, the chastisement of oppressors,

<sup>1</sup> Mexican Mythology mentions a dauntless and ambitious XELHUA. This name is seemingly an earlier form of EXCELSIOR.

the liberation of the enchanted, the enchainment of giants, and the slaying of malicious dwarfs.<sup>1</sup>

Arthur's first weapon was extracted from an anvil: "There was seen," says MALORY, "in the Churchyard at the east end by the High Altar, a great stone foursquare, like unto a marble stone, and in midst thereof was like an anvil of steel a foot on high, and therein stuck a fair sword."

The anvil<sup>2</sup> represented herewith with a cross or sword sticking from it, was the emblem of the primal Furnace, the spark-whirling Forge or Force of the Universe.

"EXCALIBUR," King ARTHUR'S second sword, was bestowed upon him by the lone Lady of the Lake:

"Nine years she wrought it, sitting in the deeps  
Upon the hidden bases of the hills."

TENNYSON describes her as:

"Clothed in white samite, mystic, wonderful,  
She gave the King his huge cross-hilted sword,  
Whereby to drive the heathen out: a mist  
Of incense curl'd about her, and her face  
Wellnigh was hidden in the minster gloom;  
But there was heard among the holy hymns  
A voice as of the waters, for she dwells  
Down in a deep; calm, whatsoever storms  
May shake the world, and when the surface rolls,  
Hath power to walk the waters like our Lord."

<sup>1</sup> Apropos the recent silly exhibition of sham Chivalry, *i.e.* *Chevalerie*, at Earl's Court, *Punch* says:

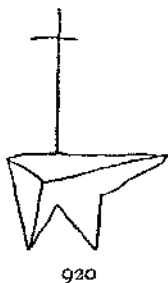
"Ah, Sirs, if I may change at will  
From chaff to earnest in a breath,  
Wrongs unredressed are with us still—  
Hunger and want, disease and death;  
Powers of the dark o'errun these Christian realms  
For lack of knightly service. Come, let's see, then,  
How, wearing England's favour on your helms,  
Ye, too, can ride abroad to 'break the heathen.'"

<sup>2</sup> Greek *anafala*, *an-a-fal-a*, the one A. the Strong Fire.

In heraldry the Sword is frequently hilted with the three perfect circles of Good Thought, Good Deed, and Good Word.

In the emblems herewith the divine Hand holds a thunderbolt, mace, sceptre, or truncheon. The Mace is still the customary symbol of the Mayor's office.

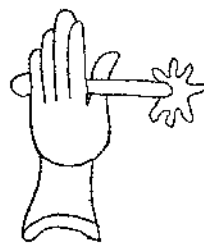
The Egyptians conceived ΚΝΕΡΗ, the Father of ΠΤΑΗ, as a man of *blue* colour with a girdle round his loins, a sceptre in his hand, and crowned with a plume of feathers. PORPHYRIUS, speaking of ZEUS the Creator, says: "The philosophers—that is the initiated—represented Him as a



921



922



923

man seated, alluding to His immutable essence ; *the upper part of his body naked*, because it is in its upper portions (in the skies) that the universe is seen most uncovered ; clothed *from the waist below*, because the terrestrial things are those most hidden from view. *He holds a sceptre in His left hand*, because the heart is on that side, and the heart is the seat of understanding that regulates all the actions of man."<sup>1</sup> In the emblem herewith (fig. 924) the figure is holding a sceptre or thunderbolt in the *left* hand, and his loins are girt about with Truth. In fig. 925 a two-peaked mountain-top is surmounted by the holy Four or Fire of the Divine Equity, and attached to this small emblem is a feathered or rayed

<sup>1</sup> Le Plongeon, *Sacred Mysticism*, pp. 72, 73.

figure seated upon a five-pointed cockscomb, saw,<sup>1</sup> or *broccus*. The figure is wearing what is seemingly a gauntlet or glove, and in figs. 926 to 928 this object serves as a separate and



924



925

distinct emblem. It is a poetic commonplace that the Dawn is *rosy-fingered*, and the five fingers of the glove, rayed out dawnwise, seemingly caused this article to be regarded as a symbol of *ag love*, the great LOVER. Of a statue of the



926



927



928

MAYAN THAAH, found by her husband in MEXICO, Mrs LE PLONGEON states: "The backs of the hands appeared as if covered with mittens."<sup>2</sup>

ODIN OR WOTAN (HU-OTAN) is said to have worn a *blue* coat; the Druidic High Priests and the Jewish High

<sup>1</sup> Compare *saw*, meaning a *wise saying*. *Saw* = Is-AW, the light of the AW.

<sup>2</sup> *London Magazine*, April 1910, p. 129.



Priests alike wore *blue* robes, and, according to PLATO's relation, the priests of lost ATLANTIS wore "most beautiful azure robes." At the time of the Roman invasion CÆSAR found the Britons arrayed against him tattooed like the MAORIS of to-day, in *blue* paint. Each tribe was distinctively marked with the device of its symbolic animal, totem, or mascot, and the blue paint used for this purpose was called *Wood*. *Wood*, a Gallic herb yielding a blue dye, was probably named after Woden. It is also the word under which *blue-green* glass was known, and the British habit of daubing oneself with *blue* war-paint may be contrasted with the similar sacrificial ceremony among the MAYAS. It points to the probability that when the ancient Briton went into battle he did so with the full intention of sacrificing himself *pro deo* or *pro patria*.

The expression "blue-blooded" probably originated from the symbolic idea that the Divine blood was blue, and that the nearer one's kinship to the Divine, the bluer the blood; hence the more perfect the *aristocracy*, *i.e.* the Order of EROS or HORUS or IRIS.

The Greek for *blue*—bel HU, beautiful HU, or BEL hue, the hue of BEL—is *glaukos*. The Breton for *blue* is *perse*, the French is *vrai*, and the Italian *vero* or *excellente*. Blue is indeed so widely the symbol of *la verité*, the Truth or the True, *i.e.* *tur HU*, the Enduring HU, that *true blue* is a proverbial saw.

Into the chalk side of WADEN HILL near AVEBURY there has been cut the figure of a *white horse*. WADEN is the All-Father WODEN or WOTAN, and in Anglo-Saxon *witan* meant *to know*. WOTAN cannot but be related to the VOTAN of South America, and among the most ancient of the Mayan tribes, as also in Hebrew, *votan* means *to give*—an idea which we English have retained in the words *vote* and *votive*. As *tan* meant *fire* the name VOTAN resolves into VO-TAN,

"The Giver of Fire." In Gypsy language *potan* means *tinder*,<sup>1</sup> and *tinder* does not differ from the adjective *tender*. Fire was originally obtained by the friction of *tinder*-wood or *timber*. *Timber* may be equated with *tambour*, a drum, and the words *wood* and *wooden*, as also *Wednesday*, may be traced to WODEN or HU, the giver of Fire. The Greek for *wood* is *xylon* (*ek zi lone*), the French is *bois*, and the Latin for a board or plank is *axis*.

The word *wote* is derived by Skeat from the Latin *votum*, a *wish*, i.e. HUIH. "The word WISH," says Sir George Dasent, "originally meant the perfect ideal, the actual fruition of all joy and desire, and not, as now, the empty longing for the object of our desires. From this original abstract meaning it was but a step to pass to the concrete, to personify the idea, to make it an immortal essence and attribute of the Divinity, another name for the greatest of all Gods Himself. And so we find a host of passages in early writers, in every one of which 'God' or 'Odin' might be substituted for 'Wish' with perfect propriety. Here we read how 'The Wish' has hands, feet, power, sight, toil, and art; how he works and labours, shapes and masters, inclines his ear, thinks, swears, curses and rejoices, adopts children, and takes men into his house; behaves, in short, as a Being of boundless power and infinite free-will. Still more, he rejoices in his own works as in a child, and thus appears in a thoroughly patriarchal point of view as the Lord of Creation, glorying in his handiwork, as the father of a family in early times was glad at heart when he reckoned his children as arrows in his quiver, and beheld his house full of a long line of retainers and dependents."<sup>2</sup>

The memory of Great WISH is possibly preserved in the

<sup>1</sup> Compare Scandinavian *tandstickor*=tinder-sticks=matches.

<sup>2</sup> *Popular Tales from the Norse*, p. 47.

place-name GREAT WISHFORD<sup>1</sup> on Salisbury Plain, and in the common words *wish* and *will*. *Wish* or *huish* is equivalent to *desire*, i.e. *de sire*, the shining Sire; the French for *desire* is *volonté*, i.e. *vol on te*, the "strong resplendent one." The word *will* is radically the same as *well*, *weal*,<sup>2</sup> and *wheel*. *Owel* was Cornish for *hill* and survives in BROWN WILLY, WILLY PARK, etc.; HOWEL was the last King of Cornwall, and HOWELL is a modern surname.<sup>3</sup> The plural of *œil*, the French for *eye*, is *yeux*, and the Lord HU is probably also responsible for the word *wool*. Baskets of carded *wool* were carried in procession at the Eleusinian Festivals.<sup>4</sup> *Huil* is Cornish for *to do* or *to make*, and *huilan* Cornish for a *beetle*. The name WILL is a contracted form of WILLIAM, of which the French form is GUILLAUME, i.e. *ag huilaume*, the Mighty HU, our Lord the Sun; and BILL, an alternative form of WILL, is presumably BEL.

The letters W and V are often interchangeable, and it will be remembered that Mr Samuel Weller, senior, preferred to spell WELLER with a V. In other countries the same interchangeability is apparent, and the Indian VISHNU is alternatively referred to as WISHNU.<sup>5</sup> The *chakra*, *disc*, or *patara*, which WISHNU is usually represented as holding, may be equated with the Wheel of the Sun or Circle of Perfection, and the word *chakra* resolves into "ever-existent great RA" or *ur A*, "Fire A." The caste mark worn by

<sup>1</sup> *Ford* = *fort* = *strong*. Compare ROMFORD, originally ROMFORT, in ESSEX.

<sup>2</sup> The range of hills constituting the backbone of KENT is called the WEALD OF KENT.

<sup>3</sup> Compare also WALLACE and WALLIS. Near BIRKENHEAD are WALLASEY, WILLASTON, HOOLE, HOOSE, HOOTON, POOLTON, LISCARD, BROMBOROUGH, BURTON, UPTON, HOPTON, and BOOTLE.

<sup>4</sup> The Irish bagpipes were known as *uilleans* or *woollens*, also as *uions*.

<sup>5</sup> In the ancient Sanscrit alphabet there was no W, and V occupied its place.

the followers of VISHNU is a white, or it may be red, circular spot on their foreheads. The name VISHNU is from the root *Vish*, "to pervade"; it means "The all-pervading, penetrating, and encompassing One," and stands for Divine Intelligence or Wisdom. VISHNU, under the guise of a Fish, is said to have led the ark of mankind to safety in the same way as APOLLO guided the vessel of the Cretan mariners to KRISA. According to the Hindoos, it was in the form of VISHNU that the Supreme Spirit "without beginning or end, omniscient and omnipresent, eternal, unchangeable, and supremely happy," exhibited his sympathy with human trials and his love for the human race. In the *Bhagavad Gita* (The Song of the Most High) VISHNU is represented as saying: "Every time that religion is in danger and that iniquity triumphs I issue forth for the defence of the good and the suppression of the wicked; for the establishment of justice I manifest myself from age to age."

Nine principal occasions are said to have already occurred on which VISHNU, whose initial surmounts fig. 929, has thus interposed for the benefit of humanity. The first was in the form of a Fish, and the word *fish* (Dutch *vische*) may be equated with the first syllable of VISHNU, a name which is sometimes translated to mean "born of a fish."

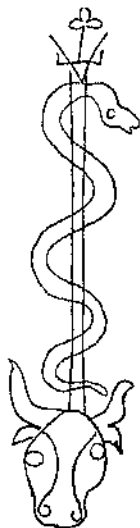
The identification of a Saviour with a fish was common in ancient theosophies; in the *Talmud* the Messiah is called DAG, which also means *fish* and *preserver*, and it is supposed to have been for this reason that the primitive Christians adopted the Fish as a sign of Christ.

The Fish was sacred among the Babylonians, Phœnicians, and Assyrians, and seems to have been regarded as an emblem of fecundity. But, according to Swedenborg, fish were the symbols of "scientifics"<sup>1</sup> or knowledge, presumably because they were able to explore the uttermost

<sup>1</sup> See *Concordance*.

depths of the sea.<sup>1</sup> MANU, the ancestor of all humanity, is represented in Indian legend as being instructed in all kinds of *knowledge* by a fish, and the "Salmon of *Knowledge*" is a familiar feature in fairy-tale.

According to the Irish Legend of FUIN MAC CUMHAL, "there was a Salmon which, if caught and eaten, would communicate such *wisdom*, *proress*, and good fortune to the



929

eater, that from that day both fame and prosperity would attend him in all his wars." This wonderful fish is secured by FUIN MAC CUMHAL, and on the instant that it came between his teeth "he felt as *wise* and *prudent* as if he were a hundred years old." The tale concludes: "Thus it was that FUIN MAC CUMHAL happened on the Salmon of *Knowledge*, and time and your patience would fail me to recount all his succeeding renowned deeds."<sup>2</sup>

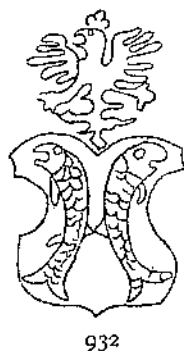
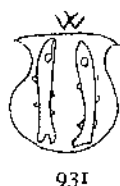
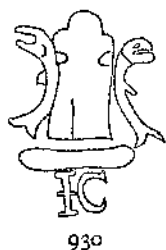
<sup>1</sup> This idea is strengthened by the facts narrated by Dr Eisler in "John-Jonah-Oannes"? See *The Quest*, vol. iii. No. 3.

<sup>2</sup> *Folk-Lore and Legends*, Ireland, p. 5.

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The word *salmon* is related to SOLOMON, the proverbial wise king, and that *Fish* were regarded as the symbolic equivalents to the *Horse* may be further inferred from the existence of a THRACIAN coin, whereon the Deity is represented as a human figure armed with a bow, riding a winged horse which terminates in a fish.<sup>1</sup> The idea here seems to be that the rider upon the combination Horse-Fish is Lord of all Knowledge on Land and Sea.

It is a curious fact that Jesus Christ was represented in the Catacombs by *two* fishes, which are the zodiacal sign



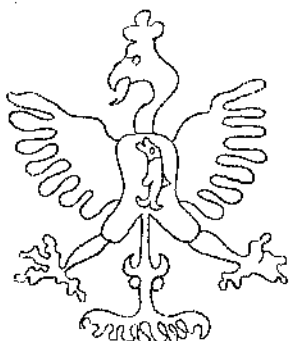
PISCES. In fig. 930 these two fishes are identified with Jesus Christ, the Tower of Salvation; in fig. 931 they are surmounted with the twin V's or double HU, and in fig. 932 with an *aquila*.

TERTULLIAN termed Christians "fishes bred in the water and saved by one great Fish"; PAULINUS alludes to Jesu as "the Fish of the living water"; and PROSPER refers to Him as "the Fish dressed at His death—the great Fish Who satisfied for Himself the disciples on the shore and offered Himself as a fish to the whole world."

The tail feathers of fig. 933 form the Root or Stem of Jesse, to which are attached the twin circles in con-

<sup>1</sup> Payne-Knight, p. 78.

junction with what apparently is a bow, a crescent moon, or a cresset.



933



934

In Old Irish the word *ischa*, which is the Eastern form of Jesus, means a *fish*, and the Greek *ichtheus* may be resolved into *ik theos*, the Great God.



935



937



936

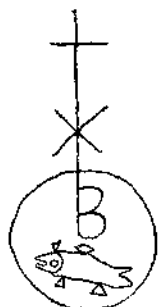
Fig. 934 is a nondescript kind of fish formed like a column or tower, passing, Maypole-like, through the ring or O of I O. Fig. 935 is presumably a "John Dory." This name as it stands resolves into the Existent One, the Golden

## 86 THE LOST LANGUAGE OF SYMBOLISM

or Enduring Unit. In French *jaune* means yellow, a *hue* the colour of the Sun, and one in which VISHNU is always represented as being clad.

In fig. 936 two *genii* are represented as adoring a *Sole*, and in fig. 937 this fish appears in the centre of the Solar eye. It may be understood to symbolise the "Soul of the World," or Solmona, the "Sole lone A."

Within the Eye of fig. 938 is a *Jack, Pike, or Luce*. In EGYPT special reverence was paid to a fish which PLUTARCH refers to as the *oxyrhincus*, and which Dr BUDGE considers



938



939



940

was "probably the pike."<sup>1</sup> Another peculiarly sacred fish was the Egyptian *an*, which is described as "a kind of bream."<sup>2</sup> The sturdy fish represented in figs. 939 and 940 is perhaps this sacred *bream*, i.e. a BRAHM (Cornish *ziu*), or perhaps a *carp*. Carp is the root of *carpo*, a seed-vessel, and of *carpentarius*, a carpenter: Christ was said to be the son of a carpenter, and the Zend word for carpenter is *Tashan*, which means "the Creator."

The Dolphins herewith, crowned with the varied insignia of divinity, are like those illustrated *ante*, p. 28—evidently emblems of the Saviour and Creator. *Delphis*, the Greek

<sup>1</sup> *Legends of the Gods*, p. 206.



for *dolphin*, may be compared with *delphus*, the Greek for *womb*.

According to Greek legend, the great Temple at DELPHI was founded by APOLLO, who, in the guise of a Dolphin, led thither a crew of Cretan mariners. Upon reaching the sands



941



942



943

of KRISA, APOLLO leapt from the vessel like a star, whilst sparks of light streamed from him till their radiance reached the heavens. Hastening to his Sanctuary, he lighted a fire and returned to the astonished mariners in his proper form of a beautiful youth, who informed them that if they would avoid falsehood in words and violence in deed, their name



944



945

would be known throughout the world as the guardians of APOLLO's shrine and the interpreters of his will. So they followed him to ΠΥΘΟ, while the heavenly Being led the way, filling the air with melody.

The English *well*, meaning *good*, is phonetically *huel*,<sup>1</sup> and this same term denotes also a spring or fountain. The original sanctity of wells is well known; the worship of

<sup>1</sup> Compare place-name EWELL.

wells<sup>1</sup> was nowhere more prominent than in WALES;<sup>2</sup> and at the town of WELLS there is still standing a majestic shrine.

Sacred Wells were believed to cure sore eyes, and were generally said to possess a guardian spirit. At BALLYMOREREIGH in IRELAND is a holy well called TOBER MONACHAN, where the Spirit is believed to be a Salmon. At the bottom of one of the SLIGO wells are said to be "a brace of miraculous trout not always visible to ordinary eyes."<sup>3</sup> In the Island of SKYE<sup>4</sup> is a well possessing two fish known as "holy fish," black in colour and never augmenting in size or number.<sup>5</sup> It is a frequent metaphor that JESU is a Well, *the* HUEL or WATER of Salvation, the opener of blind eyes.

One of the incarnations of VISHNU is fabled to have been in the form of a Boar which destroyed a demon and raised the submerged Earth from the Sea. The wild boar was sacred in Babylonia and among other Semitic nations;<sup>6</sup> it was also a favourite Gaulish emblem, and there is extant a Celtic figure of DIANA riding on a boar's back.<sup>7</sup> In BRITAIN the boar occurs frequently on the coins of the ICENI and other tribes,<sup>8</sup> and in the legends of all Celtic races the boar occupies an honoured place. In Northern Mythology the Sun-God FREY is represented as riding on a boar called GULLINBURSTI (Golden-Bristle). FREY had great personal beauty in addition to his divine powers: "He rules over rain and sunshine, and it is good to call on

<sup>1</sup> The Hebrew for a well is *beer*, and the Arabian *bir*. The Anglo-Saxon for "a place where water flows forth" was *kell*, i.e. "Great God."

<sup>2</sup> The patron saint of WALES is ST DAVID or DEWI=d'HUHI (?).

<sup>3</sup> *Isikeye*, the light of the Great Eye (?).

<sup>4</sup> Gomme (G. L.), *Ethnology in Folk-Lore*, p. 93.

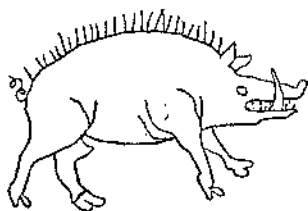
<sup>5</sup> *Ibid.*, p. 103.

<sup>6</sup> *Religion of Babylonia and Assyria*, M. Jastrow, p. 92.

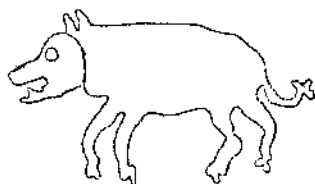
<sup>7</sup> *Celtic Religion*, E. Anwyl, p. 30.

<sup>8</sup> *Ibid.*

him for peace and plenty; he also has power over the prosperity of men."<sup>1</sup> The souls of departed heroes are represented as feasting in VALHALLA on boar's meat, the supply of which was inexhaustible. At Yuletide it was



946



947

customary to lead a boar into the Hall of the King, whereupon men laid their hands upon its bristles and thus made their vows upon important matters; the sacred boar was then sacrificed by way of atonement.

VISHNU in his form of a boar is described as "vast as a



948



949

mountain; his tusks were white, sharp, and fearful; fire flashed from his eyes like lightning; and he was radiant as the Sun."<sup>2</sup>

The tail of fig. 947 is formed like a cross, and surmounting figs. 948 and 949 is the K, KAY, or KAPPA, which may here stand for "KESAVA," the name under which VISHNU is hailed in his boar form. A Vedic hymn invokes him as "KESAVA, Sovereign of the earth, Cause of production, destruction, and existence." "Thou art, O God! there is none other supreme condition than Thou. Thou, Lord,

<sup>1</sup> *Religion of Ancient Scandinavia*, W. A. Craigie, p. 28.

<sup>2</sup> *Hindoo Mythology*, W. J. Wilkins, p. 123.

art the person of the sacrifice ; Thy feet are the Vedas ; Thy tusks are the stake to which the victim is bound ; Thy teeth are the offerings ; Thy mouth is the altar ; Thy tongue is the fire ; and the hairs of Thy body are the sacrificial grass. *Thy eyes, O Omnipotent ! are day and night ; thy head is the seat of all. . . . Do Thou, who art eternal, who art in size a mountain, be propitious.*"<sup>1</sup>

The word *boar* does not differ from *bear* ; the Zend for *boar* is *hu* ; and the Cornish for sow was *bancu*, i.e. the good Hu. *Hog* means the Mighty One, and *pig* the Mighty Hoop. That *hog* and *pig* had once pleasant associations may be assumed from the surname PEGG, and from the City Church near London Stone known as ST BENNET'S *Sherehog*. *Ehog* was the Cornish word for *salmon*, and *pig* is Welsh for *pike*, the fish. *Tworch*, the ancient British for *hog*, probably does not differ from *torch*, meaning a blazing light, and resolving into *t-or-che*, "resplendent fire, ever-existent."

*Sanglier*, the French for boar, resolves into *san ag li er*, the Holy, Mighty, Everlasting Fire, and the boar must, I think, have been adopted as a symbol of Fire on account of its bristly and prickly hide. It was popularly supposed that the "ireful boar" was so hot that its tusks scorched hounds and hunters. The Welsh for *boar* is *moch*, the Gaulish was *moccus*, i.e. *om ok us*, the Sun, the Great Light, and *Moccus* was a Gaulish term for MERCURY.<sup>2</sup>

In close proximity to Cheapside and St Paul's there used to stand a famous Blue Boar Inn. As boars are not naturally *blue*, one may surmise that this impressionist sign of the Blue Boar was reproduced from some old symbolic painting.

The two animals here illustrated having no tusks, must be assumed to be female pigs. In Egypt the Sow was held

<sup>1</sup> *Hindoo Mythology*, W. J. Wilkins, p. 124.

<sup>2</sup> *Annals of the Celtic Religion*, n. 30.

sacred to Isis, and small figures of sows were there worn as amulets attached to necklaces.<sup>1</sup> Judging from the word *sus*, a sow,<sup>2</sup> the female pig symbolised the SUSTAINER, and that this characteristic should have been seized upon by the

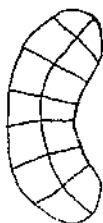


950



951

symbolists is not surprising when one contemplates upwards of twenty little sucking pigs being simultaneously nourished. Under fig. 950 is the I C of JESUS, the Everlasting Sustainer, and under fig. 951, the clover leaf and C R of CHRISTUS REDEMPTOR. The English *sow* may be equated with the Greek



952



953



954

*zoo*, as in *zoology*, meaning *Life*. The Welsh for *sow* is *hwch*, the Dutch is *zog*, and the Icelandic is *syr*. In French *sœur* means *sister*, a word that varies into *suster* and *soster*. The root *sos* in Cornish, meaning *Friend* and *Comforter*, reappears in the name JESUS, the Ever-Existent Sos or Sus.

At the Feast of MARTIN-, MARTLE-, or MARTILMAS, it was customary to lay in sustenance for the long winter months

<sup>1</sup> *A Guide to the Egyptian Collections in the British Museum*, p. 96.

<sup>2</sup> *Sow* = the *sou* of *soutenir*, to sustain.

by smoking or salting a sufficient supply of provisions. In GERMANY part of the Martelmas festivities used to consist of the Feast of Sausages. The French word *saucisse* and the English *sausage* are both radically *sos*, as in *sostenuto* and *sustainer*.

In PERU the potato and the maize were both "adored as symbols of sustenance."<sup>1</sup> The former was known as *acsumama*, which may be Anglicised into "Great Sow Mamma" or "Great Life Mother," and the golden maize was known as *Saramama*, the "Fire RA Mamma." Our English *bacon* is probably the same word as *boucan*, a kind of preserved meat used by the native Caribs, and said to be the origin of the term *buccaneer*.<sup>2</sup> The words *bacon*, *sausage*, *ham*, *brawn*, and *pork* all contain the implication that these foods or *progs* were once viewed as gifts or symbols of Père og, the Mighty Father.

St Martin's Day was commemorated in certain parts of Europe by feasting upon a *goose*, and it was also the Feast of *Wine*. The ancient Calendar of the Church of Rome remarks upon Martinmas: "Wines are tasted and drawn from the lees. The Vinalia, a feast of the ancients removed to this day. Bacchus in the figure of Martin."<sup>3</sup>

On St Martin's Eve boys used to expose vessels of water in the belief that it would be converted into wine, and, Santa Claus-like, the parents humoured and deceived them by substituting wine.<sup>4</sup> The first miracle recorded of JESUS CHRIST was the conversion of water into wine, and the Christian Eucharist, which in primitive days was celebrated by the eating of a Fish,<sup>5</sup> is now celebrated by the

<sup>1</sup> Spence (L.), *Mythology of Mexico and Peru*, p. 54.

<sup>2</sup> Anderson (R. A.), *Extinct Civ. of the West*, p. 174.

<sup>3</sup> Brand, p. 218.

<sup>4</sup> *Ibid.*

<sup>5</sup> Julius Africanus (an early Christian writer) says: "Christ is the great Fish taken by the fish-hook of God, and whose flesh nourishes the whole world."

## THE WHITE HORSE

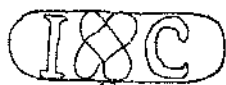
eating of bread and the drinking of wine. The word *wine* may be traced to EWINE, and the term *eucharist* must l



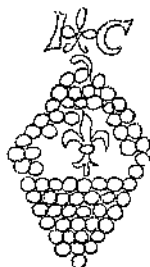
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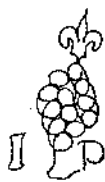
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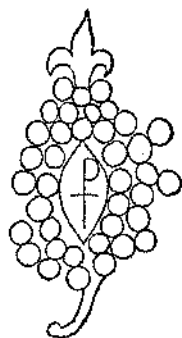
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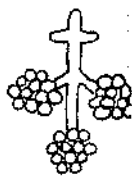
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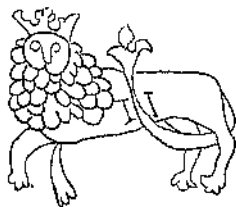
related to *Christ*. In fig. 965 the True Vine is represented as an acorn, in fig. 966 the tail is formed like an *iris*, and the mane is designed like a bunch of raisins. The word *raisin*

must be cognate to *reason*, and the word *grape* to *agapemone*, the Greek for Love Feast.

The Welsh and Cornish word for *horse* is *march*, and in the month of MARCH or on the first of APRIL, the month of the Lord Apur, there is celebrated in the East the so-called Festival of Huli. The Feast of HULI corresponds to European All Fools' Day, and in France it is customary to term the victim not an April Fool but an April Fish.



965



966

There is an old English couplet—

“The fish fried  
Was Christ that died,”

and it appears probable that the Indian word *huli* is *Hu* Everlasting. The first of April or Feast of the Vernal Equinox, was anciently observed in Britain and India as a High and General Festival. At that period the Sun entered into the sign *ARIES* and with it there returned a spirit of Awakening, of rejuvenescence, and of unbounded hilarity. It may perhaps be assumed that *Hu*, the Lord of *wit*, *humour*, and *amusement*, was in his alternative title of *LUD*, the root of *ludi*, *i.e.* games and sports, and likewise of *ludicrous*. From the word *wag* one must conclude either that *Hu* the Mighty was regarded as the Supreme Humorist, or else that *wag* originally meant one with *hu ag*, a mighty mind.<sup>1</sup> At the festivities of Whitsuntide—and the *Whitsun*

<sup>1</sup> Compare surnames WAGG, WAGSTAFFE, and WEGG. Also place-name WIGAN.



of this word is probably related to HUITZON, the Mexican Divinity—the ancient Britons abandoned themselves to a Festival called WAKES. That this word meant HU AKSE, HU, the Great Fire and Light, is probable from the fact that multitudes of both old and young “used to meet *about break of day*, shouting *Holy Wakes! Holy Wakes!*”<sup>1</sup>

The Lancashire Wakes last seven or ten days, and this *holyday*, *beano*, or *wayzgoose* is in some towns termed the *Fair*, *i.e.* the *Fire or Furry Festival*, the Feast in honour of BEAN or BENE.

In his *Anatomy of Abuses* STUBBES alludes to “Feastes and Wakesses,” wherefrom it would appear that the modern term *wake* is a corruption of wakes. The festivities of HU AKE, the great Awakener, are now chiefly maintained at Irish funerals, and the existence of this word in this connection implies that our ancestors regarded death not as sleep, still less as extinction, but as the Great Awakening.

The Bridegroom of *The Song of Solomon* is described as leaping and dancing upon the hills. In Northern England *wakes* were known as *hoppings*, a word said to be derived from *hoppan*, the Anglo-Saxon for *leap* or *dance*, and *hop* is often now used to mean a dance. Dancing is still a religious function among primitive peoples, and that modern dances once similarly had a sacred significance is to be inferred from names such as *mazurka*, *polonaise*, *polacca*, *polka*, and *valse*.

The *valse* or *waltz* would appear to have been a *whorl* or *whirl* in honour of *hu ol tz*, HU, the God resplendent, or *val se*, the Mighty Fire. The French *can-can* was originally, no doubt, a frenzied Sun-dance, and the British *Hey* was once probably a jig in honour of the A.

In olden time when a church was about to be built, “they watched and prayed on the vigil of the dedication

<sup>1</sup> Brand, p. 291.

and took that point of the horizon where the Sun arose for the East."<sup>1</sup> The word *Easter*<sup>2</sup> or EOSTRE, meaning the Enduring Eos, the Dawn or the Enduring Light, does not differ from ISTAR, the Goddess who descended to and arose from the under-world. The name ISTAR is the source of our *star*,<sup>3</sup> and Christ the "Dayspring," who is said to have ascended on Easter Day, is described as the Bright and Morning Star. The French for *morning* is *matin*, i.e. MARTIN or MAATIN, the unique TRUTH, the unique JUSTICE.

In the north of England YULE-tide was sometimes called *Zule*,<sup>4</sup> a fact seemingly equating HU with ZU, the Solar Horse, and zoo, the Greek for *life*. At the sanctuary of



967



968

ZEUS at DODONA (i.e. *Dad one*, the One Father ?), the Song of the Priestesses was "Zeus was, Zeus is, Zeus will be ; a Great Zeus."<sup>5</sup>

It is supposed that there is one more final manifestation of VISHNU yet to come, in which he will appear on a *white horse* with a drawn sword to restore the order of righteousness. This event is probably the subject of the equestrian figures herewith.

It was believed that THOR was not really slain at the twilight of the Gods, but merely blighted and rendered insensible for a while by the poisonous breath of his

<sup>1</sup> See Brand, p. 294.

<sup>2</sup> Easter is preceded by SHERE or MAUNDY Thursday.

<sup>3</sup> Latin, *aster*.

<sup>4</sup> Brand, p. 217.

<sup>5</sup> Müller, *Science of Language*, ii. p. 458.

adversary, the World Snake. BALDUR was expected to come again, and King Arthur, the Celtic Messiah, was believed to be nowise dead, but merely to have retired temporarily in order at some future day to emerge from his mysterious retreat. Until quite recently Welsh shepherds regaled one another with stories, describing how one of their number found his way into the presence of King ARTHUR and his men, asleep in a cave resplendent with untold wealth of gold.<sup>1</sup> It was supposed that the King and his Knights were only awaiting the destined signal in order to return and take once more an active part in the affairs of the world. The inscription upon his tomb was reported as, "Here Arthur lies, King once and King to be," and the poets have persistently and consistently glorified King Arthur into a Messiah.<sup>2</sup> The gradual and for a time imperceptible character of this return is pointed by MERLIN in his prophecy, "like *the dawn* will he arise from his mysterious retreat," and this return, "like the Dawn" from a *cave*, may be compared with the story of CINDERELLA'S imprisonment in a cave and her liberation by the *kick of a horse's hoof* through the roof.

ST GEORGE is always represented as riding on a *white* horse; the heavenly Twins with stars upon their brows were said to ride upon *white* horses; and the second coming of JESUS CHRIST will, it is believed, like the return of VISHNU, be upon a *white* horse: "And I saw heaven opened, and behold a *white* horse; and he that sat upon him was called

<sup>1</sup> Rhys (Sir J.), Introduction to *La Morte d'Arthur*. This cave was located on Snowdon, and the spiritual significance with which Snowdon was once regarded is indicated by its ancient and poetic name Y-WYDDEA, *i.e.* "THE PRESENCE." There is a hill in Berkshire called SINODUN.

<sup>2</sup> *E.g.*, "This Great deliverer shall Europe save,  
Which haughty monarchs labour to enslave;  
Then shall Religion rear her starry head,  
And light divine through all the nations spread."

(Blackmore, R. B., 1695. *Prince Arthur*, Book I.)

Faithful and True, and in righteousness he doth judge and make war. His eyes were as a flame of fire, and on his head were many crowns; and he had a name written, that no man knew, but he himself. And he was clothed with a vesture dipped in blood: and his name is called The Word



969



970



971



972



973



974



975

of God. And the armies which were in heaven followed him upon white horses.”<sup>1</sup>

A white horse—the symbol of Innocent and Pure Intellect or Reason—when equipped with a horn becomes the Unicorn of Fable and Mythology. Some writers describe the Unicorn's horn as being movable at will, “a kind of small sword, in short, with which no hunter who was not exceeding cunning in fence could have a chance.”

<sup>1</sup> Revelation xix. 11-14.

The Unicorns here illustrated are clearly emblematic of the Great Spirit of Pure Reason, and the butting attitude of figs. 973 to 975 is suggestive of Joseph's benediction, "his horns are like the horns of unicorns: with them he shall push the people together to the ends of the earth."<sup>1</sup>

According to the authors of *The Perfect Way*, "The act of butting with the horns typifies the employment of the intellect, whether for attack or defence," and this curious statement is somewhat verified by modern metaphors such as "rebutting," an argument, or "ramming" it well home.

That the Unicorn's horn typified the Sword or Word of



976



977

God is supported by the fact that the weapon of fig. 976 is formed like the wavy line of the Spirit or the soft flowing waters of AQUA. Over fig. 977 is the I of IESOUS or the Holy and Incomprehensible ONE.

The Chinese have a tradition that the Unicorn, or, as they term it, the *Lin*—i.e. *el un*, the Alone, the "powerful One," or the "One God"—is so holy and harmless that it will not tread even upon an insect. The *Lin*, described by Oriental authorities as "a spiritual beast," an "auspicious and perfect beast" which "appears when sages are born," is said to be *twelve* feet in height and of *five* colours. Its horn is "an emblem of goodness,"<sup>2</sup> and in CHINA it is believed that, Messiah-like, the *Lin* is yet "to come in the

<sup>1</sup> Deuteronomy xxxiii. 17.

<sup>2</sup> Gould, C., *Mythical Monsters*, pp. 351, 352.

shape of an incomparable man, a revealer of mysteries supernatural and divine, and a great lover of all mankind."<sup>1</sup>

The Unicorn is the ancient crest of the Kings of Israel, and is still retained by the Mikado of Japan. The Japanese for *unicorn* is "*Sin You*, or divine sheep," i.e. *ewe* (?), and in Japanese tradition *Sin You* exercises the rôle of Judge, sparing the innocent and sentencing the guilty. In CHINA the *Lin* is sometimes called the *Lu*, which may, perhaps, be resolved into *el Hu*.

In the Old Testament the Unicorn is termed *reem*, i.e. *ur eem*, the Sun Light. In KORDOFAN it is known as the *arase*—evidently the final syllables of *arucharis*, its Ethiopian name. The heart of *love* on figs. 973 and 975 justify the inflection of *arase* into EROS, and of *arucharis* into *charis* or CHRIST. In TIBET the *arucharis* is known as *Serou*, i.e. "Sire HU" (?), also as *kere*, the Great Fire (?), and as *tsopo*, "resplendent Fire Father." In some parts of CHINA the Unicorn is known as *Poh* and in others as *Piao*,<sup>2</sup> i.e. *Pa Ao* or "Father First and Last."

<sup>1</sup> M'Leod, N., *Epitome of the Ancient History of Japan*, p. 116.

<sup>2</sup> Gould, C., *Mythical Monsters*, pp. 342, 346, 347, 355, 359.

## CHAPTER XVI

### THE SIGN OF THE CROSS

"The roses of Greece have shed their petals; Imperial Rome has seen corruption. But the holy spirit of Man has risen, reappearing in each age of faith, arising as each Eastertide the Soul of the world appears in resurrection. Youth and age in eternal recurrence keep the spiritual lamps aflame upon the altars that we raise to life. The same Death guards his portals, the same Love sets the bell of morning ringing the carillon, as the horses of Aurora leap into the light of day. Tithonus, the weary one, reminds us for ever of our mortality, while every grove is full of fauns and dryads. And Pan but sleeps. Those of us who look for the union of Christianity with the beauty of Hellas, feel that the hour draws nearer wherein men and women will live a fuller life, wherein all that is pale and mean in modern times will sink into nothing, and the full sunlight of a new day will flood the Soul of Man, waking daily to the far call of an ever clearer Destiny."

REGINALD R. BUCKLEY.

THERE is a Slav fairy-tale entitled OHNIVAK, the Bird of Fire, which tells how a certain young and inexperienced Prince acquired a feather from the wing of OHNIVAK; "so lovely and bright was it that it illumined all the galleries of the palace and they needed no other light."<sup>1</sup> One of the Sufi poets in a mystical poem called *The Language of the Birds*, tells how the mysterious SIMURGH (which in his allegory typifies God) passed over the land of CHINA and let fall thereon one of its feathers. This single feather filled CHINA with wonder and delight, and everyone who saw it sought to preserve for himself, in a sketch or painting, some semblance of its beauty. "Therefore," says a tradition

<sup>1</sup> *Slav Tales*, p. 269.

attributed to MAHOMET, “‘seek knowledge even unto China,’ for there, as in every land, be it never so remote or uncouth, shall traces of that for which you seek be found.”<sup>1</sup>

The story of OHNIVAK recounts that the King could think upon naught else than how this beautiful and miraculous Bird of Fire might be acquired. One day, summoning his three sons, he said : “ My dear children, you see the sad state I am in. If I could but hear the bird OHNIVAK sing just once, I should be cured of this disease of the heart ; otherwise, it will be my death.” Whereupon the three sons dutifully set forth in quest of the Bird of Wonder, and their first adventure is to meet a famished Fox who begs for food. The two elder brothers maliciously ill-treat this creature, but the youngest compassionately gives it his food. The Fox says : “ You have fed *me* well ; in return I will serve *you* well ; mount your horse and follow me. If you do everything I tell you, the Bird of Fire shall be yours.” Then he set off at a run before the horse-man, clearing the road for him with his bushy tail. By this marvellous means mountains were cut down, ravines filled up, and rivers bridged over.<sup>2</sup>

The Fox of Europe corresponds to the Jackal or Fox of Egypt, which was revered as the maker of tracks in the desert. “ The Jackal paths,” says Professor PETRIE, “ are the best guides to practicable courses, avoiding the valleys and precipices : and so the animal was known as UP-UAT, ‘ the opener of ways,’ who showed the way for the dead across the Western desert.”<sup>3</sup> It is clear that one may equate the road-levelling Fox of European fairy-tale with

<sup>1</sup> *Religious Systems of the World*, p. 325. Compare Ecclesiasticus : “ In every people and nation I (Wisdom) got a possession ; with all these I sought rest.”

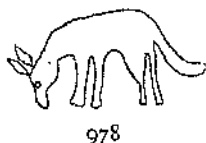
<sup>2</sup> *Slav Tales*, p. 274.

<sup>3</sup> *Religion of Ancient Egypt*, p. 24.

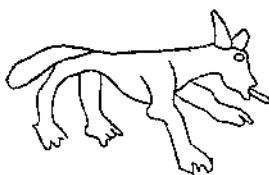


UP-UAT, the Egyptian "opener of the ways"; and from the emblems herewith it would appear that their designers, supposing themselves to be UP-UATS, self-applied the injunction of Isaiah, "Prepare ye the way of the people; cast up, cast up the highway; gather out the stones; lift up a standard for the people."<sup>1</sup>

Fig. 978 is intently nosing along the ground, and in fig. 979 the parched and thirsty wilderness is ingeniously implied by the lolling tongue, "The wilderness and the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose . . . for in the wilderness



978



979



980



981

shall waters break out, and streams in the desert. And the parched ground shall become a pool, and the thirsty land springs of water: in the habitation of dragons, where each lay, shall be grass with reeds and rushes. And an highway shall be there, and a way, and it shall be called the way of holiness."<sup>2</sup>

The Egyptians hailed OSIRIS as the "opener of ways to the Gods"; also as He who "bringeth three to the mountains";<sup>3</sup> and they represented ANUBIS, whose office in the Pantheon was that of the pathfinder, with the head of a jackal.

The word ANUBIS is an alternative name for ANPU, the

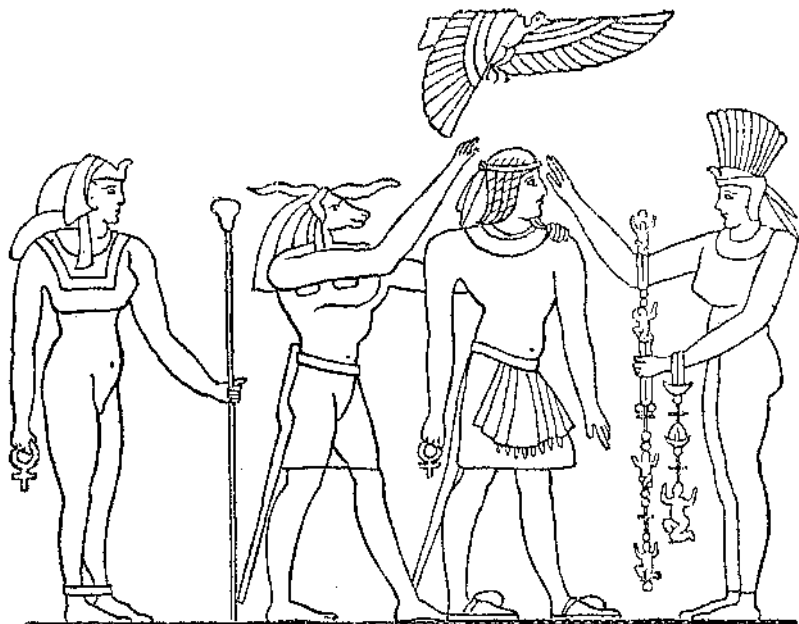
<sup>1</sup> lxii. 10.

<sup>2</sup> Isaiah xxxv.

<sup>3</sup> *The Burden of Isis*, J. T. Dennis, pp. 41, 48.

“one Father,” and in EGYPT *anpu* was the generic term for jackal. In fig. 982 the jackal-headed ANUBIS, the “one orb of Light,” is apparently blessing a candidate, over whom hovers the Dove of the Spirit.

The Fox was the symbol of *wiliness*, quick-wittedness, and wisdom, and in the Gnostic monument already referred



982

to, the eager recipient of the mystic blood is represented as a fox.

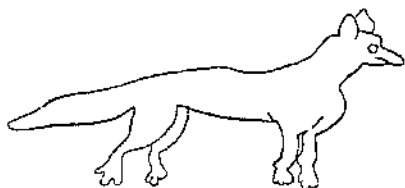
The Gnostics were exceptionally great artists in dissimulation, and to contemplate them at work one must observe the admonition of SOLON: “Fools, ye are treading in the footsteps of the fox; can ye not read the hidden meaning of these winning words?”

In fig. 985 a Fox—the symbol of the pathfinder, of

wisdom, of subtlety, and of pious fraud<sup>1</sup>—is finding Honey in a Tree which doubtless represents the Tree of Life; and in fig. 986 a Marigold or Sunflower Tree is being supported by Foxes cloaked.



983



984

It was a persistent complaint against the Gnostics that they cloaked their real tenets by conforming outwardly with the established worship of any state or city they inhabited, thus maintaining their secret ideas without notice or molestation. Their policy was, "Learn to know all, but



985

986<sup>2</sup>

keep thyself unknown," and as the Son of God lived unknown in the world, so they conducted themselves as beings invisible and unknown.<sup>3</sup>

<sup>1</sup> "The prudence of the ancients," said Richard de Bury, "discovered a remedy by which the wanton part of mankind might in a manner be taken in by a pious fraud, and the delicate Minerva lie hid under the dissembling mask of pleasure."—*Philobiblon*.

<sup>2</sup> Reduced from *Printers' Marks*, W. Roberts.

<sup>3</sup> IRENÆUS complained: "Neither can they be detected as Christian heretics, because they assimilate themselves to all sects." Their method was to form esoteric schools, which in many cases endangered the organisa-

By the Gnostics Hermes and also Osiris were identified with Christ, the Guider of Souls, and a jackal-headed figure was sometimes portrayed upon a cross.<sup>1</sup>

Not only was there a certain amount of confusion between the Fox and the Jackal, but in Egypt certain species of dogs were also held sacred and mummified on merely the general ground of similarity with the Jackal.

By the Persians the Dog was regarded as the special animal of ORMUZ, and it is still held in peculiar reverence by the Parsees. SIRIUS, the brightest star in the Sky, forms part of a constellation termed "The Great Dog," and the name SIRIUS cannot but be related to OSIRIS. The so-called Dog days were reckoned by the old astronomers from the rising of this sacred star.

In India the Dog SARAMA figures as a symbol of the Dawn and as the forerunner of INDRA, the "one enduring A," "He as whose Messenger I came hither from afar."<sup>2</sup> "This myth," says MAX MÜLLER, "is clear enough. It is a reproduction of the old story of the break of day. The bright cows, the rays of the sun, or the rain-clouds—for both go by the same name—have been stolen by the powers of darkness, by the Night and her manifold progeny. Gods and men are anxious for their return. But where are they to be found? They are hidden in a dark and strong stable or scattered along the ends of the sky, and the robbers will not restore them. At last in the farthest distance the first signs of the Dawn appear; she peeps

tion of the Christian communities. TERTULLIAN complained, doubtless with good reason, "They undermine ours in order to build up their own."

<sup>1</sup> This innocent and pious emblem was often misconstrued by the clergy into a blasphemous jibe at the Christian religion.

<sup>2</sup> CALEB, the Israelite who with JOSHUA spied out the promised land, was evidently a personification of the Heavenly Dog. The word *caleb* means dog, and according to the authors of *The Perfect Way*, "implies the necessity of intelligence to the successful quest of Salvation."

about, and runs with lightning quickness, it may be, like a hound after a scent, across the darkness of the sky. She is looking for something, and, following the right path, she has found it. She has heard the lowing of the cows, and she returns to her starting-place with more intense splendour. After her return there rises *Indra*, the god of light, ready to do battle in good earnest against the gloomy powers, to break open the strong stable in which the bright cows were kept, and to bring light and strength and life back to his pious worshippers. This is the simple myth of *Sarama*; composed originally of a few fragments of ancient speech, such as 'the Panis stole the cows,' *i.e.* the light of day is gone; 'Sarama looks for the cows,' *i.e.* the Dawn is spreading; 'Indra has burst the dark stable,' *i.e.* the sun has risen."<sup>1</sup>

SARAMA, the Dawn Dog, is said to have been a greyhound, and is obviously the same as the mysterious *veltro* or greyhound-Messiah mentioned several times by DANTE. In *Hell* the poet alludes to a ruthless monster that blocked his way and continued her accursed depredations :

"Until that *greyhound* come who shall destroy  
Her with sharp pain. He will not life support  
By earth or its base metals, but by love,  
Wisdom and Virtue. . . .  
He with incessant chase, through every town,  
Shall worry, until he to Hell at length  
Restore her, thence by Envy first let loose."

In Icelandic *grey* means *dog*. The word *greyhound* is a form of the Anglo-Saxon *grighund*, the hound of *ag ur ay*, the "mighty fire A," or *ag ur ig*, the "mighty, mighty Fire." SARAMA may be resolved into *se*, the Fire, and *rama*, the Sanscrit for *Sun*.

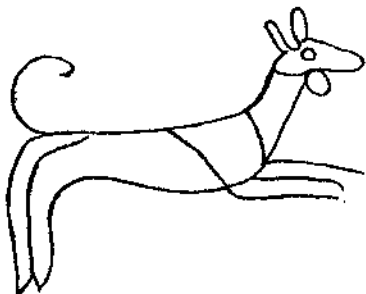
<sup>1</sup> *Science of Language*, ii. pp. 488-489.

Celtic Mythology assigns a fiery omnipotent Hound to Lug :

“ That hound of mightiest deeds,  
Which was irresistible in hardness of combat,  
Was better than wealth ever known,  
A ball of fire every night.



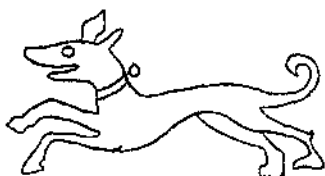
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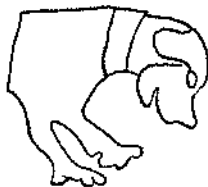
Other virtues had that beautiful hound  
(Better this property than any other property) ;  
Mead or wine would grow of it,  
Should it bathe in spring water.”<sup>1</sup>

<sup>1</sup> Quoted in *Mythology of Br. Isles*, Squire, i. p. 63.

In addition to its symbolism of *intelligence*—the *smeller-out*, the *courser*—the dog served also as the emblem of the Guardian, the Watcher, and the Barker. He is conceived in India as watching unseen at the doors of heaven during the night and giving his first bark in the morning.<sup>1</sup> “Guardian of the house, destroyer of evil who assumest all forms, be to us a helpful friend. . . . Bark at the thief, O restless one.” The term *bark*—Anglo-Saxon *beorcan*, Icelandic *berkja*—presumably arose from the conception that the watchdog’s bark was the voice of the protecting *berkja* or “great Father, ever-existent.” The Spanish for dog is *perro*, which may be equated with the Old German



992



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*pero* or *bero*, a bear. In Gypsy language *chok* means *watch*, *watching*; and *chukkal*—which may be equated with *jackal*, the “ever-existent, great God”—means a *dog*.

An English name for dogs—a name so common as almost to be generic—is GYP, the Ever-Existent Eye. The Greek for *dog* is *kuon*, the “one great HU,” and the Latin is *canis*, the “one great Light.” In Greek mythology IKARIUS—identified with the Great Bear—has a dog named MAIRA; the hound of King ARTHUR was named CABAL; and in Japanese Temples there is generally to be seen the image of AMA-INU, the “Heavenly Dog,” who is credited with a power of driving away demons.<sup>2</sup>

The word *dog* is used as a verb to *track* or hang per-

<sup>1</sup> Müller, *Science of Language*, ii. p. 492.

<sup>2</sup> Chamberlain (B. H.), *Japan*, p. 38.

sistently on to, and the *dignified* mien of fig. 992 is curiously suggestive of Thompson's "Hound of Heaven" :

Still with unhurrying chase  
And imperturbed pace  
Deliberate speed, majestic instancy  
Came on the following feet.

The word *dog* is allied to the Greek words *dogma* and *doxy*, meaning strong thought or opinion. *Education* is now understood to mean *knowledge* ; but radically it means a leading or bringing out. *Duke* or *dux* means a leader, and the Duke of VENICE was termed the *Doge*.<sup>1</sup> The root *dog*



is also, no doubt, the base of DAGON, the Solar-fish-god of the PHILISTINES. DAGON was known sometimes as ODAKON, sometimes as ON, and sometimes as OANNES or IANNES, the last being evidently the same as JOHANNES, the Ever-Existent One-Light. *Daghan*<sup>2</sup> in Hebrew means *corn* ; *dagh* is Hebrew for *fish* ; and *tag* is German for *day*.

In GREECE the Twins were known as POLYDEUCES, a word which as it stands means *many dukes* or *many leaders*. The word *deuce*, used to-day as an ejaculation, may be equated with the first syllable of *disheal* !—an exclamation which is made in the Highlands on any sudden peril or emergency.

Among the Greeks the God of good luck and of *dice* or

<sup>1</sup> *Dug* was Cornish for a *general*.

<sup>2</sup> Compare place-name DAGENHAM, near BARKING.



the *cubes* was HERMES. HERMES, the Greek LOGOS, the golden-shod Emissary and Herald of Heaven—like ANUBIS—was regarded as the Conductor of Souls; and in LEIGHTON'S familiar picture, "The Return of Persephone," it is HERMES who is depicted leading PERSEPHONE from the realms of Darkness into Daylight.

HERMES, entitled TRISMEGISTUS, "thrice greatest," was invoked as "the *Eye of Mind*,"<sup>1</sup> as Mind itself,<sup>2</sup> and as the altogether Good or God.<sup>3</sup>

The magic instrument with which HERMES, the Good Shepherd, either lulled the tired to slumber or roused the sleeping into wakefulness, was the white-ribboned staff or wand *caduceus*—a word suggesting *duce*, the leading light, and *ca*, the Great A.

Among the Latins HERMES the Guide—i.e. *Guy de*, the shining Sense or Mistletoe—was known as MERCURY, i.e. the "Fire of *merak*," the Great Mare. In the emblem herewith the *caduceus* is spanned by an encompassing winged horse or mare.

The symbols of MERCURY, the great Mind or Mare, were a *lizard* and a *cock*, and among the animals sacrificed to him was a pregnant *sow*.

The writer of St John's Gospel attributes to JESUS CHRIST the words, "I am the *way*, the truth, and the life."<sup>4</sup> In the emblem herewith the initials of JESU the LOGOS are posed on either side of a Signpost—a cross-like symbol of the Living HUAY. The Anglo-Saxon for a *way* was *wag*, whence place-names such as WAKEFIELD, WAKERING, etc.

<sup>1</sup> "Tis He who is the Eye of Mind; may He accept the praise of these my Powers."

<sup>2</sup> "I, Mind, Myself, am present with holy men and good, the pure and merciful, men who live piously."

<sup>3</sup> "Thee I invoke! Come unto me, O Good, Thou altogether good, come to the Good."—See *Hymns of Hermes*, Mead, pp. 13, 15, 17.

<sup>4</sup> xiv. 6.

The pagan god of ways was MERCURY, to whom numerous statues were erected at the roadsides and at the cross-roads. These so-called *herms* or *hermæ* were particularly placed at *three-road-junctions*, and so numerous



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were these holy three-ways or *trivia* that the word *trivial* came to denote something commonplace and negligible. Under the name TERMINUS, HERMES was the God of boundaries, and the name TERMINUS cannot but be related to the British ERMINE Street.

There is a second very famous prehistoric Way, of which the remains crop up in various parts of England under the

name of "The ICHNEILD Way." This is supposed to have derived its name from Boadicea's tribe, the ICENI, but the origin is probably older. In Greek *ichnos* means a *track*, and *ichneia* a tracking. A certain kind of *lizard* is termed *ichneumon*, because, says SKEAT, "it tracks out and devours crocodiles' eggs." The name *ichneumon* may be resolved into *ik en Hu mon*, the "Great One, the Solitary HU."

A third great ancient British main road is known as London Stone, and elsewhere as WATLING Street. The WAT of this name may be compared with the UAT of UP-UAT, the Egyptian opener of the ways.

In Tudor England *wat* was a colloquial name for the *hare* or *coney*,<sup>1</sup> and in the design herewith hares are associated with twin bowmen and with *horned* or *intelligent* hounds which are nosing along the ground towards the central figure of EROS or CUPID, the five-rayed unaging Child.

The name *wat* suggests that the hare or rabbit may have been thus named because it is one of this animal's characteristics to make well-defined runs or tracks across the meadows; and this idea is somewhat strengthened by the fact that the method of a hare's *running* was used by the Druids for divination. The course of a hare set free from the bosom of Boadicea, persuaded that unfortunate Queen of the ICENI to her disastrous action.

It was customary in Britain to place crosses at the cross-roads, and thousands of these "Celtic" monuments are still in existence. It was also customary to sanctify market-places by a cross, and the words *market*, *merchandise*, *merchant*,<sup>2</sup> *commerce*,<sup>3</sup> are all traceable to the *merciful*<sup>4</sup>

<sup>1</sup> See Shakespeare's *Venus and Adonis*.

<sup>2</sup> Compare Channel Islands, MERCHANT and HERM.

<sup>3</sup> Compare MERCIA or MEORCLAND.

<sup>4</sup> Compare River MERSEY.

MERCURY who was the God of Merchants. *Mart*, a synonym for *market*, may be equated with the North of England word *mart*, meaning an *ox* or *cow*.

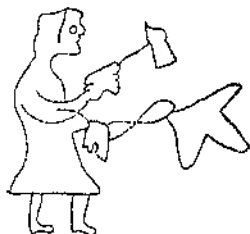


In Greece MERCURY, the God of commerce and good luck, was alternatively known under the names CAMILLUS, ARCAS, and AGONEUS. He was represented with a cock upon his wrist, and was offered sacrifices of honey because he was the God of sweetness, eloquence, and persuasiveness.<sup>1</sup> In Egypt he was represented with the head of a dog, and identified with THOTH, THOT, or THAUT.

THAUT was alternatively known in Egypt as TEHUTI and TECHU. The former resolves into *te-Hu-ti*, shining, resplendent Hu; the latter into *t-ek-Hu*, the resplendent, great



998



999

Mind; and it may be that the name THAUT is the origin of the Anglo-Saxon *thoht*, modern English *thought*.

In Egyptian the word *techu* meant not only the bird we call an *ibis*, the symbol of THAUT, but also the instrument which corresponds to the needle of the Balance of Scales.<sup>2</sup> The name TECHU must be allied to *tuche*, the Greek for *Fortune* or *good luck*, and perhaps also to the English *tike*, a *dog*.<sup>3</sup>

The import of the workman hammering herewith upon his anvil is doubtless expressed in the following passage from *The Romance of the Rose* :

<sup>1</sup> Compare *wheelde*.

<sup>2</sup> Renouf, *Hibbert Lectures*, p. 116.

<sup>3</sup> Danish *tig*, a dog; Swedish *tik*, a bitch dog. TICKELL is a surname; *tickle* means "to touch lightly," also to *amuse*.

“ Be not dismayed,  
 But set you boldly to your trade,  
 Your arms unto the shoulders bare,  
 And all your energies prepare  
 To hammer, forge, and blow the fire.

Well may those hang their heads for shame  
 Whose thriftless sloth my words proclaim,  
 Who wilfully the trouble spare  
 Themselves upon the tablets fair  
 To write their names, or to achieve  
 Such work as may hereafter leave  
 Their stamp upon the world.”

But in addition to the personal application of this emblem the ancients conceived God Himself to be the Master Workman, the mighty Artisan, the Forger of the Universe, and the Out-showerer of living Sparks. The Egyptian ПТАН—“ I am all that has been, is, or shall be ”—was known as the Artificer in Metals, the Caster, the Sculptor, and the Great Architect of the Universe. The word *thah* in Maya means the *worker*, hence the *maker* and *creator*,<sup>1</sup> and the name ТНАН, like ТНАУ, the Supreme Deity of Druidism, probably meant “ The A ” or AWE.

The Latin for a smith is *faber*, i.e. “ feu or Fire Father,” and the English word *labour*, pronounced *liber* in London dialect, may be equated with LIBER, the giver of all *goods* and *huelih* (wealth). The word *work* is related to HU, who, under the name HERMES, was hymned as He “ who made the Fire to shine ”; “ who fixed the Earth and hung up Heaven, and gave command that Ocean should afford sweet water<sup>2</sup> to the Earth.”

In Egypt there were two theories as to the creation of

<sup>1</sup> Le Plongeon, *Sacred Mysticism*, p. 73.

<sup>2</sup> The Greek for *water* is *udor*, and the Sun of MERCURY is fabled to have been EUDORUS. Compare also *sudor*=*sweat*, and *humidity*.

the world—(1) that it was the work of PTAH, the Great Artificer ; (2) that it had been brought into being by the word of THAUT, who, when he uttered any name, caused the object thereby to exist.<sup>1</sup> The Egyptian word for *will* or intention was *ab*, and for *intelligence* it was *khu*,<sup>2</sup> i.e. AK HU ? The *khu* or intelligent portion of the soul was figured as a crested bird, perhaps the crested bird known nowadays as a *hoopoo* or *pupu* ; KHU was the God of Light, and in ordinary use the word *khu* meant *glorious* and *shining*.

In SOUTH AMERICA the natives pictured the Souls in Paradise as birds, and it is not improbable that the exquisite parrakeet-like *quezal*<sup>3</sup> was named after *ak Hu ez al*, Great HU, the Light God.

The Egyptians personified the primeval, illimitable, and incomprehensible Ocean under the name NU, and one of their accounts of the Creation relates that the Creator raised Himself out of NU, i.e. on HU, the "One MIND" (?).

The Ancients seem to have pictured to themselves the Primal Cause as boundless, impassive, and quiescent Mind, and this Mind or Brain when active, energetic, or creative, they conceived as THOUGHT.

The physical basis upon which materialism has been wont to rest has of late years been split into electric fragments by the discovery that the material atom is no longer strong in its solid singleness, but consists of a whirling system of electrons. "Endless evolutionary processes in the physical world, beginning," says Professor Barrett, "no one knows how, and blindly going on, no one knows whither, cannot explain the visible universe. For behind—and the source of all tangible matter—lies the unseen, intangible, incomprehensible Ether ; and behind—

<sup>1</sup> Petrie, *Religion of Ancient Egypt*, p. 67.

<sup>2</sup> *Ibid.*, pp. 7, 8.

<sup>3</sup> The *quezal* figures on the postage stamps of GUATEMALA.

and the source of all physical energy—lies an unseen, all-pervasive, and incomprehensible *Force*. The progress of science is in fact steadily pushing back the boundaries of the seen, and compelling us to believe, as we were told long ago, 'that what is seen hath not been made out of things which do appear,' but is the offspring of an unseen universe, and an unseen, indwelling, and transcendent Power. . . . Whatever be the unseen, unknown, and immanent Power behind, it presents all the characteristics of purposive guidance, having a definite aim, and therefore I prefer to call this inscrutable factor 'Thought.'"<sup>1</sup> The works of the savant, the musician, the engineer, the architect, the poet, and the painter, are all equally the fabrications of the Great Workman THOUGHT, "our thoughts are greater than ourselves, our dreams oftentimes more solid than our acts."<sup>2</sup> The familiar legend of PYGMALION, the sculptor, and of the vivifying of his ideal GALATEA, is closely related to the Persian idea that after death there comes to every pure man the figure of a maiden, "beautiful, shining, and with shining arms." "What maiden art thou?" asks the soul. "I am," she replies, "thy good thoughts, words, and works, thy good law."<sup>3</sup> Conversely the soul of an unclean thinker is frightened in the next world by the appearance of a very loathly lady.

The Egyptians represented THAUT as the weigher of men's souls. That the soul is condemned or rewarded by its own *thought*—an idea once very current—is reflected in the words of WOTAN, "I sentence thee not, thou thyself thy sentence hast shaped."<sup>4</sup>

In the Egyptian *Book of the Dead* THAUT is hailed as

<sup>1</sup> "Creative Thought," *The Quest*, vol. i. p. 601.

<sup>2</sup> F. W. Faber.

<sup>3</sup> *The Teachings of Zoroaster*, S. A. Kapadia, p. 62.

<sup>4</sup> Wagner, *The Valkyre*.



the "Everlasting King," the "Lord of Justice who giveth victory to him who is injured, and who taketh the defence of the oppressed." The 95th chapter ends with the words, "I am the protection of the Great One against assault, and I give vigour to the sword which is in the hand of THOTH in the storm." It was the sword of THAUT that effected the triumph of OSIRIS over his enemies, and it was also THAUT who assisted ISIS in her distress. THAUT, as we have seen, was regarded as the Moon-god and the Marshal of the Starry Hosts. In the emblems herewith the T of THAUT is associated not only with the crescent moon, but also with the Great Bear of ARTHUR, the "Director of



1000



1001



1002

Toil."<sup>1</sup> The Lapps of the present day worship the Bear, "along with THOR, CHRIST, the Sun, and the Serpent."<sup>2</sup>

In Latin mythology the great artist of the Smithy and the builder not only of the Solar palaces but also of the furniture and of the Solar chariots was VULCAN. The first syllable of this name (whence VOLCANO) would appear to have been derived from the same source as *volo*, meaning *the will*. In Northern mythology VULCAN figures as FOLAND, PHALAND, and VALLAND, and in England as WAYLAND SMITH.

Near LOOE in CORNWALL is a place named WAYLAND CROSS, close to ASHEN CROSS, and in the Vale of the White Horse at ASHDOWN in BERKSHIRE there is a cromlech known traditionally as the Cave of WAYLAND, the Invisible Smith.

<sup>1</sup> Rhys (Sir J.), Intro., *Morte d'Arthur*.

<sup>2</sup> Lang (A.), *Custom and Myth*, p. 176.

Christian missionaries degraded HUAYLAND<sup>1</sup> into a demon ; but there is little doubt that he was originally, like the Invisible Knight of the Slavs, a personification of Good Thought and Good-WILL.

It is a metaphoric commonplace to liken the Brain to a Forge, and Thought to a hammering blacksmith. SHAKESPEARE refers to "the quick forge and working house of thought,"<sup>2</sup> and at the present moment one of our popular magazines heads its monthly editorial matter, "Sparks from our anvil."<sup>3</sup> The prevalence of this simile between Thought and the Smithy is perpetuated in the metaphorical manner in which we nowadays refer to a *striking* thought, a *brilliant* idea, a *flash* of genius, a *scorching* wit, and a *sparkling* repartee.

The Greeks made CHARIS the wife of HEPHAISTOS,<sup>4</sup> the Heavenly Smith ; of *Wisdom* SOLOMON inquires : "Who of all that are is a more cunning workman than she?"<sup>5</sup> and he enlarges his idea in the passage, "Reason is a spark struck by the beating of our heart."

In fig. 1003 the anvil of the Great Artisan is associated with a hammer ; in fig. 1004 this hammer surmounts the Solar wheel, sunflower, or chrysanthemum ; and in fig. 1005 it is associated with the B of LA BOUR. The Egyptians worshipped a God of the Beautiful Face, who was called "Great Chief of the Hammer" ; one of the Mexican divinities was entitled "Great Seer of the Hammer" ;<sup>6</sup> and the Slavs assigned a hammer to PERUN.

<sup>1</sup> There is a tradition at Ashdown that  
 "King Gaarge did here the Dragon slay,  
 And down below on yonder hill  
 They buried him, as I heard tell."

*The Scouring of the White Horse*, Hughes, p. 242.

<sup>2</sup> *Henry V.*, Prologue.

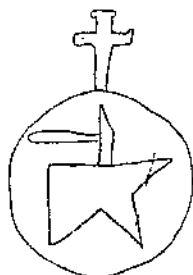
<sup>3</sup> *The Royal Magazine*.

<sup>4</sup> Hephaistos, like Vulcan, was lame ; the Egyptians represented PTAH as limping.

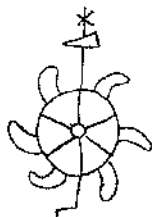
<sup>5</sup> *Wisdom of Solomon* viii. 6.

<sup>6</sup> Churchward, *Signs and Symbols*, p. 34.

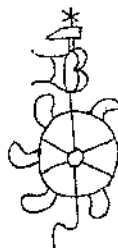
The sign of THOR was the Solar Wheel,<sup>1</sup> and his weapon, a short-handled hammer named MIOLNIR ("the smasher"), which he used both in peace and war either to bless or to shatter. When THOR donned his belt of strength and his gloves of iron there was no monster that the hammer would not crush, and after being thrown it always returned of itself into the hand of its Master. The *Svastika*—a symbol of "good luck," known in Japan as *manji*<sup>2</sup>—was in Europe termed as "Thor's Hammer,"<sup>3</sup> and the Hammer of THOR



1003



1004



1005



1006

was equivalent to the Cross of CHRIST. Thus of King Olaf Longfellow writes :

"O'er his drinking horn, the sign  
He made of the Cross Divine,  
And he drank and mutter'd his prayers ;  
But the Berserks evermore  
Made the sign of the Hammer of Thor  
Over theirs."

The word cross in its various forms, *crux*, *cruz*, *crooz*, *croaz*, *krois*, *krouz*, etc., resolves into *akur os*, the light of the

<sup>1</sup> Vide the THOR cross at Kirk Bride, Isle of Man.

<sup>2</sup> The Japanese God MONJU is the personification and apotheosis of transcendental *Wisdom*.

<sup>3</sup> Thor was the guardian and defender of the Home, and in Icelandic Sagas is hailed as the Protector of the Earth and Friend of Man. From the name THOR we derive THURSDAY, upon which day the folk met to consult about the commonweal, and for the maintenance of peace and concord.

Great Fire. The same root is the base of CHRIST, KRISTNA, *crystal*, *chrysanthemum*, *crest*, and of *cresset*,<sup>1</sup> i.e. a light in a cup at the top of a pole. In Cornish *kerrys* meant *loved* or *beloved*, and in fig. 1007 CERES or the *Magna Mater* is upholding a cresset: the Lion of Judah, marked with a T, is grasping the arrows of Light and the sword or truncheon of dominion.

The word *hammer* was in Anglo-Saxon *hamor*, the "fire or gold of the Immutable Sun";<sup>2</sup> in Cornish it was *oriz*, again



yielding "golden fire." *Hamor* is cognate with *amor*, *love* (see fig. 1010); the Latin for a *hammer* is *marcus*, the French is *martel* or *marteau*, and in England a heavy hammer used to be known as a *beetle*. The African DINKAS of the present day have a "Great Chief of the Hammer," and also the "House of the Axe" in the form of a "Sacred Spear," which their tradition states "came down from heaven or the clouds in a thunderstorm."<sup>3</sup> In fig. 1013 the crossed hammers are

<sup>1</sup> In Cornish *kryssat* means a *hawk*.

<sup>2</sup> This etymology is strengthened by a consideration of the golden-yellow little bird called a *yellow hammer*.

<sup>3</sup> Churchward, *Signs and Symbols*, p. 37.

pointed like spears or arrows, and in figs. 1014 and 1015 there is an intentional combination of hammer and axe.



1008



1009

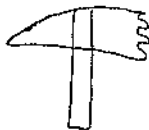


1010

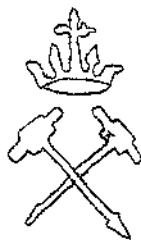
The Axe as a symbol of the power of Light, originated presumably from the fact that primitive men saw with their



1011



1012



1013



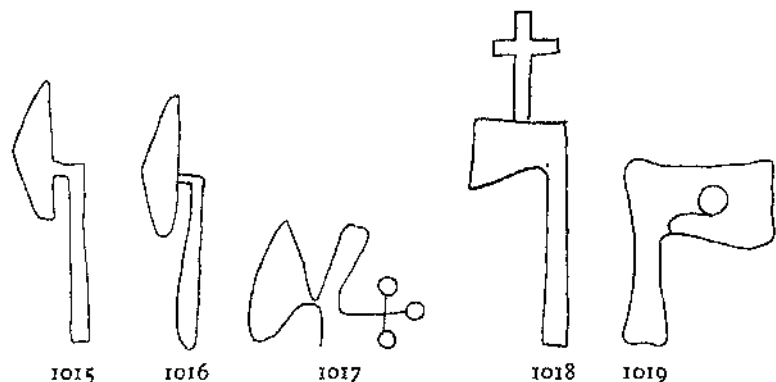
1014

own eyes giant trees cleft from top to bottom by the axe-like stroke of Lightning.<sup>1</sup> Among the Mayas the "Great

<sup>1</sup> The power of the magic weapon of romance, whether it be Roland's Horn, Arthur's Sword, Poseidon's Trident, or Thor's Hammer, is such that it shatters and overturns even the granite rocks. This traditional effect may be compared with the statement of the unromantic Swedenborg: "The power of angels in the spiritual world is so great that if I were to make known all that I have seen of this power it would appear incredible. Any obstacle there, which ought to be removed because it is contrary to Divine Order, they cast down and overturn merely by an effort of the will and by a look. Thus I have seen mountains, which were inhabited by the wicked, cast down and overthrown, and sometimes shaken from end to end as though by an earthquake. Thus also I have seen rocks cleft asunder down to the abyss, and the wicked who were upon them swallowed up. I have also seen

Seer of the Hammer" was known likewise as "God of the Axe"; ПТАН represented by an Axe was entitled in Egypt the "Cleaver of the Way";<sup>1</sup> a Cretan vase painting of the MINOAN period represents a fish and a double axe; and an Assyrian cylinder in the British Museum<sup>2</sup> illustrates the sacrifice of a fish to a divinity represented by the symbol of an erected axe.

In fig. 1019 the head of an Axe is identified with AKSE<sup>3</sup> by the circle of the Perfect One, and in fig. 1017 by the three Circles of Good Thought, Good Word, and Good



Deed. The French for *axe* is *hache*, and in fig. 1020 the Tree of Life, equivalent to the Mighty *Ash* or *fraxinus*, is

some hundreds of thousands of evil spirits dispersed by angels and cast into hell. Numbers are of no avail against them, nor are cunning devices and confederacies. . . . It must be understood, however, that the angels have no power of themselves, but that all their power is from the Lord; and that they are powers only so far as they acknowledge this. If any angel supposes that he possesses power from himself, he instantly becomes so weak that he cannot even resist one evil spirit; therefore the angels attribute no merit to themselves, and refuse all praise and glory for their deeds, ascribing all praise and glory to the Lord."—*Heaven and Hell*, 229-230.

<sup>1</sup> Churchward, *Signs and Symbols*, p. 37.

<sup>2</sup> No. 89, 470.

<sup>3</sup> To mark a track with an axe is described as *blazing* a trail. The Supreme God is known to the Zulus as TIXE, i.e. "resplendent axe" (?).

associated with an *hache*. The Cornish for *axe* was *bul*, the Icelandic for *axe* is *ox*, and in Anglo-Saxon the word was spelled *acus*, i.e. "the Great Light." In BRITTANY the natives—originally, perhaps, with the idea of "diamond cut diamond"—still build stone axes into their chimneys "to ward off lightning."<sup>1</sup> The Breton name for axe is *bouc'hal* or *boc'hal*, and as LE ROUZIC observes: "undoubtedly these stone implements played a great rôle in the minds of these



1020

primitive people. There is therefore nothing surprising in the fact that they transformed them into symbolic and religious emblems, probably of a phallic kind."<sup>2</sup>

Traces of the Axe as a religious symbol used within churches exist in the street name familiar to Londoners, ST MARY AXE. "IN ST MARIE Street," says STOW, "had ye of old time a parish church of ST MARIE the Virgin; ST URSULA and the eleven thousand Virgins, which church

<sup>1</sup> Johnson (W.), *Byeways in British Archaeology*, p. 80.

<sup>2</sup> LE ROUZIC (Z.), *The Megalithic Monuments of Carnac*, p. 28.

was commonly called ST MARIE at the AXE—of the sign of an axe over against the east end thereof.”<sup>1</sup>

The Battle-axe was similarly a symbol equivalent to the Sword, Hammer, or Cross, and it is thus treated by TENNYSON in *The Coming of Arthur* :

“Blow trumpet, for the world is white with May ;  
Blow trumpet, the long night hath roll'd away !  
Blow thro' the living world—‘Let the King reign.’



1021



1022

Strike for the King and live ! his knights have heard  
That God hath told the King a secret word.  
Fall battleaxe, and flash brand ! Let the King reign.

Strike for the King and die ! and if thou diest,  
The King is King, and ever wills the highest.  
Clang battleaxe, and clash brand ! Let the King reign.

Blow, for our Sun is mighty in his May !  
Blow, for our Sun is mightier day by day !  
Clang battleaxe, and clash brand ! Let the King reign.”

By some writers the symbolism of the Fish is believed to be based upon the “very natural comparison between a *fish tail* and the sacred *double axe*.”<sup>2</sup> In all probability the

<sup>1</sup> Everyman's Library, p. 145. (Italics mine.)

<sup>2</sup> See “Orpheus the Fisher,” Dr Robert Eisler, *The Quest*, vol. i. No. 2.

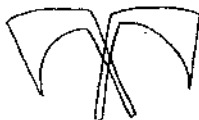


double axe is a more ancient symbol than the single axe, as the earliest axes must have been double-edged stones tied to the end of a stock.

The T or *Thau mysticum* is said to have derived its form from two axes placed back to back, in which case the crossed axes herewith are a variant of this symbol. Fig. 1026 evidently represents the "Cleaver of the Way" or *Cleaver One*, but whether the object in his hand is a cleaver, a hammer, or a T, it is difficult to say. In fig. 1027 the Lion is obviously armed with a T, and in fig. 1028 four *Thaus* point, like the flaming sword that guarded EDEN, to all four



1023



1024



1025

quarters of the Universe. In German the word *thau* means *dew*; in Cornish *ta* or *da* meant *good*.<sup>1</sup>

Just as the Egyptians assumed the earth to have been created by the word of THAUT, so in the Psalms of DAVID the "Word" is identified as the Artisan of the Universe: "By the *word* of the Lord were the heavens made; and all the host of them by the breath of his mouth."<sup>2</sup>

There is a vision recorded in Revelation of a Rider upon a White Horse whose name was "The Word of God." "And out of his mouth went a sharp two-edged sword: and his countenance was as the sun shineth in his strength."<sup>3</sup> In the symbolism of the face, the mouth, as has been mentioned, stood for the "Word," and the hammer-shaped T forming the mouth of the Lion-face herewith therefore

<sup>1</sup> Compare surnames TYE, TOYE, DAY, DEW, etc.

<sup>2</sup> xxxiii. 6.

<sup>3</sup> i. 16; xix. 13, 15.

answers to the passage, "Is not my *word* like as a fire? saith the Lord; and like a hammer that breaketh the rock in

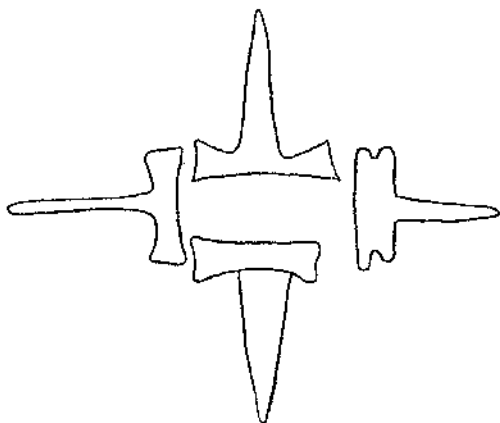


1026



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pieces?"<sup>1</sup> The T-shaped mouth presents an appearance of putting out the tongue, and it is highly remarkable that in MEXICO the tongue protruding from the mouth was the



1028

symbol of *Wisdom*. It is often thus found in the portraits of priests, kings, and other exalted personages supposed to be endowed with Great Wisdom.<sup>2</sup> The putting out of the

<sup>1</sup> Jeremiah xxiii. 29.

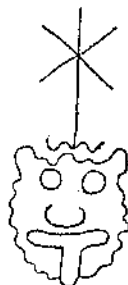
<sup>2</sup> *Queen Moo*, p. 158.

tongue was also a symbol of great Wisdom in INDIA, and at the present day in THIBET a respectful salutation consists of uncovering the head and lolling out the tongue.<sup>1</sup>

In the emblem herewith the world-wide symbol of the Cross is being worshipped by a kneeling figure, and from the base of figure 1031 there blazes a *fivefold splendour*.

On Celtic crosses *five* knobs or bosses, erroneously supposed to represent the "five wounds of Christ," are of frequent occurrence.

Referring to the builders of CARNAC and the neighbour-



1029



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ing monuments, LE ROUZIC writes : "The cross, the symbol adopted by the Christians, is found on their tombs—some of which were placed on the roadsides, and especially at cross-roads—and everywhere the cross symbolises the Son of God."<sup>2</sup>

Among the Egyptians, Phœnicians, and Chaldees, the solar cross—originally perhaps the two crossed fire-making sticks—typified the life to come, and it has also been found adorning the breasts of statues and statuettes in the ancient cities of Central AMERICA. In BABYLON it was associated with water deities, and in ASSYRIA and BRITAIN was the

<sup>1</sup> *Queen Moo*, p. 265.

<sup>2</sup> *The Megalithic Monuments of Carnac*, p. 28.

emblem of creative power and eternity. In INDIA, CHINA, and SCANDINAVIA, it represented heaven and immortality, and among the Mayas, rejuvenescence and freedom from physical suffering. It was placed as a symbol on the breast of the initiate after his "new birth" was accomplished in the Dionysiac and Eleusinian mysteries, and it seems universally to have been the sign not of tragedy or failure, but of power, happiness, and everlasting love. The island of KRISA was the chief seat of APOLLO-worship; in Russian the word *krasa* means *beauty*. *Ak er os*, the "great Fire Light," or "great EROS," is the root also responsible for the Indian KRISTNA and the English proper names CRISPIAN, CRISPIN, CHRISTOPHER, CHRISTINE, CHRISTABEL, and CROSBY.

The word *cross* is seemingly identical with the Zulu *kaross*—a term applied to the luck-bringing, leopard-skin cloak or mantle. The Leopard or Panther, symbolising the many-eyed WATCHER, has already been considered. The Chariot of BACCHUS or DIONYSOS is always represented as being drawn by Leopards, Panthers, Tigers, or Lynxes, and the whole of the Pard tribe seem to have been sacred to the watchful God of Fire. The white variety of Leopard is termed an *ounce* or *once*, *i.e.* the "One Fire." The *Lynx*, a proverbially keen-sighted quadruped, was known to the Anglo-Saxons as *lox*. In Swedish it is called *lo*, in Russian *ruse*, and in Persian *rus*, to which is no doubt allied our word *ruse*, a synonym for *wile* or *guile*, *i.e.* mighty *wile*?

The animal called a *cheetah* might perhaps be spelt *cheater*, and it is sometimes difficult to draw the line between *wile*, *guile*, and *cheating*. Originally the *cheetah* seems to have symbolised the "Ever-existent, Brilliant A."

The blazing stripes of the tiger's skin are obviously responsible for its name *tig ur*, the "resplendent mighty Fire."

“Tyger! Tyger! burning bright,  
 In the forests of the night:  
 What immortal hand or eye,  
 Could frame thy fearful symmetry?

In what distant deeps or skies  
 Burnt the fire of thine eyes?  
 On what wings dare we aspire?  
 What the hand dare seize the fire?

What the hammer? what the chain?  
 In what furnace was thy brain?  
 What the anvil? what dread grasp  
 Dare its deadly terrors clasp?”<sup>1</sup>

The Shrine at NIKKO includes a Monastery and a Mount dedicated to the four good spirits, *White Tiger*, *Azure Dragon*, *Vermilion Bird*, and *Sombre Warrior*.

In ZEN *tighri* means an arrow, and *tighra* sharp. The word *tigress* may be equated with the River TIGRIS, and the term *tiger* is closely related to *jaguar*<sup>2</sup> or *yagoar*. In BRAZIL *jagua*<sup>3</sup> is a common term for tigers and also for dogs.

The flash-like, black and white stripes of the African horse known as a *quagga* or *zebra* are doubtless responsible for its symbolism of *ze bur a*, “Fire Father A,” or *quagga*, the “Great Hu, the Mighty A.” The lustrous black and white markings of the magpie’s plumage were also probably responsible for this bird being regarded as the favourite of BACCHUS.

The North American Indians used to dance a dance called BELLOHCK-NA-PIE, for which ceremony some were painted perfectly black, some partially black, and some a vermilion colour.<sup>4</sup> During this dance they wore horns on

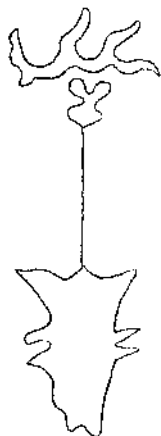
<sup>1</sup> William Blake.

<sup>2</sup> Compare surname JAGGARD.

<sup>3</sup> The chief city in URUGUAY is JAGUARDO.

<sup>4</sup> G. Catling, “North American Indians,” quoted in *Atlantis*, p. 113.

their head like those used in Europe as symbolical of BEL or BAL. All over the world the rays of the sun and the crescent of the moon seem to have suggested horns. PAN is said to have had pyramidal horns tapering from earth to Heaven, and the poetic idea that horns symbolised *light* has lingered into prosaic Christianity, where we find MOSES represented sometimes as horned and sometimes with two shafts of fire or light springing from his forehead.



1032



1033

The *asp* or sacred horned serpent was known alternatively as the *cerastes*. The *ceras* of this word is equivalent to *crass*, and in Greek *keras* means a *horn*. The term *cerastes* may thus be considered as *keras tes*, the horned, shining light or Essence, and the word *tes* or *tez*<sup>1</sup> occurs again very significantly in TEZPI,<sup>2</sup> a Mexican title for Coxcox, their Great Ancestor. The word *asp* or *aspe*, a synonym for *cerastes*, resolves as it stands into "Light Father": in Hebrew *erastus* means *beloved*, and *cerastes* might thus be rendered "Great Beloved."

Surmounting the head of an ox herewith are *fourfold*

<sup>1</sup> Compare English River TEES.

<sup>2</sup> See *Atlantis*, p. 99.

pieces of buck or stag horn, and precisely similar symbols are often represented on Chinese pottery in conjunction with the Dragon of the Infinite.

The branching antlers of the buck have apparently universally and from time immemorial been likened to the rising of the Sun, and as late as the sixteenth century a procession, headed by the antlers of a stag, formed part of the ritual of St Paul's Cathedral. This ceremony was thus described by Stow: "Now what I have heard by report and have partly seen, it followeth: On the feast day of the commemoration of St Paul, the buck being brought up to the steps of the high altar in Paul's Church, at the hour of procession, the dean and chapter being apparelled in copes and vestments, with garlands of roses on their heads, they sent the body of the buck to baking, and had the head fixed on a pole, borne before the cross in their procession, until they issued out of the west door, where the keeper that brought it blowed the death of the buck, and then the horners that were about the city presently answered him in like manner."<sup>1</sup> This blowing of horns all about the city may be compared with the similar heralding of the elevation of the Mistletoe at YORK Minster. The garlands of roses were clearly symbolic of EROS, and it is also noteworthy that the dean and chapter of St Paul's wore on this occasion special vestments, "the one embroidered with *bucks*, the other with *does*."<sup>2</sup>

In the year 1316, when digging the foundation of a new chapel at St Paul's, there was uncovered a large deposit of oxen skulls, "which thing," says Stow, "confirmed greatly the opinion of those which have reported that of old time there had been a temple of JUPITER and that there was daily sacrifice of beasts."<sup>3</sup>

In fig. 1034 the head of an Ox or Bugle is surmounted by a

<sup>1</sup> *The Survey of London*, p. 299.

<sup>2</sup> *Ibid.*, p. 299.

<sup>3</sup> *Ibid.*, p. 298.

bugle or horn, which may no doubt be equated with the "horn of salvation" mentioned so frequently in the Old Testament. *Corne*, a *horn*, is responsible for the place-name CORNWALL or CORNOUAILLE, and probably also for ST CORNELY in BRITTANY. LE ROUZIC observes that the worship of ST CORNELY "replaced the worship of the ox of which M. MILNE and I found a statue in the ruins of the Gallo-Roman villa of BOSSENO."<sup>1</sup> The place-name BOSSENO, which may be compared with BOSSINEY, BOSCASTLE,<sup>2</sup> etc., in CORNWALL, is probably derived from *bos*, an *ox*. The French for



1034



1035

*horn* is *cor*, which does not differ from *core*, a centre, from *cur*, meaning originally a *house dog*, nor from *cœur*, the French for *heart*. In fig. 1035 the *cor*, *cœur*, and *iris* are all combined into one. In English a *hart* is equivalent to a *hind*, and ESTHER, the star-like "hind of the dawn," might just as appropriately be termed the *Hound* of Heaven. The word *hart* does not differ from *harit*, and the Old German for *hart* was *hiruz*, i.e. *iris* or EROS. The immaculate ARTEMIS or DIANA, to whom the stag was sacred, was sometimes represented in statuary with three heads, that of a

<sup>1</sup> *The Megalithic Monuments of Carnac*, p. 31.

<sup>2</sup> The fiction that BOSCASTLE is a contraction of BOTTREAU CASTLE need not be considered.



horse, a dog, and a boar. Because she was worshipped at the cross-ways, one of her names was TRIVIA, and in Art she is represented as being drawn along sometimes by two white harts and sometimes by four stags with golden antlers. In the emblem herewith the advance of Art is accompanied by the Charites or Graces,<sup>1</sup> and by the Hounds of Heaven.

In *The Song of Solomon* CHRIST, the Morning Star and *Dayspring* from on high, is likened several times to a swift roe and a young hart. In INDIA there is a genus of deer known as the *axis*, *cheetal*, or *chitra*.

The Greek for stag is *elaphos*, a word allied to *elephant* and resolving into *elaph os*, the light of Alif. The giant



1036

deer named *elk*<sup>2</sup> was probably once *el ek*, the Great God, and may be compared with EL-UK, an Egyptian and Babylonian title for the Sun.<sup>3</sup> The word *moose* may be equated with the English *mouse*, and with the nine resplendent *Muses*.

In the Middle Ages there was believed to be an animal known as the *yale*. It was described by naturalists as a composition of horse, elephant, boar, unicorn, and stag, and was known alternatively as a *bagwyn*. The word *yale* is evidently related to *yael*, the Hebrew for a wild goat, and to *ayyal*, which is translated in the Bible as *hart*. The *Yale*

<sup>1</sup> Near St Mary Axe was GRACE, *i.e.* AGEROS Church. In Cornwall is a shrine to ST GRACE.

<sup>2</sup> Compare place-names ELKSTON and ELKINGTON.

<sup>3</sup> See Payne-Knight, p. 69.

was obviously a symbol of the ALL or the WHOLE, and its alternative Welsh name *bagwyn* may be Anglicised into BIG ONE, or the Holy BUCK.<sup>1</sup>

In China and Japan the mythic beast corresponding to the BAGWYN is known as the BAKU. The protecting, evil-averting BAKU (BUCK HU?) is described as resembling a goat, "it has nine tails, four ears, and its eyes are on its back." According to another authority, it has the trunk of an elephant, the eyes of a rhinoceros, the tail of a bull, and the legs of a tiger."<sup>2</sup>

The ancients appear to have deliberately modified material animals to suit their symbolic conceptions. The Egyptians artificially caused the two horns of cattle and rams to point respectively fore and aft, an idea which the Latins preserved in the belief that JANUS, the opener of the Gates of Day, faced in two directions—front and rear. At the present day the African DINKAS who occupy a great territory in the BAHR-EL-GHAZAL south of the White Nile, train the horns of certain cattle fore and aft. Dr SHIPLEY, writing in *Country Life*, observes: "All the Dinka cattle, which belong to the African variety of *Bos indicus*, are not treated in this way, only the leader of the herd, who is always an ox and never a bull. This leader is called a 'majok,' and there is never more than one majok in each herd at one time. Rarely cows act as leaders, and though they may be highly trained, the term 'majok' is never applied to them. The herdsmen have a deep affection for their majoks, and it is a compliment to the Dinka young men to apply the term 'majok' to them. It seems to be applied much as we used to use the term 'buck.'"<sup>3</sup>

The *maj* of majok is probably *mage*, "a wise one," and the *ok* is the *ok* of *ox*.

<sup>1</sup> *Wyn* is Irish for *holy*.

<sup>2</sup> See Murray's *Japan*, p. 196.

<sup>3</sup> March 23, 1912.

The Kaffirs have, like the Dinkas, preserved what must obviously be a custom of fabulous antiquity. They train the horns of their cattle sometimes into a perfect *circle*, sometimes into the one horn of the *unicorn*, *einhorn*, or *monoceros*, and at others into bizarre spikes and firelike spirals. In the illustration herewith, taken from Wood's *Natural History*,<sup>1</sup> the horns have in two instances been trained to imitate the antlers of a stag.

In Irish the word *dawen* means *sacred cow*, and it would appear that the Egyptians identified some of their cows with



1037

the *dawen* by decorating their horns with the gloves, digits, or fingers of the dawn. I again quote Dr SHIPLEY, who, commenting upon the design herewith (1038), observes: "It is incomplete, and in some ways inexplicable. There is the outline of a human head with a somewhat elaborate head-dress emerging between the base of the two horns. The extremity of the left horn ends in what seems to be a hand; that of the right has been cut away. It may, of course, be argued that these processes represent arms only, and not horns; but the absence of any indication of shoulder, elbow, and wrist, and, above all, the relative proportions of these parts to the human head, and to the ox's head, encourage

<sup>1</sup> 1868, vol. i. 67.

me in the belief that the artist meant them to represent horns, and for some mysterious purpose let them end in hands or perhaps in gloves. It is possible that these animals are merely fantastically-decorated animal tributes brought to the King of Egypt as offerings to the god Amon. No one who has studied Egyptian drawings can fail to be impressed by the sense of proportion and of the value of relative size that the artists of those times showed. It is not without significance that this ox just mentioned is



1038

being led by a company of Ethiopians, among whom, according to Pliny, the yale is bred. Mr F. W. Green tells me the 'hands' are probably gloves, and that he knows of another instance where the tips of horns were ensheathed in gloves."<sup>1</sup>

It is noteworthy that the Druidic term for the sacred cow was *mona*, a transposition of AMON, the Sole A.

Fig. 1039 represents a Yale as it was conceived in A.D. 1200. It has a tail of fire, the snout of a boar, the flexible horns of a unicorn, and is leaping hart-like over a *fivefold* mountain. By Christian mystics the Lover of

<sup>1</sup> *Country Life*, March 23, 1912.

*The Song of Solomon*, leaping upon the mountains of Bether, is identified with Christ. At CHRIST'S College, Cambridge, according to Dr Shipley, who writes without any suspicion of the animal's symbolism, "by some lucky chance the yale has been preserved pure and undefiled."<sup>1</sup> It appears upon the gateways, and a single yale occurs as the seal of the Master of Christ's.

There is a kind of deer known as the *urial* or *gad*: *urial*



1039

may be resolved into *ur yale*, the "fiery, ever-existent God," and *gad* may be equated with *God*.<sup>2</sup>

The word *gazelle* means "mighty blazing God"; the Persian *nilgau*—an antelope whose name means in Persian "blue cow"—may be resolved into *un il ag au*, "the one God, the mighty A"; and the French *cerf* may be equated with the English *seraph*. The African *gnu*, like AGNEW, the English surname, resolves into the mighty, unique HU, who is everlastingly *new*. The Sanscrit for an antelope is *harina*, which is evidently allied to *hran*, the Anglo-Saxon, and *hreinn*, the Icelandic, for *deer*. In fig. 1040 the symbol

<sup>1</sup> *Country Life*, March 23, 1912.

<sup>2</sup> Compare GAD'S HILL near ROCHESTER, etc.

of *Zora*, the Dawn, is branded with the Z R of ZEUS, the generative *dew, doe, or hreinn* (rain?).<sup>1</sup>

The twin<sup>2</sup> fires of fig. 1043 are designed like wings or, as the word was originally written, *winge*, i.e. HU, the one Existent. According to Shakespeare, "Ignorance is the curse of God, *Knowledge* the wing whereby we fly to Heaven": the word *pinion* may be equated with *opinion*, and opinions are the *thoughts* and ideas whereby we rise, or otherwise. The cross between the horns of figs. 1042 and 1043 suggests the legend of ST HUBERT. The same legend is related of ST EUSTACE, i.e. HEU, the Essence, the



1040



1041



1042



1043

resplendent Fire. In each case the stag is said to have turned upon its hunter with the inquiry: "Why persecutest thou me? I am JESUS CHRIST."

ST HUBERT is the patron saint of hunting, and his far-famed horn is preserved in the Church of ST HUBERT at LIÈGE. This horn may be equated with the horn of OBERON and with the horn of the mythic HUON, one blast upon which was sufficient to bring 100,000 warriors to the rescue in the hour of need.

The English word *deer* resolves as it stands into *di ur*,

<sup>1</sup> The Japanese mystics maintain that "God is like water in respect to his purity and liquidness, because water pervades into the bottom of the earth and spreads throughout the sky; moreover, it washes away all dirt." "Therefore man must be also like water, by imitating God." "God is in the world, especially in our minds."

<sup>2</sup> Twin = *t Huin* (?).

the Shining Fire. That *deer* may be equated with *dear*, meaning *beloved*, is evident from the fact that *carou* or *karo*, the Cornish for a stag or *deer*, is clearly the same word as the Italian *caro*=*dear* or *beloved*. The Greek for a *deer* is *dorcas*; DORCAS is a Christian name; and DORCAS has become a synonym for *charity*. The district lying between the Rivers TYNE and HUMBER was originally called DEIRA, and the county of CORNWALL, anciently CORINEA, is supposed to have been thus named because its indented coastline is like a horn or antler. The Hebrew for a horn is *keren*; and *corne*, the French for *horn*, is the same word as the English *corn* or *wheat*. The Gauls worshipped a deity named CERNUNNOS, who was represented as an old man from whose head branched the horns of a stag.<sup>1</sup>

In the DEIRA district the name HUMBER reoccurs in the forms NORTHUMBERLAND and CUMBER- or AC UMBERLAND. The same root is also apparent in UMBRIA, in CAMBRIA, an alternative name for Wales, and in CAMBERWELL, a still existing WELL near BROCKWELL and BRIXTON. AMBRES was a name of the Celtic JUPITER; *embers* are burning ashes; and the *Ember Days* and *Ember Week* are supposed to be traceable to *ymbryne*, the Anglo-Saxon for a *circuit*. The word *umber* is evidently identical with *amber* or, as it was originally spelled, *aumbre*. Amber was supposed to shield the living from evil and to speed the dead, and charms or amulets of amber are of frequent occurrence in prehistoric tombs. In Scandinavian barrows small axes made of amber have been uncovered; in British barrows amber beads are common. The golden transparency of amber doubtless will account for its adoption as a symbol of *amber*, the Sun Father. In Greek *ambrotos* means *immortal*, and *ambrosia* was fabled to be the drink of Immortality. As a symbol of immortality, the Egyptians placed within their

<sup>1</sup> See Borlase, *Ant. of Cornwall*, p. 107.

tombs the *crux ansata*; it was doubtless with the same idea that Scandinavia used the amber axe. In British graves one finds sometimes a small hammer *banded alternatively black and white*, sometimes a piece of stag-horn, sometimes a "crystal ball," and sometimes a boar's tusk.<sup>1</sup> Each of these objects was seemingly a prehistoric sign or symbol of "the cross."

The word CUMBER is clearly related to ST UNCUMBER, who was known alternatively as WILGEFORTIS, *i.e.* HU, the Lord ever-existent, the strong light.

When His Majesty King GEORGE V. was in INDIA for



1044



1045



1046



1047

the Coronation Durbar, the daily papers reported the prime ceremony as follows: "Hand in hand the Emperor and Empress descended from their thrones and walked in stately procession to the Central Pavilion beneath the golden dome. Their diadems blazed in the sun. Over their heads were the shimmering symbols of their imperial estate—the *Umbrella*, the Fan, and the Mace."

The word *umbrella* (Italian *ombrella*) points to the probability that this article—an emblem of royalty in nearly all parts of the globe—was once regarded as a symbol of the radiant Solar wheel. *Umbella*, the Latin for *umbrella*,<sup>2</sup> is derived from *umbel*, "an umbrella-like inflorescence," and in

<sup>1</sup> Johnson (W.), *Byeways in Brit. Arch.*, pp. 297, 302, 305.

<sup>2</sup> *A* often means *without*; thus *umbra*=shade may once have implied *umbera* or *without umber*.



fig. 1044 the *umbel* or Sun of BEL surmounts a bullock or *monox*.<sup>1</sup>

In the Old Testament the Deity is hymned as "the horn of my salvation, my high tower, and my refuge."<sup>2</sup> "Thou hast also given me the shield of thy salvation, and thy *gentleness* hath made me great."

The twin fishes and I C of fig. 930 (*ante*, p. 84) identified the tower there illustrated with the gentle JESUS; the coping-stone of fig. 1045 is an IRIS and the pinnacle of fig. 1046 a CLOVER.

The word *tower* is the same as the French *tour*, which also means a *wheel*, and it may be equated with the Gaelic *torr*, meaning a conical hill and a castle. The Egyptian for fortress was *t'ra*, and one of the surnames of APOLLO was TORTOR, *i.e.* *Tower of Towers* (?).

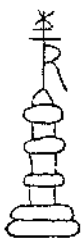
The Cornish name for *tower* is *lug*. In Scotland—particularly in the county of Ross—are the plentiful remains of round towers which are there known as *brochs*. The word *broch* is the same as the Saxon *burg* and as the BERK- or BARK- of English place-names. The arms of BERKSHIRE are the Dragon or Great Serpent, and in fig. 1047 this emblem appears upon the *berk* or *burok*. *Brock* is the ancient name for a badger, because, it is supposed, of his white-streaked face; *brocket* means a red deer two years' old; and *broche* means a stag's horn.

Sometimes circular towers were called *peels* = Pauls, and sometimes *duns*. The fabled stronghold of King ARTHUR, now called TINTAGEL, was alternatively known as DUNDAGEL. Allowing for the interchangeability of T and D, both names resolve into *dun d ag el*, the Stronghold of the Resplendent, Mighty God.

The Scotch *broch* or *peel* served as a sanctuary from wandering marauders and materially justified its title BUROK

<sup>1</sup> In Stow's time MONOX was an English surname.    <sup>2</sup> 2 Samuel xxii. 3.

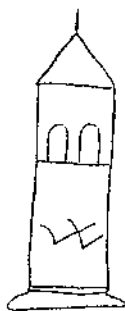
or PEEL as "a high tower and a refuge." But in IRELAND, NEW MEXICO, COLORADO, SARDINIA, INDIA, and elsewhere, there exist round towers of which the inside dimensions are too small to shelter more than a very few people, and which apparently were erected solely as religious symbols. One of the most remarkable of the Irish Round Towers is divided into *three* stages by *external bands* (note fig. 1048) corresponding to the levels of three floors within. At KELLS and DRUMLANE part of the building is constructed from a material called *ashlar*, *i.e.* "a facing of squared



1048



1049



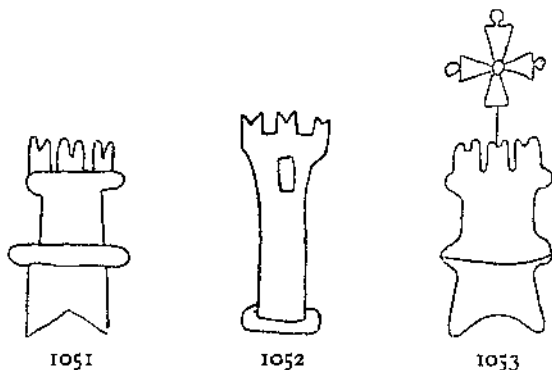
1050

stones," and the T-surmounted tower herewith appears to be constructed either of *ashlar* or brick. As a rule, the Celtic Round Towers were built without mortar, and one of these mortarless erections has been found within the ruined temple of ZIMBABWE.

Two round towers similar to the Irish type are to be seen in the yet extant plan of the monastery of ST GALL in SWITZERLAND, and in the Latin inscription attached to the plan these are said to be *Ad Universa Superspicienda*, *i.e.* "To the universal Over-Seer."<sup>1</sup> In the emblem herewith a tower capped with the customary conical roof is marked with the double HU and surmounted with the spire or spike

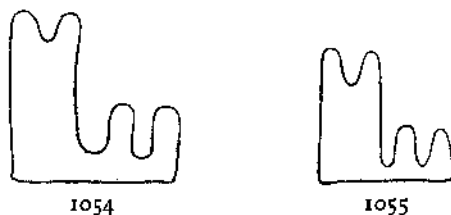
<sup>1</sup> *Chambers's Encyclopædia*, ix. 2.

of the ONE. In IRELAND the burgs are known as BELL Towers; in CHINA the sacred towers or *pagodas* are hung with bells; and in Italy the watch-towers were termed



*martellos* for the supposed reason that the watchman gave the alarm by striking a bell with a *martello* or *hammer*.

The battlements of the MARTELOS herewith are formed like M's, the three M-like turrets doubtless standing for the Three Queens of the Trinity or Truth—MAAT, MARY, or

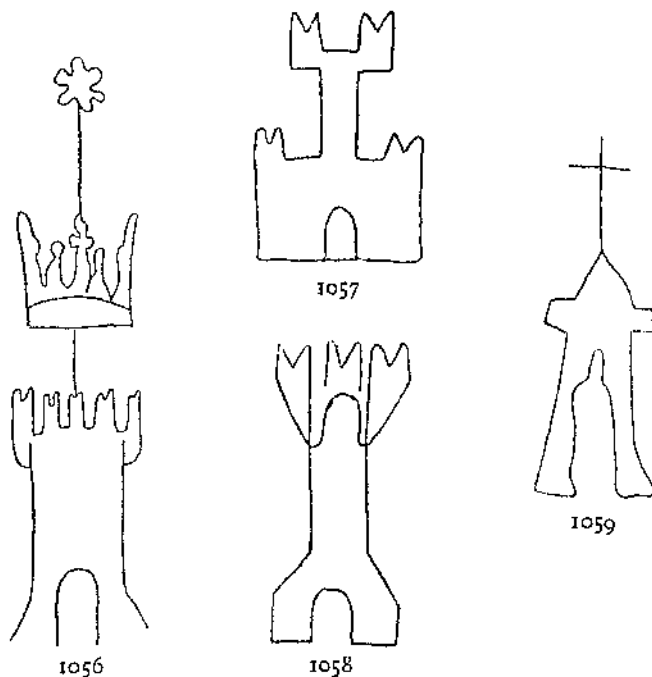


MARTIN, in the three aspects of Good Thought, Good Deed, Good Word.

One of the most famous Irish towers is that of MONASTERBOISE, a name resolving into MON ASTER, the lone Star, and BOICE, the Father of Light.

Figs. 1054 and 1055 are something like castles and something like mountains, or they might be called "monasteries." The outstanding M is presumably MAAT, and the two

smaller mounts a variant of the twins. It is not unlikely that in Christian Cathedrals the great central spire was understood to symbolise the Holy One and the smaller towers the Celestial offspring. The Cornish word for *spire* was *peal* or *pel*, and it is indubitable that a *spire*<sup>1</sup> or *pinnacle*



was once widely revered as a symbol of *pan ak el*, the universal Great God pointing to the stars. Mr COWAN quotes a MAORI lullaby in which the Sky Father is thus associated with a pinnacle :

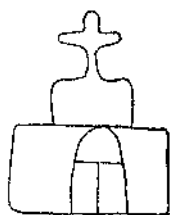
“From Heaven’s *pinnacle* thou comest,  
 O my Son,  
 Born of the very Sky  
 Of Heaven—that—Stands—Alone.”<sup>2</sup>

<sup>1</sup> *Spire* may be equated with *spear*, *spore* (a *seed* and also a *track*), *espoir* (*hope*), and *aspire*.

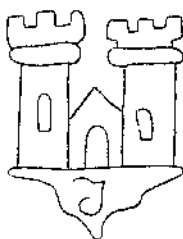
<sup>2</sup> *The Maoris*, p. 107.

Fig. 1057 is designed like the letter Y—emblem of the Three-in-One; and if fig. 1058 be turned upside down, it forms a Y-shaped tree trunk or pillar rooted in and springing from a mountain cleft.<sup>1</sup> The Cornish word for Yew-tree was *broch*.

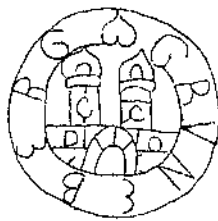
Fig. 1059 is something like a Tower and something like a Tent or Tabernacle, *i.e. taberna ac el*, the “booth or tent of Great God.” The Tabernacle or Tent of Tetragrammaton is said by the author of *The Canon* to have been a “mystical image of the universe intended for a shrine for the pantheistic Deity whose nature is enigmatically shadowed forth in the Law.”<sup>2</sup>



1060



1061



1062

The Tabernacle faced the East so that when the Sun arose it might send its first rays upon it, and this symbolism corresponds to that surrounding the “small, white spire” revered by the Arabian YEZIDIS. This spire, “kept as pure as repeated coats of whitewash can make it,” is called, says LAYARD, “the Sanctuary of SHEIK SHEMS or the Sun; it is so placed that the first rays of that luminary should as frequently as possible fall upon it.”<sup>3</sup> Attached to the Yezidi sanctuary of the small, white spike or spire was a drove of white oxen dedicated to the Sun. The Latin for *spike* is *braca*.

The gate of fig. 1060 is formed of T, and the entire emblem is either a Tower, or the oblong square of a

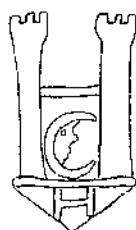
<sup>1</sup> There is a famous round tower at CASHEL in Ireland.

<sup>2</sup> P. 160.

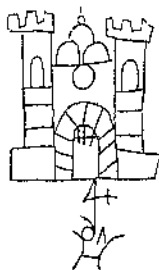
<sup>3</sup> *Nineveh*, p. 183.

Masonic "Lodge,"<sup>1</sup> or a pilgrim's water-bottle. These bottles used to be called water-bugs or "bugs," and the word *bottle* cannot differ from *beetle*,<sup>2</sup> nor from the place-name *BOOTLE*.

The letter T appears under the Twin *bergs* of fig. 1061. The twin minarets of fig. 1062 are marked C C, and they surmount an inscription reading *Dr Io*. The lettering



1063



1064

around this Eye reads *GRUNEBERG*, probably a town of which the name may be resolved into the Berg of *ag ur un*, the mighty, unique Fire. The word *minaret* is the same as *manaret*, the Arabian for a *lamp* or *lighthouse*, and it is allied to *manorah*, the Hebrew for a *candlestick*.

The Twin towers of fig. 1063 form an *aitch*, and the

<sup>1</sup> "A Mason's lodge . . . is a microcosm or picture of the universe."

"What is the form of the lodge?"

"A long square."

"How long?"

"From east to west."

"How broad?"

"Between north and south."

"How deep?"

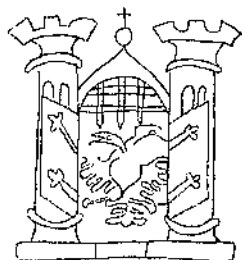
"From the surface of the earth to the centre."

"How high?"

"Even as high as the Heavens." (See *The Canon*, anon. p. 238.)

<sup>2</sup> *BUGGE* seems to have been once a very popular name in London, and the arms of the family were "three water-bugs." The city church of *ST DIONYS* was alternatively known as "*BACKE*" Church, and *JOHN BUGGE*, Esquire, was a great benefactor to that work.

moon-face of HERMES<sup>1</sup> surmounts an H. Underneath the triple-domed gateway of fig. 1064 is the H of HERMES and the holy figure 4, a number which among the Greeks was sacred to MERCURY. The portals of fig. 1065 are apparently being thrown open by a two-headed eagle, and the double-HU towers of fig. 1066 are surmounted by a standard of which the trails form the C R of CHRISTUS REDEMPTOR.



1065



1066



1067

The flame-like towers, pinnacles, and minarets of fig. 1067 are suggestive of the City of the Sun, which may be equated with CAMELOT, the wonder city of King ARTHUR.

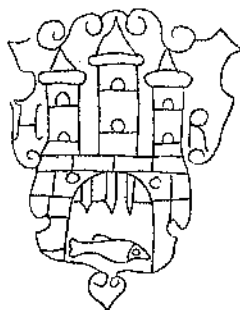
“Camelot, a city of shadowy palaces  
 And stately, rich in emblem and the work  
 Of ancient kings who did their days in stone ;  
 Which Merlin’s hand, the Mage at Arthur’s court,  
 Knowing all arts, had touch’d, and everywhere  
 At Arthur’s ordinance, tipt with lessening peak  
 And pinnacle, and had made it spire to heaven.”

One of the great features of this fairy city was its magic portal.<sup>2</sup> “There was,” says TENNYSON, “no gate like it under heaven.”

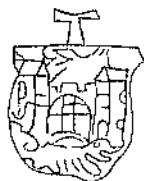
<sup>1</sup> In GEORGIA the worship of ST GEORGE is associated with remains of Moon-worship. See article “St George, the Moon-God” in *The Quest*, vol. iii. No. 3.

<sup>2</sup> This magic gateway was reproduced upon the English shilling of 1648. The design upon this coin has hitherto been assumed to represent Pontefract Castle, but Pontefract Castle never exhibited from its gate-tower an arm extending a sword as high and as upright as the castle itself.

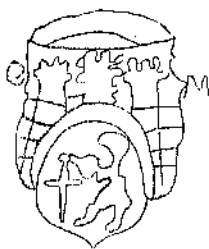
“For barefoot on the keystone, which was lined  
 And rippled like an ever-fleeting wave,  
 The Lady of the Lake stood : all her dress  
 Swept from her sides as water flowing away ;  
 But like the cross her great and goodly arms  
 Stretch'd under all the cornice and upheld ;  
 And drops of water fell from either hand ;  
 And down from one a sword was hung, from one  
 A censer, either worn with wind and storm ;



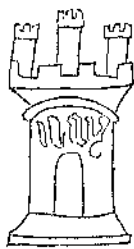
1068



1069



1070



1071

And o'er her breast floated *the sacred fish* ;  
 And in the space to left of her, and right,  
 Were Arthur's wars in weird devices done,  
 New things and old co-twisted, as if Time  
 Were nothing, so inveterately, that men  
 Were giddy gazing there : and over all  
 High on the top were those three Queens, the friends  
 Of Arthur, who should help him at his need."

In front of fig. 1068 floats the sacred Fish, and the waters or flames at the base of fig. 1069 form the figure of a Fish. The span of fig. 1070 is like a crescent moon, and underneath this cornice is, "like the cross," a sword.



## CHAPTER XVII

### THE NIGHT OF FIRES

"The world has made such comet-like advance  
Lately on science, we may almost hope,  
Before we die of sheer decay, to learn  
Something about our infancy ; when lived  
That great, original, broad-eyed, sunken race,  
Whose knowledge, like the sea-sustaining rocks,  
Hath formed the base of this world's fluctuous lore."

P. BAILEY, *Festus*.

"There must have been a time when a simple instinct for poetry was possessed by all nations as it still is by uncivilised races and children. Among European nations this instinct appears to be dead for ever. We can name neither a mountain nor a flower."

ERNEST WEEKLEY, *The Romance of Words*.

FROM the evidence of fossil flora and fossil shells geologists conclude that there once existed a land connection between AMERICA and EUROPE. Tradition and documentary evidence alike attest the existence long ages ago of an Island once situated in the Atlantic Ocean and known as ATLANTIS.<sup>1</sup>

<sup>1</sup> "It is remarkable that recent paleontological researches should have established the fact of there having really existed an Atlantis in Tertiary times. The Tertiary shells of the United States are identical with a whole series of fossils in the same beds of France. Also the Tertiary vertebrate animals in France have their analogues either in fossil creatures or in living species in America. On this account geologists are justified in concluding that in the Tertiary epoch a land connection existed between the two continents. The fossil flora of the two continents give like results. Finally, COLLOMB and VERNEUIL have collected evidence to show that there actually did exist an enormous island to the West of Spain whose rivers formed the vast, marshy, and delta deposits of the Tertiary period in Spain."  
—*Chamber's Encyclopædia*, i. 546.

This great and highly civilised Continent is said to have been overwhelmed by the sea about nine thousand six hundred years before Christ.

Of the several accounts of this supposed catastrophe, one of the best known is that contained in the so-called *TROANO Manuscript*.<sup>1</sup> This chronicle—one of the few Mayan documents that escaped destruction at the hands of Spanish missionaries—relates that “The year six KAN, on the eleventh MULAK, in the month ZAC, there occurred terrible earthquakes which continued without intermission until the thirteenth CHUEN. The country of the hills of mud, the Land of MU, was sacrificed. Being twice upheaved, it suddenly disappeared during the night, the basin being continually shaken by volcanic forces. Being confined, these caused the land to sink and rise several times and in various places. At last the surface gave way and the ten countries were torn asunder and scattered in fragments; unable to withstand the force of the seismic convulsions, they sank, with their sixty-four millions of inhabitants, eight thousand and sixty years before the writing of this book.”<sup>2</sup>

Another record of the same disaster is carved on a stone slab forming the lintel of a door in the ruined city of CHICHEN: “It is,” says LE PLONGEON, “as intact to-day as when it came from the hand of the sculptor.” A third narrative exists in a Mayan Manuscript known as *CODEx CORTESIANUS*. “Twice,” says this figurative chronicle, “MU jumped from its foundations. It was then sacrificed with fire. It burst while being shaken up and down violently by the earthquake. By kicking it, the wizard that makes all things move like a mass of worms sacrificed it that very night.”<sup>3</sup>

SOLON was informed by an Egyptian priest that at the

<sup>1</sup> It is now at Madrid.

<sup>2</sup> Quoted in *Queen Moo*, p. 147.

<sup>3</sup> *Ibid.*, p. 148.

time of the destruction of Atlantis a great war was raging between the Greeks and Atlanteans, and that the flower of the Hellenic army perished in the cataclysm. SOLON's story, as recorded by PLATO, is to the effect that when in Egypt he inquired of the priests whether they knew anything worth mentioning about the times of old. "On one occasion," says PLATO, "when he [SOLON] was drawing them on to speak of antiquity, he began to tell about the most ancient things in our part of the world." Thereupon one of the priests, who was of very great age, said: "O Solon, Solon, you Hellenes are but children, and there is never an old man who is a Hellene." SOLON, hearing this, said: "What do you mean?" "I mean," replied the priest, "that in mind you are all young; there is no old opinion handed down among you by ancient tradition, nor any science which is hoary with age." After intimating that Greek genealogies were no better than the tales of children, the Egyptian priest then acquainted SOLON with what he affirmed to be the true history of antiquity. "There was," said he, "an island situated in front of the straits which you call the Columns of Heracles; the island was larger than Libya and Asia put together, and was the way to other islands, and from the islands you might pass through the whole of the opposite continent which surrounded the true ocean; for this sea, which is within the Straits of Heracles, is only a harbour, having a narrow entrance; but that other is a real sea, and the surrounding land may be most truly called a continent. Now, in the island of Atlantis there was a great and wonderful empire which had rule over the whole island and several others, as well as over parts of the continent, and, besides these, they subjected the parts of Libya within the Columns of Heracles as far as Egypt, and of Europe as far as Tyrrhenia. The vast power thus gathered into one, endeavoured to subdue at one blow our

country and yours, and the whole of the land which was within the straits; and then, Solon, your country shone forth in the excellence of her virtue and strength among all mankind, for she was the first in courage and military skill, and was the leader of the Hellenes. And when the rest fell off from her, being compelled to stand alone, after having undergone the very extremity of danger, she defeated and triumphed over the invaders, and preserved from slavery those who were not yet subjected, and freely liberated all the others who dwelt within the limits of Heracles. But afterward there occurred violent earthquakes and floods, and in a single day and night of rain all your warlike men in a body sank into the earth, and the island of Atlantis in like manner disappeared, and was sunk beneath the sea. And that is the reason why the sea in those parts is impassable and impenetrable, because there is such a quantity of shallow mud in the way; and this was caused by the subsidence of the island."<sup>1</sup>

The theory has frequently been put forward—more particularly by the late IGNATIUS DONNELLY—that the submersion of ATLANTIS was the material basis from which originated the almost universal legend of a great Flood.

Various attempts have been made to identify the British with the Hebrews, a theory that no doubt has to some extent been fostered by the identity between British and Hebrew names and place-names, and in 1831 Lord Kingsborough published an enormous work in which he sought to prove not that the British but that the *Mexicans* were the Lost Tribes of Israel.<sup>2</sup> The greater probability would seem to be that some of the earliest tides of emigration set from

<sup>1</sup> *Plato's Dialogues*, *Timæus*, ii. 517.

<sup>2</sup> The Spanish historians, ACOSTA and TORQUEMADA, were so much struck by the similitude, and yet utterly unbelieving in the theory of a Hebrew origin, that they were obliged to look upon the *Mexicans* as a parody of the Devil's in the New World on the chosen race in the Old.

West to East, and that the lost cradle of civilisation was not "somewhere in Asia" nor in Scandinavia, but at some point midway between Europe and America. That the ancient civilisations of Europe were due to a *maritime* people is, to some extent, pointed by the fact that they all radiated from the Mediterranean. "The nations," said PLATO, "are gathered around the shores of the Mediterranean like frogs round a marsh." Donnelly's theory, which he supported with a weighty collection of evidence, was that the human cradle was ATLANTIS, and that the civilisations of EUROPE, MEXICO, PERU, EGYPT, and the MISSISSIPPI Valley were all offshoots or colonies of the parent Atlantean Island.

LE PLONGEON, who spent many years exploring the language and antiquities of MEXICO, affirms that "one-third of this tongue (the Maya) is pure Greek." "Who," he asks, "brought the dialect of HOMER to AMERICA? or who took to Greece that of the Mayas?"<sup>1</sup>

The primitive and radical character of British place-names—particularly River names such as DEE, TAW, WYE, and Lake names such as EWE and AWE—points to their profound and immeasurable antiquity. The giant mound or barrow forming part of the prehistoric Temple at AVEBURY is the largest structure of this character in the world; it is as unparalleled as STONEHENGE, and was believed by Donnelly to be the primitive and parent form of all the American tumuli and pyramids. Similarly the rock temple of CARNAC in Brittany may justly be assumed to be an older and less advanced form of art than the temple of KARNAC in Egypt.

The Breton peasants venerate the memory of MERIADEK, who may probably be equated with the Babylonish MARDUK or MERODACH, and they still cherish the tradition of a wondrous *hundred-gated* Cathedral of Is.<sup>2</sup> This mystic Church of Light must be related to the material Temple of

<sup>1</sup> Quoted in *Atlantis*, p. 349.

<sup>2</sup> Le Braz (A.), *Night of Fires*, p. 158.

BELUS, whose *hundred* brazen gates were one of the wonders of BABYLON, and also to the *hundred-gated* Holy City of THEBES. Similarly the Breton BOLBEC may be compared with the once mighty and world-famous BAALBEC.

IN BRITTANY there exists to this day a worship of Fire, which in its elaborate ritual probably preserves the exact spirit and ceremony of prehistoric Fire-worship. To appreciate this cult one should consider it from the local standpoint, and for this purpose one cannot do better than contemplate it through the Celtic mind of M. ANATOLE LE BRAZ. Describing a modern Night of Fires, this Breton poet writes :

"I glance round at the crowd. Everyone is leaning forward, all necks being eagerly craned toward the pyre.

"For a moment the flame flickers, then, with a dry sound, the gorse begins to crackle, and fiery tongues leap forth as from the mouth of an oven. Up the sides of the *Tan-tad*<sup>1</sup> they climb, and are soon licking the foxgloves and iris, so that their stalks shiver and bend, while, at the same time, from the throats of the two hundred men, women, and children, a cry breaks forth, a frantic clamour, shouted in unison :

"*An tan !<sup>2</sup> . . . An tan ! . . .*"

"Mothers lift up their sleeping babies, and with outstretched arms hold them in the air before the sacred flame, crying : 'May the blessing of Monseigneur Saint Peter rest upon our little ones !'

"Quickly though it has been built, there has yet been time for the fog to find its way into the bonfire, so that it gives forth a thick smoke, which gradually envelops the whole summit ; and a strange, fantastic sight it is, this swarm of human beings, standing in the midst of the grey, eddying clouds, the whole scene lighted by the quick

<sup>1</sup> "Fire-Father."

<sup>2</sup> "The Fire."

flashing of the flames. . . . And on the bare summit Fire reigns triumphant, Fire, the Father of Safety, Fire that ever drives away evil terrors and brings consoling thoughts, Fire, the Living Idol of earliest ages, which still in the undying consciousness of Celto-Bretons wakes an echo of the ancient Cult !

“ With roars and heavy growlings like the strong breathing of some mighty monster, the entire mass of the *Tan-tad* bursts into flame, its huge, red crest bristling, so that in the distance the circle of the surrounding mountains sinks into deeper shadow, as the light of the fire grows ever more and more intense. The sky, from which the mists have now been torn, hangs like a high, motionless sea, with here and there groups of cloud islands, dyed royal purple from the reflection of the flames.

“ ‘ *An tan ! . . . An tan ! . . .* ’

“ Each time that the flame, roused by the night breeze, bursts forth afresh, the shout is taken up, widening away into space, dying, sinking into a faint echo, a vague, melancholy vibration.

“ During an interval of silence, a curious, sickly-looking, little man approaches the fire, and snatching out a brand flourishes it round his head, crying :

“ ‘ Hearken, hearken to the Song of the Fire ! ’

“ His trim appearance, the fineness and whiteness of his hands, his crooked legs, with knees bent outward, all mark him as one of the country tailors who spend their days sitting like Buddhas beneath the straw roofs of barns, armed with needles thick as a cobbler’s awl, patiently sewing away at the heavy garments worn by the Breton labourer. . . . Son of a race created but for the inner life, which since birth has been endowed with the gift of poetry, he spends the long, sedentary hours meditating over the

episodes of marvellous stories, or composing the verses of his songs.

“‘Yes, indeed! Sing us your Song of the Fire!’ cries the crowd to the tailor of Croaz-Houarn.

“Then, still swinging his brand, he breaks forth into song, and from the narrow chest of this deformed creature issues a splendid voice, so manly in tone, so full in volume, that its accents seem to shake the distant walls of the very shadows of night. And this is the song he sang :

“‘Hola ye boys! Hola ye girls! . . . Leave your meal half eaten; Leave the spoon within the bowl; . . . For the holy night is here; For the Night of Fires is at hand: I behold the great light upon the mountains; I behold the fires of Saint John and of Saint Peter. . . . Hasten to your task, each of you! Leave there the spoon within the bowl, Take up the faggot on either shoulder; He who lingers last upon this holy night, Will be the last to enter Paradise.’

“The sweat is pouring from the brow of the singer; he wipes it off with the cuff of his sleeve, pausing a moment to regain his breath, while the assembly take up the chorus, in whose Biblical sounding verse gleams a reflection of the lofty night landscape, lit by the flames of bonfires—

“‘Behold, the Night of Fires is here,  
A great light shines upon the mountains!’

“‘Bravo! Well done! *poir ar vesken*’ (man of the thimble), cries Pierre Tanguy by way of encouragement, and the little tailor begins again more gallantly than ever.

“He shows the people of every degree, householders, farmers’ wives, herdsmen, waggoners, servants, even babes at the breast, climbing in endless procession toward the sacred precinct. Then he enumerates all the heights around Motreff, crowned that night by fires ‘like giant towers.’ And especially does he glorify the fire of Croaz-Houarn



which 'rises high above the others as the spire of the church over the roofs of the village.' He speaks of the splendour of the flame, of the sparks 'whirling like a dance of stars,' of the doors of heaven opening 'with a sound of music,' and Saint Peter without on the door-sill, his great white beard to windward, blessing the fields of the district, promising prosperity to those who cultivate them :

“ ‘ Scatter the ashes of the fire,  
And you shall see the harvest grow !

‘ Hang the charred brand above the bed,  
And you shall see the children grow ;

‘ He who composed and sang this song  
Is but a humble man and poor ;

‘ Henri Rohan, by trade a tailor,  
Has sung it for the Tan-tad.’ ”<sup>1</sup>

The instances of Bonfire customs collected by Dr FRAZER<sup>2</sup> clearly evince their original sanctity. In GREECE the women jumped over the all-purifying flames, crying : “ I leave my sins behind me,” and in most districts the *form* of the fire was symbolic. Thus, “in Swabia the ‘fire of Heaven’ as it was called was made on St Vitus’s Day (15th June) by igniting a *cart-wheel* which, smeared with pitch and plaited with straw, was fastened on a *pole* twelve feet high, the top of the pole being inserted in the nave of the wheel. This fire was made on the summit of the mountain, and, as the flame ascended, the people uttered a set form of words with eyes and arms directed heavenward.”<sup>3</sup>

The British BELTAN fires were sometimes called BALTEIN, and in all probability *tan* or *tein*, fundamentally “shining

<sup>1</sup> *The Night of Fires*, pp. 36-42.

<sup>2</sup> *Golden Bough*, ii.

<sup>3</sup> *Ibid.*, ii. 270.

one," is identical with the Chinese term *tien*, which means *day, sky, and God*. The Celtic word *tan*, meaning *fire*, is apparent in many directions. It occurs not infrequently in conjunction with *san*, meaning *holy*, and the combination of *san tan* appears to have been, probably unconsciously, Christianised into "ST ANNE." ST ANNE, the supposed Mother of the Virgin Mary, is the patron saint of BRITTANY. There is a ST ANNE'S Hill at AVEBURY, and on 6th August an annual fair is held there known as TAN HILL Fair. In the Isle of Man there is a signal station at "ST ANNE'S or SANTON"; at ST ANNE'S Head, MILFORD, there is a lighthouse, and the combination of a lighthouse and the name ST ANNE will be found in other directions.

In BORNEO there is a SANTAN Point, and where the modern lighthouse at DAMIETTA now stands—originally ZOAN or SAN—is now known as TANIS. There is a SANTANDER in MEXICO, another in PERU, another in COLOMBIA, and a SANTANDER town and province in SPAIN.

The "ST ANNE'S Beacon" in CORNWALL is written "ST AGNES," and at ST AGNES in the Scillies stands a well-known lighthouse. AGNI was the Aryan God of Fire; *ignis* is the Latin for *fire*; and the words *montagne* and *montagna*—radically *mount Fire*—probably developed into the generic term for an exceptionally large hill by reason of the fact that the highest, most conspicuous, and most commanding point in every district was always selected as the Beacon,<sup>1</sup> Galley, or Fire Hill.

The word *tan* or *tein* reappears in *mountain*<sup>2</sup> and, slightly varied, in place-names such as PERTINNY or BARTINEY, the sacred Fire Hill near LAND'S END, a district once known as BELERIUM or BOLERIUM.

Near PENZANCE there is an ancient, elliptical structure known as KERRIS ROUNDAGO, and northwards of Land's

<sup>1</sup> *Be ac on*.

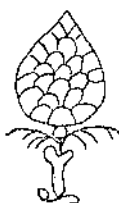
<sup>2</sup> Latin *montana*, Spanish *montanha*.

End is CARN CRIES—the Carn of *ak ur is*, the Great Fire Light—“whose summit,” says BLIGHT, “was crowned with a beacon.”<sup>1</sup>

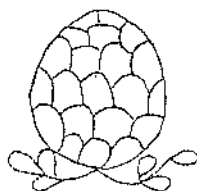
The word BER or PER, used in CORNWALL as a generic term for *hill*, may be equated with *pur* or *pyr*, the Greek for *fire*. The word *pyre*, meaning with us a funeral fire, is the base of *pyramid* (Greek *pyramis*), and the pyramid or cone was apparently at one time a universal symbol of the Primal Fire. The Brahmins express SIVA, the God of Fire, by a pyramid; and in the Buddhist Temples of JAPAN the Five Elements—Ether, Air, *Fire*, Water, and Earth—are denoted respectively by a Ball, Crescent, *Pyramid*, Sphere,



1072



1073



1074

and Cube.<sup>2</sup> “The element of Fire,” says PLUTARCH, “is the Pyramid,” and he observes further that “of the Pyramid everybody will recognise the *fiery* and movable character.”<sup>3</sup> PLATO assumed the Pyramid to be *first* of all forms, and PLUTARCH maintains that “the only *first* form is the Pyramid.”<sup>4</sup>

In fig. 1072 a cone, mountain, pyramid, or Great A appears within the Eye, Circle, or Roundago of CHEOP, KERRIS, or CERES. At CHIAPA in South America the Great Father was worshipped under the name ICONA<sup>5</sup> (the Great one A?),

<sup>1</sup> *A Week at Land's End*, p. 184.

<sup>2</sup> Chamberlain (B. H.), *Japan*, p. 42.

<sup>3</sup> *On the Cessation of Oracles*.

<sup>4</sup> *Ibid.*

<sup>5</sup> Buckley (T. A.), *Great Cities of America*, p. 271.

and the word *cone* may possibly be due to this figure having been the symbol of *ic-one*, the Great One. The Fir cone was peculiarly the symbol of the Fire of Life because the Fir<sup>1</sup> tree was formed like a flame.<sup>2</sup> It was thus regarded as the Universal Root, the foundation of all things, and the boundless Power from which all flesh was nourished. The Anglo-Saxon for a mountain was *firgen*; the Gothic was *fariguni*.

The builder of the Great Pyramid of GHIZEH was King CHEOPS or CHUFU; and CHUFU, which may be compared with FUJI, the name of the cone-like, sacred fire-mount of JAPAN, in all probability meant *feu*, Fire, *ji*, Ever-Existent.

One must postulate a root *fu*, meaning *fire*, to account for such words as *feu*, *fuoco*, *fuego*, *fuse*, *fuzee*, *feuer*, *fever*, *fire*, etc. PAN was known in some localities as FAUNUS, *i.e.* *fa unus*, the "One Fire," and PHŒBUS may probably be equated with *feu obus*, *i.e.* *fire ball*. The word *fawn* in Old French was *faon* or *fan*, and the article known as a *fan*, which is a world-wide symbol of royalty, was seemingly thus named because it radiates like the sunbeams of the rising or setting Sun. The Hebrew for a palm-tree was *phenice*, whence probably PHŒNICIA and also VENICE. The fabulous PHŒNIX, said to have been born of fire, resolves into *fo en ix*, the Fire, the One Great Fire.

In the following emblem the Bird of Fire is represented in the *feu*. In JAPAN the Phœnix is known as the *Foo* and sometimes as the *Ho* or *O*. The Chinese call the yellow Phœnix a *To Fu* (resplendent fire?), and say that whenever the world is peaceful the note of the *To Fu* "will be heard like the tolling of a bell."<sup>3</sup>

<sup>1</sup> "At first sight," says Max Müller, "the English word *Fir* does not look very like the Latin *Quercus*, yet it is the same word."—*The Science of Language*, p. 247.

<sup>2</sup> King, *The Gnostics*, p. 133.

<sup>3</sup> Gould (C.), *Mythical Monsters*, pp. 369, 370, 372.

FA is the root of *fate* ; of *fête*, i.e. *fair* ; of *fare*, meaning *food* ; and of *fair*, meaning *beautiful* and *just*. Archæologists have frequently commented upon the fact that fairs are often held upon dates corresponding with the ancient fire festivals. *Fa* is the root of *seyther*<sup>1</sup> or *father*, and of *faith* (French *foi*). The radical *fay* is an English word meaning *fairy*, and the Egyptian divinity ΤΥΡΝΟ is probably related ideally to ΤΟΡΟΑ, the name of a volcano in the Friendly Islands. FUDO, "Fire Resplendent" (?), is the name of the Japanese God of Wisdom who is represented as encircled



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by Fire, and among the Chinese the supreme God of the World is worshipped under the name FUHI, FOE, or FO.

According to Northern mythology, one of the three sons of the All-Father BORR was named VE. The German for *father* is *water*, the enduring *fire* or enduring *vie=life* ; the FINI Islands are alternatively known as FINI or as VITI. SIVA was the God of *vehement* Fire ; JOVE is a synonym for ZEUS ; and one of the forms of JEHOVAH is JAHVE, the "Ever-Existent Fire or Life."

The pyramids are now deemed to be "really nothing more than tombs," but I suggest that in form and intention they originally symbolised the fourfold immovable A, the Universal *Maintainer*, the Primal Peak and Great First Cause, oriented due East, West, North, and South.

<sup>1</sup> The Egyptian for *father* was *atfe*.

In the Maya alphabet the letter A was expressed by the pyramidal form  $\Lambda$ ; by the Egyptians A was expressed by *akhoom*, the "eagle," and by *aak*, the "reed." *Aak* probably meant primarily "Great A," and *akhoom*, "Great Sun." Temples and monuments in the pyramidal form are found accurately oriented in INDIA, CHINA, AMERICA, JAVA, and the POLYNESIAN Islands. That they symbolised the Sun and were something beyond tombs may be inferred from the fact that *within* Egyptian tombs small model pyramids have been found bearing inscribed adorations to the Sun.<sup>1</sup>

In MEXICO the pyramids were known as *teocallis*, from *teo calli*, meaning the "House of God"; and many pyramid names still seemingly preserve traces of the primitive and elementary A. Thus, among the most notable of the Egyptian pyramids are those at GHIZEH (*ag iz a*, "mighty light A" ?); ILLAHUN ("Lord Everlasting Immutable One" ?); ZUMA (*iz um a*, "Sunlight A" ?); RIGAH (*ur ig ah*, "mighty Fire A" ?); SAKKARAH (*is ak ur ah*, "light of the Great Fire A" ?); and LISCHT (*licht=light* ?).

At UXMAL in MEXICO there is a group of *seven* pyramids which in all probability will be found to be ranged in the form of the Seven Stars of the Great Bear. The miniature and primitive pyramid that we term a *barrow* or *berrow* in mediæval times was spelled *berw*.<sup>2</sup> This word is seemingly related to *pero*, a *bear*, and in all probability it once meant *bear* or *père* HU. In some parts of England a *barrow* is termed a *howe*<sup>3</sup> and sometimes a *low*—terms seemingly but a slight corruption of HEW or EL HU. My etymology thus strengthens the probability that the *barrow*<sup>4</sup> or *howe*<sup>5</sup> was

<sup>1</sup> *Chambers's Encyclopædia*, viii. 505.

<sup>2</sup> Skeat.

<sup>3</sup> At HOWERA in Egypt there is a pyramid.

<sup>4</sup> At BARROW in Lincolnshire are the remains of a prehistoric temple.

<sup>5</sup> Compare surname HOWE.

once regarded as a symbol of the immutable Father HU. The word *pile* must be equal to *peel*, which, as has been seen, implied a *fortress*, *tower*, or *stronghold*; it also meant "a stockaded enclosure"; and the *palisade* around the Lion of fig. 1007 (*ante*, p. 122) is probably intended for a *peel*. Near PENZANCE are the ruins of some prehistoric, circular huts known as the *crellas*, and this word cannot differ from the Spanish-American *corale*, nor from the Zulu *kraal*, meaning a stockaded or defended circle.

*Barrows* or *peels* served the multifarious purposes of strongholds, beacons, shrines, judgment-seats, and burial-places. The verb *to bury* probably once meant to put into a *barrow* or a *bury*, and *to entomb*, to place within a *tump* or *tumulus*. *To inter* is now understood as consigning to *terre*,<sup>1</sup> the earth; but the Parsees still consign their dead to *towers*, and may be said to "entower" them. In Syria the word *tor* means a mountain;<sup>2</sup> in Britain *tor* means a conical hill.

In Wales the ancient churchyards are found in the form of a *circle*; the Norsemen consigned the dead to their Mother the *Sea*; and among most nations the idea of burial seems to have been to return the body to some symbol of its primal Parent—to TOMBA, the "Shining Sun Father."

The greatest barrow in the world is the English SILBURY at AVEBURY, and it is a remarkable coincidence that the daily gauge of the shadows of the Great Pyramid in Egypt and of SILBURY in England is almost exactly identical.<sup>3</sup> SIL, as in *ceiling*, meant primarily the Fire or Light of God, and may be compared with the surname SEELEY, with *silly* and *zeal*, and with the place-names SEAL near DERBY, and ZEAL in Cornwall.<sup>4</sup> The name AVEBURY is alternatively

<sup>1</sup> *Tur* = the enduring or strong.

<sup>2</sup> Lepsius, *Egypt, Ethiopia, and Sinai*, p. 552.

<sup>3</sup> Cox (R. H.), *A Guide to Avebury*, p. 32.

<sup>4</sup> Compare also SILCHESTER, SILSBY, SILSDEN, SILTON, etc.

spelled AUBURY or ABURY, and thus the curious fact results that the largest *tumulus* in the world is situate at a site evidently once known as the Burg, Barrow, or Bury of A or AWE. In Ireland barrows are called *lawes*, and in SCOTLAND *law* also means a mound. In Slavonic *gora* means a *mountain*, and may be equated with *crau* or Great Fire AU, the Savoyade term for *mountain*.

In various parts of Britain barrows are known as *mottes*, *moots*, *moats*, or *mudes*. During a lawsuit the Judge used to sit on the summit of the Law or Moot-hill, and, as already suggested, the word *moot* is probably identical with MUT or MAAT, the Egyptian *Justice*. The moot-hills were also the general meeting and pow-wow places where the people arranged to *meet* and to discuss *moot*—i.e. debatable—points.

In some districts the moot-hills are termed *toot-hills*, and Wyclif uses this word as meaning a *watch-tower*. Among the variations and compounds of *toot*—a term evidently identical with *tat* or *tad*, meaning *father*—are TOUTHILL, TOTHILL, TUTTHILL, TUTBURY, TOOTING, and BELTOUT. The *toot-hills* being watch-towers, we may assume that a *toot* upon a horn was once a watchman's warning.

The author of *Byeways in British Archaeology*<sup>1</sup> illustrates a very notable toot-hill existing to this day in the churchyard of PIRTON, and he adduces this with much other interesting evidence in support of the theory that many Christian churches were erected on the sites of pagan sanctuaries. The TOTHILL Street near Westminster Abbey is an inference that a toot-hill once stood in that neighbourhood, and it is evident that Christian churches often owe their inconvenient but commanding position on the summits of remote hills to the fact that they superseded pagan Hill-shrines. In the Middle Ages the churches served all the varied purposes of the ancient *mottes*. Law was



dispensed in the churchyards ; the village stocks or *coppes*<sup>1</sup> stood in the church porch, and the churches themselves were employed as secular meeting-places, theatres, law courts, markets, schools, forts, armouries, and beacon towers.

*Basilica*, the Greek word for *church*, is evidently a later form of *basil*. In BERKS there is a place called BASILDON, and near BEER ALSTON in Devonshire is a spring under the churchyard bearing the curious title of "the Basil."<sup>2</sup> It is likely that this spring was once a very holy Well. *Basileus* in Greek means *king*, and it is exceedingly curious that the rector of BEER ALSTON till recently claimed and bore the title of "arch-priest."<sup>3</sup> The Old Irish for a *church* was *domnach*, probably meaning *dom on ak*, the House of the Great One. The word is evidently allied to DOMINIC, the proper name, and to *dominus*, a *lord*.<sup>4</sup>

The word *steeple*, originally spelled *stepel*, does not differ from *staple*—Anglo-Saxon *stapol*—meaning a post or pillar. *Staple* also means a chief market, a mart, and a public store-house. In German *stapel* means a *heap* ; in Dutch it means a *pile* or heap and also *the stocks*. The *pel* or *pol* occurring in all these terms is no doubt the rudimentary *pele* or *peel*, originally the divine POL. *Stable* is *stability*, and the *pel* of *steeple* reappears as *bel* in *belfry*. As archæologists are aware, the word *belfry* has only a fortuitous relation to bells ; the word originally meant a watch-tower, a protecting shelter, and is found varying into *berfray*,<sup>5</sup> *berfroï*, *berefrit*, etc. The second syllable *fry* or *fray* is

<sup>1</sup> In Edward III.'s time the stocks are mentioned as *coppes*. The round holes for "copping" the ankles were presumably regarded as great eyes.

<sup>2</sup> Baring-Gould, *Devon*, p. 96.

<sup>3</sup> *Ibid.*

<sup>4</sup> The Greek word *ecclesia* occurs in England in the more primitive form *eglos*, *i.e.* the Mighty Lord of Light, and may be recognised in the place-names EGLOSKERRY, EGLOSHAYLE, ECCLESTON, ECCLESHALL, ECCLESFIELD, etc.

<sup>5</sup> Compare place-name BARFRETON.

suggestive of fire; it is common knowledge that belfries were used as fire or beacon towers, and etymology suggests that belfries are the direct and unbroken sequence to BEL fires.

The piles and pyramids of the ancients seem usually to have had an altar or an ever-burning fire upon their summits: in the city of MEXICO six hundred of these pyramidal fires rendered other illumination at night superfluous.<sup>1</sup> An essential feature of the American pyramids was the chapel or *naos* at the supreme summit of the edifice.<sup>2</sup> The Temple of the Seven Spheres in ASSYRIA was built upon the summit of a gigantic pyramidal mound called BIRS, and the gods there worshipped are inscribed as "ASSARAC and BELTIS, the shining BAR, ANI, and DAGON."<sup>3</sup>

In addition to or in lieu of *fire* there appeared sometimes on the pyramid summits twin obelisks, and sometimes a cyclopean golden image of the Deity. The British judge perched on the top of a moot-hill was no doubt regarded as a humble image, deputy, shadow, and viceregent of the Supreme DOOM or el AW.

The Chaldeans built not only their temples but also their palaces in pyramidal form. "They 'lifted their eyes to the hills' on the north-east ('the Father of Countries') and imagined it the abode of the gods, the future home of every great and good man—'a land with a sky of silver, a soil producing crops without tilling'—'the mountain of BEL in the east, whose double head reaches unto the skies like a mighty buffalo at rest, whose double horn sparkles as a sunbeam, as a star.'"<sup>4</sup>

The name BABIL or BABYLON probably meant "Father BEL." The great mound BABIL among the ruins of BABYLON

<sup>1</sup> Spence (L.), *Mythology of Ancient Mexico and Peru*, p. 37.

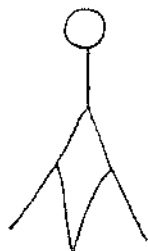
<sup>2</sup> Anon., *Ruins of Sacred and Hist. Lands*, p. 261.      <sup>3</sup> *Ibid.*, p. 62.

<sup>4</sup> Anderson (R. E.), *Extinct Civ. of East*, p. 34.

represents the Temple of BEL, which was a pyramid of eight square stages. At the summit stood an image of gold forty feet high, two other statues of gold, a table, and two other colossal objects—all of the same precious metal.<sup>1</sup>

The Chaldean name for pyramid or *mountain-peak* was *ziggurat*, the Mighty Light, the Fiery Heat (?).

There is an injunction in Ezekiel, "Upon the top of the mountain the whole limit thereof round about shall be most holy. Behold, this is the law of the house."<sup>2</sup> At the summit of the pyramid herewith is a round Eye or Circle; a *ronde*, i.e. One Shining Fire, or *is ur ac el*, the



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light of the Fire, the Great God; and one of the most familiar symbols of Freemasonry is the All-seeing Eye posed upon the apex of a cone or pyramid. The Chinese have a "Heaven's Eye Mountain," and the Egyptians regarded the Pole Star as an *Eye* upon the summit of the Point or Pivot of the Universe.<sup>3</sup>

*Cop* was Saxon for a mountain; and *kopje*, the Dutch for hill, may be resolved into *ak op je*, Great Eye Ever-existent. The word *heap* cannot differ from *hoop*, and *tip* and *top* yield "shining Eye." The word *apex* may be resolved into *ap ek se*, "great fiery Eye"; and the Greek word *acme* is equivalent to *ack ome*, Great Sun, or *akhoom*, the Egyptian

<sup>1</sup> Anderson (R. E.), *Extinct Civ. of East*, p. 35.

<sup>2</sup> xliii. 12.

<sup>3</sup> Churchward (A. W.), *Signs and Symbols*, p. 326.

name for the letter A. The Arabic for *high mound* is *kom* ; in English *comely* (Anglo-Saxon *kumli*) means *beautiful*. The Anglo-Saxon *cymlic*, meaning *exquisite* and *fair*, may be resolved into *com like* or "like the great Sun." The Mexican temple with all its courts and purlieus was called the *teopan*,<sup>1</sup> the Shining One Eye ; and *teocalli*, the term for the central pyramid before it meant "House of God," probably implied *te oc al li*, resplendent Great God Everlasting.

The Slavonic for "an isolated hill" is *chlum*, ever-existent Lord Sun ; the Irish for *hill* is *drum*, "enduring Sun" ; and the Gypsy word for *hill* is *chumba*, ever-existent Sun-Father.

In his travels in MASHONALAND BENT came across a "curiously lofty mountain called CHIBURWE." This mountain, which he describes as "almost round" and as "a stronghold," is alternatively known as CHIBURGA.<sup>2</sup> *Bryn*, the Welsh for *hill*, may be resolved into *bruin* or *bearun*, the One Father.

Barrows had fires lighted upon their summits, and sometimes in lieu of fires there was substituted some other well-recognised symbol of fire, such as the fir-tree. GRANT ALLEN has urged, with some reason, that the pine-trees found so frequently on round barrows in the South of ENGLAND are the descendants of those first planted there by the original barrow builders, since the Scottish pine is not now indigenous to that district.<sup>3</sup>

It is easy to conceive the emotions with which primitive and poetic man viewed what we call a volcano or VULCAN. The volcano was a natural gigantic cone or barrow, an august symbol of the Primal Force, the Vital Fire ; and everywhere volcanoes bear names appropriate to *vol ac an*, the Strong and Great One. In ICELAND and in SCOTLAND

<sup>1</sup> Spence, p. 36.

<sup>2</sup> *Ruined Cit. of M.*, pp. 266, 267.

<sup>3</sup> *Evol. of Idea of God*, pp. 50, 51.

there is HECLA, the "Great Everlasting"; in South America are JORULLA, "the aged Fire, the Lord Everlasting," and COLIMA, "the Great God, the Sun A." The loftiest volcano now active is COTOPAXI in ECUADOR; and the upper part of COTOPAXI, the "Great Hot Eye, the Great Fire," is said to be "a perfect cone." Among the ANDES is SANGAY, "the Holy Mighty A"; in MEXICO are ORIZABA, the "Golden Light Orb A," and CHIMBORAZO, the "Ever-existent Sun, the Orb of Fire, the blazing O"; in the MOLUCCAS is SION; in JAVA is PAPANDAYANG<sup>1</sup>; and in MEXICO, near MAYAPAN, is the famous pyramid named PAPANTLA,<sup>2</sup> *i.e.* "Father PAN, the Resplendent Everlasting." In JAPAN is BANDAISAN, and the peak of BANDAISAN is named KOBANDAI. The Druids applied the word *ban* to "conically-shaped mountains,"<sup>3</sup> such as BANNAU BRYCHEINIOG or BRECON Mountain, and the syllable may evidently be equated with *ben* and *pen*.<sup>4</sup> The peak of VESUVIUS is known as Monte SOMMA, a word that is doubtless related to ASAMA, the Japanese volcano; to ZUMA, the Egyptian pyramid, and which, like IZUMA, resolves into the "light of the Sun A." *Summer* is the season of Sunlight; SOMERSET is an English place-name; and *summit* means the Utmost and the Highest.

BENT mentions an African mountain which he describes as like "a gigantic thimble." Its name JOMVGA, *i.e.* JOMVIGA, resolves into "Ever-Existent Sun, the Fire of the Mighty A"; in the name VESUVIUS we find *vie* twice

<sup>1</sup> In Mexico is the volcano POPOCATEPETL.

<sup>2</sup> For the sake of brevity I have everywhere decoded *la* as meaning "everlasting," but according to Le Plongeon, "LA in the Mayan language means 'that which has existed for ever—*The Eternal Truth*.'" (*Sacred Mysteries*, p. 54.) The religious centre of Mexico and the largest pyramid there was CHOLULA, *i.e.* "the ever-existent, everlasting Truth of Truths" (?).

<sup>3</sup> Morgan (O. M.), *T.P.'s Weekly*, 29th March 1912, p. 403.

<sup>4</sup> An Egyptian word for obelisk (*ob el is ik*) was *ben-ben*.

occurent<sup>1</sup>; and the place-name JAVA is in all probability identical with JAHVE and JOVE.

The ruins of the Great Temple at ZIMBABWE exhibit the combination of sanctuary and fortress, a fact that prompted BENT to the inquiry: "Why did the inhabitants so carefully guard themselves against attack?" His supposition was that the gigantic ruins of that district were the work of some alien colonising race who were constantly on guard against native hostility.<sup>2</sup> It is a correlative fact that British hill-names, such as FUR TOR, BEL TOR, ALEX TOR, BRENTOR, BOW TOR, etc., not only enshrine the folk memory of primitive fire-worship, but that many of the great hills retain the idea of a light *stronghold*, *dun*, or *den*. The highest hill in HANTS is SIDON; in WESTMORELAND are CONISBURGH and CONISTON, and in DEVONSHIRE is CONIESDOWN. The highest point of EXMOOR is DUNKERRY; in DEVONSHIRE is COSDAN; in CORNWALL is BLACKADON; in LANCASHIRE is CRIBDEN; and in LEICESTERSHIRE is BARDON. The view from the summit of BARDON commands, it is said, one quarter of England.

On certain occasions in many English localities the villagers still climb to the sacred earthworks that crown the eminences and maintain to some extent the rites of the prehistoric past. Notably is this the case at SILBURY<sup>3</sup> and St. MARTIN'S HILL at AVEBURY, and at CLEY<sup>4</sup> HILL in WILTSHIRE.<sup>5</sup>

But to enumerate and unravel the names of Fire Hills is an apparently never-ending task. In his description of the dying down of the bonfires in BRITANNY M. LE BRAZ

<sup>1</sup> The French *vif* means lively, and may be equated with the English *foe*. In SCOTLAND is FIFE.

<sup>2</sup> P. 176.

<sup>3</sup> Compare SILSDEN and DENZELL Down, near ST ISSEY, Cornwall.

<sup>4</sup> *Ac-el-a*, Great God A Hill.

<sup>5</sup> *Byeways in British Archaeology*, p. 194.

observes: "As the glow of the Tan-tad fades, the surrounding landscape, which until now has lain drowned in a sea of shadows, gradually clears, rising out of the abysmal depths of nothingness, retaking its form and familiar aspect. Sharper and sharper the ridges cut the vast horizon with their stern, rugged outline. It is like standing in the midst of a granite land but newly risen out of chaos. And around the circumference of the immense circle, on the backs of the hills massed one behind another, like flocks of sheep, are the flaming fires, sweeping the sky with their broad, bloody gleams. I try to count them, but minute by minute new ones are appearing, and I am continually obliged to begin over again. With outstretched finger the Vicar tells me their names.

"This one opposite is Kervrec'h. That is Rosmeur . . . and that, Beg Aoun, the Peak of Fear. Then over there you have Saint Adrien, Balanek, Toul-laëron. . . ."

"But even he loses himself in the litany of barbarous names. The whole country resembles a mysterious camp, starred with bivouac fires. Such must it have appeared during those nights of long ago, when the hordes of nomads came rolling toward the west, lighting their evening fires in the unbroken calm of the then uninhabited region."<sup>1</sup>

<sup>1</sup> *The Night of Fires*, pp. 44-45.

## CHAPTER XVIII

### THE STONE HINGE

“When we look at huge cromlechs, at these vast circles, accurately planned—though here and there unfortunately a stone missing, like a tooth from a giant’s jaw—at those colossal monoliths, the presence of every one of them in such desolate spots is little short of a miracle. They suggest unheard-of labour. How did they get there? . . . No driver’s whip could have urged on to completion such a gigantic task; no richest guerdon of jewels, gold, or skins offered by affluent monarch or exalted priest of those days could have repaid the toil. Yet there these stone circles, monoliths, menhirs, cromlechs stand, the wonder of succeeding generations of all religious opinions, belief, or unbelief—altars may be many of them ‘To the Unknown God.’ Monarchies, republics, systems have grown up, matured, vanished. Slaughter and battles have raged round them. Cruelties, intolerances, terrible superstitions, emotional outbursts of divers sorts have they seen since first they stood up mute, impassive, sphinx-like, facing high heaven.

“The dreams of barbarous sacrifice and writhing victims, yelling multitudes, and strange rites will not stand the search-light of modern spade-work; the cold-water douche of our latest antiquarian knowledge. No place of religious human sacrifice was here.”

J. HARRIS STONE.

IN seemingly all ages and among all nations Stones and Rocks have been worshipped as symbols of the Deity.

MITHRA is said to have been born from a Rock, to have wedded a rock, and to have been the parent of a Rock.<sup>1</sup> “Of the Rock that begat thee thou are unmindful,” complained MOSES<sup>2</sup> to the Israelites; “Unto thee will I cry

<sup>1</sup> Borlase, *Ant. of Cornwall*, p. 145.

<sup>2</sup> Deuteronomy xxxii. 18.



O Lord my Rock," wrote the Psalmist;<sup>1</sup> and the modern Christian still sings, semi-comprehendingly, "Rock of Ages cleft for me, let me hide myself in Thee."

The Kafirs of INDIA say of the stones they worship, "This stands for God, but we know not his shape";<sup>2</sup> the MAORIS of NEW ZEALAND represent their tribal deities by stones set up in the ground;<sup>3</sup> and a Holy of Holies to the ancient Persians was the peaked rock named BAGISTANE<sup>4</sup> or BEHISTOON.

According to Deuteronomy, the God of Israel "is a rock, his work is perfect," and the writer continues, "As an eagle stirreth up her nest, fluttereth over her young, spreadeth abroad her wings, taketh them, beareth them on her wings: so the Lord alone did lead him."<sup>5</sup>

Here, in one breath, the poet idealises God as a *Rock* and as an *Eagle*, and the two words are similarly correlated. *Roc* or *ruk* was Arabian and *rek* was Egyptian for the giant *eagle* or *phoenix*.<sup>6</sup> The Cornish and Breton for *eagle* is *er*, and the word *rock*<sup>7</sup> is apparently composed of the syllables *er ock*, or "Great Fire." The Assyrians represented the God NISROCH as eagle-headed, and the Semitic word *nisroch*, which also meant *eagle* and *magnificent*, resolves into *oniserock*, the "one Light, the Great Fire."

In English the word *rock* means also a *distaff*, and a *Blue Rock* is the common pigeon—symbol of *pi ge on*, the Father, the Ever-existent one.<sup>8</sup> The French for rock is *pierre*, Father Fire; and PETER the Rock does not, of course, differ from *pater*, the Enduring Father. *Petra*, the Greek for rock,

<sup>1</sup> Psalm xxiii. 1.

<sup>2</sup> Gomme (G. L.), *Ethnology of Folk-lore*, p. 27.

<sup>3</sup> Cowan (J.), *The Maoris*, p. 110.

<sup>4</sup> Buckley (T. A.), *Great Cities*, p. 74.

<sup>5</sup> xxxii. 11, 12.

<sup>6</sup> Also called *bennu*.

<sup>7</sup> In Kent *rock* becomes *rag*, e.g. "Kentish rag."

<sup>8</sup> The Arabians term the Ruler of the fabulous Golden Age GIAN BEN GIAN.

and *patera*, the Latin for a disc or circle, apparently both owe their existence to *pater A*, the Rock, or JUPITER, whose way is Perfect.

The name PETER enters largely into place-names such as PETERBURGH, PETERHEAD, etc. The ancient city at the foot of Mount HOR named PETRA was originally known as SELAH, a word which in Hebrew means *rock*.

In Cornwall is a ST PETROCK and a PETHERICK, and I have already suggested that ST PATRICK of Ireland, who is fabled to have raised the dead, opened the eyes of the blind, and expelled serpents, was none other than the Rock of Ages. LE ROUZIC observes that in BRITTANY "everywhere the menhir was symbolic of an immortal God."<sup>1</sup> One of the largest of the BRETON menhirs is that known as PEDERNEC; it stands twenty-five feet high and on one of its faces there are carved "three cup hollows."<sup>2</sup> The name PEDERNEC resolves into *peder on ek*, the "one Great Father," or the "Enduring one Great Parent." In *peuhen*, a Breton name for *menhir*, one may recognise the Celtic *hen*, meaning *ancient*; the remaining syllable *peu* may no doubt be equated with *pa*.

According to the ancient ecclesiastical records of WALES known as the Iolo MSS., the native name of ST PATRICK was MAENWYN or Sacred Stone, and he was the Son of a certain MAWON.<sup>3</sup> In Celtic *mayon*, *myin*, and *maen* mean a *stone*, and these local modifications vary again into the monosyllabic *man* or *men*. *Men*, the Celtic for *stone*, may be equated with the Egyptian *men*, meaning "to abide," "to be stable," and with *mon*, meaning *alone* or *solitary*.<sup>4</sup> The "oldest idol"

<sup>1</sup> *Megalithic Monuments*, p. 28.

<sup>2</sup> Baring-Gould, *Brittany*, p. 104. Some of the BRETON menhirs are carved with the same curious spirals that are used by the Maoris of New Zealand.

<sup>3</sup> Morgan (O. M.), *T.P.'s Weekly*, p. 403, March 29, 1912.

<sup>4</sup> The Cornish for *pigeon* was *kylobman* = *ak-il-ob-man*.

of the Arabs was an unhewn stone, worshipped under the name MANAH<sup>1</sup>—*lone A* (?)—and this idea of *oneness* is also retained in our English word *stone*. The *st* of *stone* may possibly be the divinity SET or SUT. We still apply the word *sett* to the square stones used for paving purposes. SUT, the Powerful, was the Egyptian God of the *South*—whence seemingly the French *sud* = *south*. Near Harrow is SUDBURY, the Hill or Barrow of SUD, and the numerous English SUTTONS are thus indirectly “SUT Towns.” At STANTON DREW in Devonshire are megalithic monuments; and the root *stan*—as in *stanch* or *staunch*, *standard*, *staniel* (a kind of hawk), *stang* (a pole or stake), STANLEY, STANHOPE, STAINFORTH, STAINES, and innumerable name-places—evidently does not invariably mean *stone*. SUT was the God of darkness, and it is curious that country people pronounce *soot* “sut.” SET, the powerful, is perhaps the root of *stag*. Among the Hittites SET, the “one universal divine being,” was known also as SUTEKH, “the omnipotent.”<sup>2</sup> SUTEKH seems to have been alternatively spelled ZTAK and was sometimes referred to as JA-ZTAK. He was hailed as “the Great Messenger, the supreme Ensnarer amongst the Gods,” and was also entitled the “God of the Heights.”

“Who can escape from thy message?”

“Thy word is the Supreme Snare which is stretched towards Heaven and Earth.”<sup>3</sup>

SUTEKH or ZTAK is probably the origin of the words *stake* and *stick*, and of *stock*,<sup>4</sup> meaning a *log*—the symbol of *el og*, the Mighty God. In BRITANNY “during the night of the twenty-third of June, it is no exaggeration to say, that from the highlands in the centre to the low-lying coast, or,

<sup>1</sup> Borlase, *Ant. of Cornwall*, p. 169.

<sup>2</sup> Anderson (R. E.), *Extinct Civ. of East*, p. 100.

<sup>3</sup> See “The Book of Souls,” *The Quest*, iii. p. 723.

<sup>4</sup> Compare STOKE PERO, STOKE POGIS, etc., and numerous STOCKTONS—stockaded towns (?).

in Breton words, from Argoat to Armor, there is not a village, a hamlet, a farm lying solitary in the midst of its fields, no, nor even a sabotier's hut, buried beneath the woodland covert, where the inhabitants do not consecrate the symbolical log, invoking the sacred flame or prostrating themselves around the ashes, according to the particular cult they follow. Through the course of ages the meaning of the various rites has been lost, but forms and gestures remain exactly as they were thousands of years ago."<sup>1</sup>

It would seem that in many languages *stone* or *rock* was entitled by some word denoting the strong, abiding, and immutable Fire of Life. The Semitic words *luz* and *sela*, both meaning *rock*, resolve respectively into "Lord Light" and "Fire Everlasting." In Old Scandinavian *stone* was *hellu*, the "established God everlasting"; in Slavonic it was *kamen*, the great AMON; and in Arabic it was *hagar*, the "established mighty Fire." The Latin for stone is *saxum*; the Teutonic is *hamarr*.

The great rocks of which AVEBURY Temple was constructed are found scattered in great profusion at sites called PIGGLEDENE and LOCKERIDGE DENE. The Wiltshire Archæological Society have recently acquired and protected from further depredation twenty-two acres at these *denes*, strongholds, or dens. The words LOCKERIDGE and PIGGLE suggest *el ok ur ij*, great God, the aged Fire; and *op ig el*, OP, the Mighty God.

It is on record that Patrick, Bishop of the Hebrides, desired to build a Christian church wherever he found a pagan stone or monolith, and many of the holiest shrines of Christendom now stand on the sites of prehistoric rock sanctuaries. "Perhaps nothing could be more impressive," says Mr Stanley Cook, "than the Sakhra (compare Pyramid SAKKARAH) of the Holy Temple at Jerusalem, where, amid

<sup>1</sup> Le Braz (A.), *The Land of Pardons*, p. 131.

the associations of three thousand years of history, the bare rock, with hollows, cavities, channels, and subterranean caves, preserve the primitive features without any essential change."<sup>1</sup>

In Exodus there is an injunction, "If thou wilt make me an altar of stone, thou shalt not build it of hewn stone: for if thou lift up thy tool upon it, thou hast polluted it," and it is probable that many of the Celtic crosses of Christianity were tooled upon the unhewn rocks of paganism.

White pebbles known as "Godstones" were commonly placed, even within recent times, in Irish graves, and the place-name GODSTONE implies the supreme antiquity of the word *God*.

On one of the peaks of the moors near STUDLAND in DORSETSHIRE is a huge inverted cone of indurated rock known as the AGGLESTONE or HAGGLESTONE. This might no doubt be equally well termed the *Eagle* or *Mighty God Stone*. One of the names of MERODACH or MARDUK was NERIGAL, *i.e.* *on ur ig al*, "the one Fire, the Mighty God."

One of the largest monoliths in England is that at DRIZZLECOMBE in DEVONSHIRE. The first part of this name resolves into *dur iz el*, the Enduring Light God; the second part *combe* may have meant a hollow in the hillside, but primarily *comb*—presumably from its rays—meant *ac om be*, "Great Sun Father." This symbolism appears to be the only reasonable explanation for the frequent appearance of combs in prehistoric tombs—particularly in those of the Bronze Age. In the Saxon period an ordinary comb was a well-recognised grave gift, and in later history combs were reserved for burials of ecclesiastical shining lights. A comb was the emblem of ST BLASE<sup>2</sup>: a comb (Icelandic *kambr*) is

<sup>1</sup> *Rel. of Ancient Palestine*, p. 20.

<sup>2</sup> Dawson (L. H.), *A Book of the Saints*, p. 24.

equivalent to a crest, and the word *crest* does not differ from CHRIST. The crest on the Helmet of Salvation—illustrated *ante*, p. 19, vol. i.—is the blazing *iris* of CHRIST, the Light of the World. When the body of St Cuthbert was disinterred at Durham Cathedral, there was found upon his breast a plain, simple, Saxon comb of ivory.<sup>1</sup> It was no doubt a sign of the cross or of *ak amber*, the Great Sun Father.<sup>2</sup>

Monoliths were sometimes known as *amberics*, and one of the Cornish monoliths is known as MENAMBER *i.e.* the Stone AMBER or Sole AMBER. AMBRES—whence, no doubt, the name AMBROSE—was one of the titles of the Celtic JUPITER; and at Stonehenge is the village of AMBRESBURY. On the River RAY near BICESTER is AMBROSDEN; in the Midlands there are several AMBERLEYS; in Sussex is a River EMBER; and in Devonshire is UMBERLEIGH. The Wiltshire AMBRESBURY or Mount AMBRE was sometimes known as AMBLESBURY; it is now called AMESBURY.<sup>3</sup> Referring to the Temple at AVEBURY, STUKELEY observes, ungrammatically: “all the stones our whole Temple were called *ambres*, even by our Phœnician founders, but this [the centre stone] particularly. The Egyptians by that name still called their obelisks.”<sup>4</sup>

At BELSTONE near OKEHAMPTON there is a curious old cross and a remarkably fine logan rock known as “the bell-stone.” STUKELEY describes many of the barrows at STONEHENGE as campaniform or bell-shaped; and the name BEL enters largely into West of England names such as BEL TOR, BLACKSTONE, and BLACKATON—the last near PADERBURY TOP.

The GREEKS symbolised MERCURY, APOLLO, NEPTUNE,

<sup>1</sup> Johnson (W.), *Byeways*, p. 311.

<sup>2</sup> The Saviour God of SIAM—the Land of Sun Fire—is SOMMONACODUM, *i.e.* *is om mon acodum*, the Light of the Sun, the Sole Great Hot Sun (?).

<sup>3</sup> AMES=sunlight—is an English surname.

<sup>4</sup> *Avebury*, p. 24.

and HERCULES under the form of a square stone ; VENUS was worshipped by the Paphians as a white *pyramid* ; BACCHUS by the Thebans as a *pillar* ; WOTAN by the Scandinavians as a *cube* ; and SOMMONACODUM by the SIAMESE as a black pyramid.<sup>1</sup>

A *conical* stone was the emblem of BEL ; and at EMESA the Romans worshipped the Sun under the name of ELEGABALUS in the form of a black, conical stone, which it was believed had fallen from Heaven. The word ELEGABALUS may be resolved into *eleg abalus*, the Mighty God, the obulus or Ball. The *cube*, wherein there is again occurrent the idea *ac ube*, Great Orb, was regarded as an "index or emblem of Truth, always true to itself";<sup>2</sup> and the cube, as PLUTARCH points out, "is palpably the proper emblem of rest, on account of the security and firmness of the superficies."<sup>3</sup> The sacred stone at MECCA is termed the *kaabeh* ; at KABAH in South America are the ruins of a prehistoric city ;<sup>4</sup> in the WEST INDIES is the Island of CUBA ;<sup>5</sup> and in Cornwall are ST CUBY'S or ST KEYB'S WELL, and CUBERT TOWN.

The Infinite and Perfect ONE was often represented by a stone globe, and seemingly these orbs were sometimes gilded. There is a place-name GOLDEN BALL on one of the SCILLIES, and at AVEBURY a "GOLDEN BALL HILL." The Celtic *Clachabrath* or rocking-stones were spheres of enormous size, balanced with such nicety that the slightest touch caused them to vibrate. In IONA, the latest asylum of the Caledonian Druids, one of these *Clachabraths* was to be found at the beginning of the nineteenth century, but it was defaced and rolled over into the sea by the ignorant and superstitious natives.

<sup>1</sup> Reade (W.), *Veil of Isis*, p. 97.

<sup>2</sup> Borlase, *Ant. of Cornwall*, p. 108.

<sup>3</sup> *On the Cessation of Oracles*.

<sup>4</sup> *Ruins of Sacred and Historic Lands*, p. 277.

<sup>5</sup> The natives termed the centre of CUBA, CUBAKAN.

IN CORNWALL a rocking-stone is called a *logan*. There is a town near CAMBOURNE called ILLOGAN, and the word *logan* seems to imply that the tilting-rock was regarded as *il og an*, "our Lord the Mighty One." This idea is supported by the statement of OSSIAN that the bards used to walk chanting round the rocking-stones, making them move as oracles of the fate of battle.<sup>1</sup>

Allied to *logan* is *kloguin*, the Welsh for a *great stone or rock*.<sup>2</sup> We may resolve *kloguin* into *ak el og Hu in*, the Great God, the mighty, unique Mind.

The most celebrated of all *logan* rocks is the Cornish one situated on the fortified headland near TREEN, *i.e.* the "one Tower" or "Enduring One."

At the conclusion of the Night of Fires the Breton peasants wind in procession thrice round the dying embers, and exclaim three times: "God pardon the souls of the dead." At the end of the third circuit each man takes a round stone, upon which, with his thumb, he marks the sign of the cross; these round stones are then laid reverently in concentric circles at the foot of the dying Tan-Tad.<sup>3</sup> In IRELAND, as in SCOTLAND, white pebbles are ceremoniously placed upon or within graves, and in the Apocalypse a white stone is mentioned as the symbol of justification.<sup>4</sup>

Round stones are still known as *cobbles* or *cobylstones*, and the word *cobble* may have arisen from either their circular ("Great-eye") form or from their symbolic meaning. The word *pebble* was in Anglo-Saxon *papol stane*, Father POL or BEL Stone;<sup>5</sup> and in India the sacred white, round stones are known as *pindas*.<sup>6</sup> Among the objects found in prehistoric tombs are ammonites and the fossils called "heart-urchins."

<sup>1</sup> *Chambers's Encyclopædia*, viii. p. 756.

<sup>3</sup> *Night of Fires*, p. 51.

<sup>5</sup> Compare place-name PEBBLES.

<sup>6</sup> Oldham (C. F.), *The Sun and the Serpent*, p. 176.

<sup>2</sup> Borlase, p. 180.

<sup>4</sup> ii. 17.



At DUNSTABLE a tumulus when uncovered revealed the skeletons of a mother and child entirely surrounded by a circle of fossil sea-urchins, the symbolism of which has already been considered (*ante*, vol. i. p. 318).

On a little island near SKYE is a chapel dedicated to St Columba ;<sup>1</sup> and on the altar of this chapel is a round, *blue* stone, said to be invariably moist. This ambrosial, holy stone is bathed occasionally by fishermen desiring favourable winds ; solemn oaths are vowed<sup>2</sup> upon it, and it is sometimes applied to the sides of people afflicted with the stitch.<sup>3</sup> The stones of STONEHENGE are traditionally "mystical and of a medicinal virtue." The inner circle are known as *Blue-stones*, and the altar itself consists of what JOHN SMITH describes as a "bluish marble interspersed with white, glittering sand."<sup>4</sup> The painstaking STUKELEY says : "I examined it with a microscope. It is a composition of crystals of red, green, and white colours cemented together by Nature's art, with opaque granules of flint or stony matter."<sup>5</sup> This trinitarian composition of the *blue* altar-stone is suggestive of the passage in Exodus, "And they saw the God of Israel : and there was under his feet as it were a paved work of a *sapphire* stone, and as it were the body of heaven in his clearness."<sup>6</sup>

According to Rabbinical tradition, the two stone tables of the Mosaic Law were of sapphire or "heaven blue."<sup>7</sup> These two tables and the two obelisks that are so frequent a feature in ancient sanctuaries were obviously forms of the Twins. One may see not infrequently the single sphere or the two stone balls of perfection surmounting the twin pillars of modern doorways ; designs that have doubtless

<sup>1</sup> *Columba* or *colombe*, a *dove*—*ak ol um ba*.

<sup>2</sup> The words *vow* and *foi* are probably identical.

<sup>3</sup> *Chambers's Encyclopædia*, viii. p. 228.

<sup>4</sup> Smith (J.), *Choir Gawr*, p. 60.

<sup>5</sup> Stukeley (W.), *Stonehenge*, p. 5.

<sup>6</sup> xxiv. 10.

<sup>7</sup> *Bible Folk-Lore*, p. 69.

survived by reason of their architectural simplicity and excellence.

IN EUROPE, SYRIA, NORTH AFRICA, INDIA, and JAPAN are found monuments consisting of unhewn stones piled into the form known somewhat indiscriminately as a *dolmen* or *cromlech*. Fig. 1076 seemingly represents one of these objects, and the designer of fig. 1077 by the addition of a fourth stroke has constructed a *hieralpha* or sacred A. Attached to fig. 1077 is the crosier or pastoral staff which was used by the Druids and which is still the symbol of a bishop or *episcopus*. I have already suggested that the letter P is in form related to the Shepherd's crook, and it is curious that the shape of the Greek letter *pi* ( $\pi$ ) is very similar to that of a cromlech.<sup>1</sup>



1076



1077

From the emblems herewith it would appear that the cromlech was identified with PA, the All-Father. The designer has formed the summit of fig. 1079 like a *bow*, and the general form of all these emblems and the A emblems on p. 72, vol. i., is that of A and T, the first and the last letters of the Hebrew alphabet.

The syllables *a* and *tau* occur significantly in various directions. The words *auteur* and *author* may be compared with *athir*, the Celtic for *father*, and with *ether*, the All-Per-

<sup>1</sup> The word *cromlech*, which in France is applied to stone circles, is said to be composed of the Celtic *crom* (crooked) and *lech* (a stone); but, fundamentally, *crom*, as in CROMWELL and in the hill-name TREN CROM, is *ak ur om*, the Great Sun-Fire. Like *cam* and *sigzag*, *crom* probably came to denote *crooked* because of the crooked jags of the lightning flash. Whether this supposition be sound or otherwise it is obvious that "crooked stone" is as senseless an appellation for a stone circle as it is a flat-topped geometrical monument.

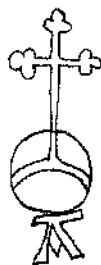
vading and All-Embracing. LAYARD alludes to the Assyrian ASHUR as ATHUR; and in EGYPT the cult of HATHOR was so widely spread that her name was used as a generic term for goddess.<sup>1</sup> HATHOR or ISIS was conceived usually as One, but sometimes there were said to be Seven HATHORS—an allusion evidently to the Seven Stars of the Great Bear or ARTHUR. In fig. 316, p. 116, vol. i. the A-tau was attached to the Bear, and this symbol of the First and Last is presumably the root of the words *eternitas*, *eternal*, and *eternity*. The Latin for *author* is *auctor*, i.e. *actor*, the Great Tor, the Eternal Author of the



1078



1079



1080

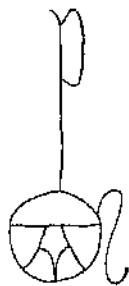
Universe. *Actor* is the Greek for a chief and is cognate with HECTOR, the "great bulwark" at the Siege of Troy. The bowl of a volcano is named its *crater* or *ak ur ator*, and the *cra-* may here be equated with *akra*, the Greek for *hill-top*. In Sanscrit *kr* means "to make," and this syllable is no doubt the root of our *creator*, i.e. a *maker*.

One of the most famous of the EXMOOR Tors is named HAY TOR, i.e. HATHOR (?).

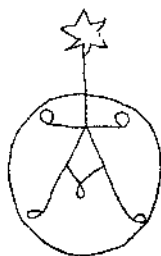
In JAPAN one meets with sacred monuments known as *torii*, which in form are similar to A and T conjoined, and the word *torii* may perhaps be restored to *atorii*. "Every traveller in Japan," says a modern writer, "is acquainted

<sup>1</sup> Tiele (C. P.), *Religious Systems of the World*, p. 6.

with the *torii*, or sacred gateway, which so frequently attracts the eye. It is always constructed (whatever the materials used) in the same way. It has two upstanding columns, or posts, slightly inclined inwards towards each other, and across them a horizontal beam with widely-projecting ends, and below this another beam, which has its ends mitred into the columns. This sacred entrance is found across the path in Japan wherever it approaches a spot of hallowed ground. It is, however, unlike the sacred portals of other lands, from the circumstance that it does not necessarily indicate the close proximity of a temple. It is to be found over hill and



1081



1082

dale, at the entrance to a valley, placed high up along a mountain path, even in the deep recesses of the immemorial woods; sometimes even on the edge of the rice-fields, at others on the shore of a lake. If one passes beneath it and follows the path of which it is the portal, one is almost sure sooner or later to come to a temple, or more often a simple shrine. In the latter one will find nothing; that is the strangeness and mystery which strikes all who have come across these simple shrines. But, all the same, there is a reason for its being placed there. Close by there will be some example of Nature's wildness or loveliness—a grove of magnificent and stately trees, some exquisite view, a twisted and ancient pine-tree (to the Japanese an emblem of length

of days), or perhaps an exquisite pool. The shrines are not there for idols, but to consecrate the beauty surrounding them.

“Sometimes, indeed, one may look in vain for anything suggestive of a reason for the presence of the shrine. It may have been placed where it is merely because of the exquisite and impressive solicitude of its environment. Often the path beneath the *torii* leads merely to some beauty spot, and ends in something which to the Japanese heart is more sacred than either shrine or temple.”<sup>1</sup>

Some such similar spirit to this seems to have animated the cromlech builders of prehistoric Britain. That these were a maritime and colonising people may be inferred from the fact that with rare exceptions cromlechs are found *only along the coasts*.<sup>2</sup> In ENGLAND they are confined almost entirely to CORNWALL and DEVON; in WEST WALES they are numerous; in SCOTLAND they are rare; in IRELAND they are abundant. In the county of SLIGO<sup>3</sup>—SIL, the mighty O?—there are no less than one hundred and sixty-three.

That *cromlechs* or *cromlehs* were symbols of the fiery A or AU is sometimes suggested by their site names. On the Cornish hill called CARN LEHAU there is a well-known cromlech, and LEHAU may be resolved into “everlasting HAU or AU.” Similarly the cromlech in MONKTON FIELD near AVEBURY enables us to resolve MONKTON into MONACTON. One of the greatest of the rocks at CARNAC is termed MENEC; there is a monument on the Cornish hill named CARN MENELEZ<sup>4</sup>—either Sole Lord Light or Stone of the Lord of Light.

<sup>1</sup> Clive Holland, *Things seen in Japan*, pp. 197-199.

<sup>2</sup> Wm. Wright, *The Prehistoric and Early Historic Inhabitants of England*, p. 4.

<sup>3</sup> In Sligo are the GAMPH or OX Mountains. GAMPH = *ag am fe*, the Mighty Sun-Fire (?).

<sup>4</sup> In Abyssinia MENELIK is a royal name.

One of the most famous of the Cornish cromlechs is that at ZENNOR—a name understood to have meant “sacred land,” but which, according to my roots, originally meant Sacred Fire. In Devonshire cromlechs are often termed *Shilstones*,<sup>1</sup> and one of the DEVONSHIRE hills is named SHELL TOP. Shells were frequently placed within primitive graves; yellow-robed VISHNU is generally represented holding a shell and a circular disc; in POLYNESIA the Chiefs wear upon their breasts as the peculiar badge of royalty a piece of clam-shell cut into a circular disc,<sup>2</sup> and the word *shell* points to the conclusion that the fan-like flutings of the shell were responsible for its symbols of *ish el*, the “Light God.” The extending rays of the *scallop* or *escallop* no doubt identified it with ST JAMES, the “ever-existent Sunlight,” and the word *escallop* may be resolved into *es ak ol op*, the light of great lord the Eye. In the British Museum there are several exquisite Greek statuettes of APHRODITE, the Goddess of Love, winged with, protected by, or emerging from, twin scallop-shells, and in the emblem herewith a shell is associated with the rod, pole, staff or spike of the Holy ONE. It may thus perhaps be assumed that the English SHELL TOP and “Shilstone” bore originally the sense of *ish el*, the Light of God. The Shell emblems here illustrated evidently had that holy significance.

One of the most famous of the Israelitish stone-shrines was the so-called “House of God”<sup>3</sup> at SHILOH, and in Genesis the word *Shiloh* is used in the sense of an expected Messiah. “The sceptre shall not depart from Judah, nor a lawgiver from between his feet, until SHILOH come; and unto him shall the gathering of the people be.”<sup>4</sup> In ISAIAH a variant of the same word occurs in the passage, “Forasmuch

<sup>1</sup> Baring-Gould, *Devon*, p. 53.

<sup>2</sup> D. Rannie, *My Adventures among South Sea Cannibals*, frontispiece.

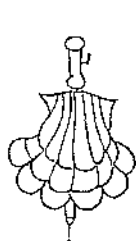
<sup>3</sup> Judges xviii. 31.

<sup>4</sup> xlix. 10.

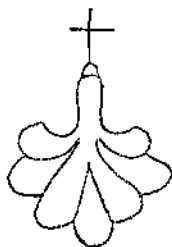
as this people refuseth the waters of SHILOAH that go softly . . . he shall pass through Judah . . . and the stretching out of his wings shall fill the breadth of thy land, O Immanuel."<sup>1</sup> A variant of the same word is SILOAH, where at one time there was a famous tower.

The Breton words for altar are *dolmen* and *aofer*, and the Breton for author (French *auteur*) is *penn abek*. In our word *altar* is seemingly retained the original symbolism of *el tur*, the Enduring God.

In the Old Testament there are numerous allusions to altars of twelve stones, and one of the wonders of WALES is



1083



1084



1085

a colossal rock table, supported originally by eleven upright pillars. The twelve precious stones set in the breastplate of the Jewish High Priest are termed *logeion* by Philo. They were arranged in four rows to distinguish the four seasons of the year, and were said to be a symbol "of that Reason which holds together and regulates the Universe." JOSEPHUS calls these twelve *logeion* ESSENE<sup>2</sup>—a word which resolves into the "One Essence" or "One Light."

On reference to the Logos emblem on p. 66 it will be noted that surmounting the Serpent there are *thirty* circles. The Grand circle of Stonehenge consisted of *thirty* upright pillars, and the two circles within the egg enfolded by the Avebury Serpent consisted each of an inner ring of twelve

<sup>1</sup> viii. 6, 8.

<sup>2</sup> *The Canon*, p. 169.

stones and an outer circle of *thirty*. Of an Eastern Sanctuary PAUSANIAS records: "There stood next the Statue square stones *thirty* in number; the Pharians worship them, calling each by the name of some divinity; but more anciently, and afterwards among the Greeks, white stones received honours as symbols of the Gods."<sup>1</sup>

There are *thirty* days in a month; the *thirty* joints in the body of the scarabæus were believed to correspond with the transit of the Sun through one sign of the Zodiac;<sup>2</sup> and according to Zoroastrian theosophy, there were *thirty* presiding *Izeds*.

By the Druids *thirty* years were regarded as an age or generation.<sup>3</sup> *Thirty* was the number of the Grand nobles of Mexico,<sup>4</sup> and *thirty* was the number of the Gnostic ÆONS. These ÆONS or great Powers were arranged in fifteen pairs, "or the sacred number Five three times repeated,"<sup>5</sup> and this is precisely the form of the thirty circles at the summit of fig. 908 (p. 66). The pillars of the Parthenon at ATHENS (the "Maiden's Chamber"), built in honour of ATHENÆ, number eight in one direction and *thirty*, *i.e.* fifteen pairs, in the other.<sup>6</sup>

<sup>1</sup> *Achaica*, xxii. 3.

<sup>2</sup> *Ruins of Sacred and Histor. Lands*, p. 200.

<sup>3</sup> Borlase, *Ant. of Cornwall*, p. 93.

<sup>4</sup> *Atlantis*, p. 350.

<sup>5</sup> *The Gnostics*, p. 263. King translates their names as "Depth, Silence, Mind, Truth, Reason, Life, Man, Church, Comforter, Faith, Fatherly, Hope, Motherly, Charity, Eternal, Intelligence, Light, Beatitude, Eucharistic, Wisdom, Profundity, Mixture, Unfading, Union, Self-born, Temperance, Only-Begotten, Unity, Immovable, Pleasure."

<sup>6</sup> The following lines sum up some curious coincidences at SALISBURY Cathedral:

"As many days as in one year there be,  
So many windows in this church you see.  
As many marble pillars here appear  
As there are hours through the fleeting year.  
As many gates as moons one here does view;  
Strange tale to tell, yet not more strange than true."

(Quoted in *Wiltshire*, F. R. Heath, p. 250.)



At CLASSERNISS in the Island of LEWIS there is a circular stone temple consisting of twelve equidistant obelisks. The four cardinal points of the compass are marked by lines of obelisks running out from the circle, and in the pole or centre of this Zodiac is a stone thirteen feet high "of the perfect shape of a ship's rudder."<sup>1</sup> This Rudder-stone doubtless symbolised the Guide, Steersman, or Pilot of the Universe—the Point within the circle of Perfection or Infinity. "The beginning of Wisdom," says an Egyptian papyrus, "is the cry of AMON, the rudder of (Truth)."<sup>2</sup>

The name CLASSERNISS seemingly contains the memory of "ac el ASSUR, the one Light." Among the Israelites the greatest national celebrations were held at the stone sanctuary of GILGAL. In Hebrew *gilgal* means also a circle, and the word was seemingly *ag il ag al*, the Mighty God, the Mighty God. In BRITANNY the term *galgal* is applied to a certain variety of stone monument.<sup>3</sup>

The most celebrated of all circular stone temples is STONEHENGE, which is said to be somewhat similar to one in ARABIA, at a place called KASEEM (the Great Sunlight?).

In HOMER's time—

"On rough hewn stones, within the sacred cirque  
Convok'd, the Hoary Sages sat,"<sup>4</sup>

and that British "cirques" were similarly once Law Courts is evident from their traditional name in certain districts of "Doom stones." As late as the fourteenth century, stone circles were also used in Europe for coronation functions.<sup>5</sup> According to BORLASE, the King stood at the centre stone

<sup>1</sup> W. Reade, *Veil of Isis*.

<sup>2</sup> Renouf, *Hibbert Lectures*, p. 228.

<sup>3</sup> LE ROUZIC, p. 23.

<sup>4</sup> *Iliad*, xviii. ver. 504.

<sup>5</sup> Borlase, *Ant. of Cornwall*.

known as the *ambre*, and his nobles, *peers*, or *barons*, ranged themselves around him, each standing at his representative stone or pillar. It is still customary for British monarchs to be crowned over the piece of sacred rock now under the Coronation Chair at Westminster Abbey. This ancient stone, brought from the Hill of SCONE in SCOTLAND, was probably a symbol of *se kone*, the Fiery Cone or Great One.

The British Bards refer to a mystical structure—believed to have been STONEHENGE—as “The Great Stone Fence,” the “Circle of the World,” and the “Stone Cell of the Sacred Fire.”<sup>1</sup> STONEHENGE was also known as CAER SIDI, *i.e.* the Seat or Fort of SIDI. The author of *The Canon* says that SIDI was SATURN, from whom we derive *Saturday*, the ancient Sabbath or Day of Rest. The Saxons called it *Seaterdag*, or the day of the *Seater* or *Sitter*, *i.e.* the day upon which the Great Workman sat Himself down, as represented in figs. 800 and 925 (*ante*, pp. 4 and 78).

The reign of SATURN was proverbially the Golden Age, whence the celebration of the *Saturnalia*; and SATURN<sup>2</sup> is identical with CRONUS=*Time*, whence *chronometer*. The supposed reference to STONEHENGE by DIODORUS SICULUS mentions it as a Temple of APOLLO, a *temenos* or enclosed circle. This word *temenos* must be allied to *tommen*, the Welsh for *barrow*, and, as has already been suggested, *tem* or *tom* is the root of *temps* and *time*. *Tommen* may thus be resolved into Sole TIME or Stone TIME, and *temenos* into the light of sole, stable, and abiding TIME. The name KRONOS yields *ak ur on os*, the Great Fire, the One Light; and STONEHENGE, whence were probably issued the edicts for sowing and all other seasonal functions, served thus as a gigantic Timekeeper, Chronometer, or Clock. The word *clock*

<sup>1</sup> Anon., *The Canon*, p. 230.

<sup>2</sup> The name SATURN was perhaps SET or SUT *ur en*, the Fiery One. The syllable SET may be resolved into IS-ET, *Light* and *Heat*.

(French *cloche*) means a Bell, and in the days before clocks were invented the time was tolled by a Bell.<sup>1</sup>

In Egypt KRONOS was named KEB,<sup>2</sup> the "Great Orb," and this everlasting KEB is evidently the root of *kebla*,<sup>3</sup> meaning a stone circle. In *septum*, the Latin term for a circle of stones, is again occurrent the idea *is ep tum*, the light of the Eye or Orb, *Tum* or TIME, the resplendent Sun. All *tempes* or Temples may indeed be described as originally Time Fathers, Time Tellers, Time Keepers, or Time Bells. TIME, the Father of *Truth*, has already been identified with Father THAMES, and the source of the River THAMES is at a spot named TREWSBURY. KRONOS, according to the author of *The Great Dionysiac Myth*, is equivalent to "KARNOS, KARNAIOS, KARNAIVIS, the horned God; Assyrian KARNU; Hebrew KEREN, horn; Hellenic KRONOS or KARNOS."<sup>4</sup> The Temple of KARNAK in Egypt and the prehistoric Stone rows at CARNAC in Brittany were probably alike erected to the honour of KARN AC, the Great Karn. *Cairn* or *carn* is a generic term for a barrow or heap of stones, and in Cornwall CARN—as in CARN BREA,<sup>5</sup> CARN GALVA,<sup>6</sup> etc.—means a hill. The word may be resolved primarily into *ak ar en*, the Great one Fire, and *caer*, meaning *fortress*, *seat*, into *ak ar*, the Great Fire.

CAER SIDI, which resolves into CAER *Si di*, the "Seat of Resplendent Fire," figures in legend not only as STONEHENGE but also as the magic Land of Everlasting Summer. Thus, in the Poems of the Welsh Taliessin<sup>7</sup> :—

<sup>1</sup> Close to the Temple at AVEBURY is CLACK HILL, and in Scotland is CLACKMANNAN.

<sup>2</sup> Budge (W.), *Legends of the Gods*, p. 215.

<sup>3</sup> Stukeley (W.), *Abury*, p. 5.

<sup>4</sup> ii. 127, 129.

<sup>5</sup> Pronounced BRAY, *Father A* (?).

<sup>6</sup> AG AL VA = *Mighty Lord of Life* (?).

<sup>7</sup> Poem XIV.

“ Perfect is my chair in Caer Sidi,  
 Plague and age hurt him not who's in it.

About its points are oceans' streams,  
 And the abundant well above it,  
 Sweeter than white wine the drink in it.”

In some localities stone circles are known as King Arthur's Tables, and the Round Table of Slav Fairy-Tale may similarly be equated with the Perfect Chair in CAER SIDL. CAER SIDL seems also to have carried many correlative meanings, among others “Revolving Castle,” “Four-cornered Castle,” “Castle of Revelry,” “Kingly Castle,” “Glass Castle,” and “Castle of Riches.”<sup>1</sup> This whirling Mystery — sometimes described as the Sacred Chalice or the Holy Grail—is described as turning with greater speed than the swiftest wind, and its walls are said to have been lined by archers who shot so vigorously that no armour could withstand their winning and irresistible shafts. Sir JOHN RHYS compares the word *sidi* with *sidyll*, “a spinning-wheel.” Fable relates that HERCULES laboured at a spinning-wheel or *omphalos*, and the word *om phallus* suggests that the resistless shafts of CAER SIDL were the arrows of enkindling light, the spokes or spikes of the ZODIAC, AXIS, or ELIXIR,<sup>2</sup> the spires, spears or spores of the Mighty HUEEL.<sup>3</sup>

In CORNWALL Stone circles used to be known as *dawns men*—a term explained by BORLASE to mean “dance stones.” It is known that on certain festival days the ancient Britons dyed themselves blue, and that, together with their wives and children, they danced *in circles*, bowing to the altar.

Sacred circular-dancing called *Orchesis* is frequently

<sup>1</sup> Squire, *Celtic Mythology and Legend*, pp. 366, 367.

<sup>2</sup> The word ELIXIR is from *el iksir*, Arabian for “Stone of Philosophy.”

<sup>3</sup> Compare surnames WEALE, WHEELER.

mentioned by the early Fathers of Christianity, and there was also a ceremony of dance and song called *Chorostasia*. In the church at Antioch CHRYSOSTOM (c. 347-407) relates that there was a sacred all-night festival, a *Chorostasia* in imitation of the Angelic Dance and ceaseless hymnody of the Creator.<sup>1</sup> "Above, the angelic hosts sing hymns of praise; below, in the churches, men in-choired faithfully mimic them with the very same praise service. Above, the Seraphim chant forth the hymn *Trisagion*; below, the mortal crowd re-echo it above. Of those in Heaven and those upon the earth a unison is made — one general assembly, one single service of thanksgiving, one single transport of rejoicing, one joyous *dance*."

The name *carole*<sup>2</sup> was given by the Troubadours to a *dance* or *ballet* in which the performers moved slowly in a circle, singing as they went,<sup>3</sup> and there is no doubt that the Christian *Choir*, *Carol*, and *Chorale*, are all adapted survivals of pre-Christian rites. Among the Mexicans and Peruvians the sacred song-dance was brought to an extraordinary state of perfection. At Great Festivals two choral dances and hymns were rendered to the Sun, each strophe of which ended with the cry of *Hailly!* Referring to the all-night festival of the *Therapeute*, Philo says: "This is how they keep it. They all stand up in a body, and in the middle of the banqueting-place they first form two *Choroi*, one of men and the other of women, and a leader and conductor is chosen for each, the one whose reputation is greatest for a knowledge of music. They then chant hymns composed in God's honour in many metres and melodies, sometimes singing together, sometimes one *Choros*, beating the measure with their hands for the antiphonal chanting of

<sup>1</sup> See "The Sacred Dance of Jesus," G. R. S. Mead, *The Quest*, ii. p. 56.

<sup>2</sup> Cornish people pronounce it KUR-R-RL.

<sup>3</sup> *Dancing*, Lilly Grove, p. 131.

the other, now dancing to the measure and now inspiring it, at times dancing in procession, at times set-dances, and then circle-dances, right and left."<sup>1</sup>

Close to the great amphitheatre of STONEHENGE are the villages of ORCHESTON ST GEORGE and ORCHESTON ST MARY—possibly at one time the *tons* or *towns* of the performers of the pious *orgies*, the headquarters of the two *Choirs* or *Choroi* that officiated at STONEHENGE Circle. The name ORCHESTON, or town of *Orchesis*, might be rendered ORCHESTRA'S TOWN; the word *orchestra* being allied to *orchesmai*, "I dance." The suffixes ST MARY and ST GEORGE suggest that the women-singers represented MARY, the Queen of the May, and the men GEORGE, the solar Husbandman, the vital Urge.<sup>2</sup>

Dancing formed part of the initiation ceremonies of the ancient Mysteries, and to such a degree of refinement was it carried that the theologies of certain sects were said to be more clearly expressed by gesticulations than by the words of a professed rhetorician. The Hindoos paid their devotions to the Sun by a dance imitative of his motions, and this, their only act of worship, was performed every morning and evening.

In one of the choral odes of SOPHOCLES, PAN is addressed by the title of *Author and Director of the Dances of the Gods*; by the Gnostics PAN was represented seated, playing upon his pipes, in the centre of the Zodiac, and in the Orphic Hymns PAN is described as *Zeus, the mover of all things, the Perwader of Sky and Sea*.<sup>3</sup> In one of the Hymns to APOLLO the Sun-God's parents are said to be "delighted to perceive the mighty *Mind*, their dear Son, thus sporting among the Gods."<sup>4</sup>

<sup>1</sup> Cf. *The Sacred Dance of Jesus*.

<sup>2</sup> The word *orchis* in Greek means *testicle*. The "slang" *bollux* is evidently the twin POLLUX. *Castrate* is possibly cognate with CASTOR.

<sup>3</sup> Payne-Knight, pp. 138, 139.

<sup>4</sup> *Ibid.*

The dances known as *heys*, *reels*, and *jigs* were originally, without doubt, exercises in honour of HEY, the Immutable A ; *ureel*, the Fire Lord ; or *jig*, the Ever-Existent Mighty One. All these, and doubtless many others such as the *chopine*, were *hops* or *hoppings* in honour of CHEOP PAN.

Near CHIPPING NORTON in Gloucestershire, at a site named ROWLDRICH, are the remains of a famous stone circle.<sup>1</sup> *Rhol*, the Celtic for a wheel or circle, may be equated with *reel*, and the name ROWLDRICH will thus resolve into the wheel of *dur ich*, the Enduring *aitch*, the Steadfast, immutable, aged One. Near DURHAM is a CHOPWELL ; at the summit of CHIPPING HILL in ESSEX are the remains of a double-ditched camp ; and on SHAP FELL<sup>2</sup> in WESTMORELAND is a Druidic circle, or *chapel* as the Scotch term it.<sup>3</sup>

It is probable that *sing*, *song*, and *sung* have an intimate relation with *Sun*, and that the words *hymn*, *chant*, and *pæan* are similarly connected. The word *chorus*, allied to *choros*, meaning in Greek a band of dancers and singers, appears to be resolvable into *ac horus*, the Great HORUS. The French for *chorus* is *chœur*, pronounced like *caur*, a heart ; the Greek for the "feathered frenzy with an angel's throat," which we English people call a *lark* or *laverock*, is *koros* ; and the French for *lark* is *alouette*, a word seemingly allied to *louer* = *praise*. The personal application of the symbolic praising Birds herewith is probably expressed in Quarles's lines :—

"Rouse thee, my soul, and drain thee from the dregs  
Of vulgar thoughts ; screw up the heightened pegs  
Of thy sublime Theorbo *four* notes higher  
And high'r yet, that so the shrill-mouthed choir  
Of swift-winged seraphims may come and join  
And make the concert more than half divine."

<sup>1</sup> See Stukeley, *Abury*.

<sup>2</sup> The *Fell* of Shap Fell is seemingly the same word as *ophel*, the Hebrew for *hill*.

<sup>3</sup> Borlase, *Cornwall*, p. 193.

The words *chorus*, *choros*, and *koros* must be allied to *Kuros* or *CYRUS*, meaning the Sun.<sup>1</sup> In Greek *choiros* means a pig; *choiras* means rock; and *guros*—whence *gyre*, a circular course—means ring or circle. The root *gor* appears in this latter sense in the Welsh word *GORSEDD*, meaning a mound of earth and a circle of standing stones. In Cornish *gawr* meant *gigantic*, and *gorsedd* may alternatively be understood as either *Great Seat* or a *Circular Sitting*. Even to-day the proceedings of the Welsh Eisteddfod are partly conducted in *gorsedd* form, of which the rule is that it be held in a conspicuous place “face to face with the Sun and eye of Light.”<sup>2</sup>



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There is no power to hold a *gorsedd* under cover or at night, but only where and as long as the Sun is visible in the Heavens. Sir JOHN RHYS observes: “In the absence of documentary evidence bearing on the history of the *gorsedd*, we have to judge of it as we find it, and it is remarkable that everything connected with it seems to suggest that it is but a continuation of a court of which the Celtic Zeus was originally regarded as the spiritual president: witness the circle of stones, the importance attached to the sun and the eye of light, and also the nature of the prayer pronounced by the officiating ‘Druid.’”<sup>3</sup>

STONEHENGE was known as the “Gorsedd of Salisbury,”

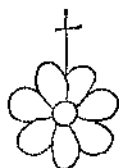
<sup>1</sup> “The Persians say that *CYRUS* (*Kuros*) means the Sun,” *Hesychius*. Cf. Payne-Knight, p. 154.

<sup>2</sup> Rhys (J.), *Hibbert Lectures*, p. 209.

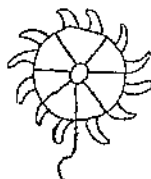
<sup>3</sup> *Ibid.*



and *gor*, meaning a *circle*, is manifest in many directions. It is recognisable in GORHAMBURY, where the ruins of a prehistoric amphitheatre yet remain upon the hill by St Michael's Church. *Gaur* is again recognisable in *marguerite*, the gold-eyed, white-spoked *day's eye*; and the Sun-wheel flowers of the *artichoke*<sup>1</sup> are similarly responsible for its Italian name *girasol*—from the Latin *sol*, the Sun, and *gyrus*, a circle. The Cornish for *daisy* was *egr*, the “great Fire or Light,” and the English of MARGUERITE is MARGARET or PEGGY. *Peggy*, *i.e.* Mighty Eye, is the Persian for “a pearl” or “child of light”;<sup>2</sup> in ENGLAND pearls used to be known as *margarets*,



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and the word *pearl* or *perle* resolves into *per le*, the Father Everlasting.

There is a PORGUARNON in Cornwall “which is enclosed by hills, giving the place somewhat the appearance of an amphitheatre; hence its name.”<sup>3</sup> In CORNWALL are also several so-called *plan an guares*, *i.e.* “places of play” or “amphitheatre plains.” On one of these near PERRANZABULOE is the locally-known Perran<sup>4</sup> Round, a remarkable amphitheatre one hundred and thirty feet in diameter, with the traces of *seven* tiers of seats. Around this centre have been discovered “countless human remains,” and the spot

<sup>1</sup> “The Light, the resplendent, Existent Great One.”

<sup>2</sup> Swan (H.), *Christian Names*, p. 76.

<sup>3</sup> Blight (J. T.), *A Week at Land's End*, p. 62.

<sup>4</sup> PERUN. Compare Cornish MENPERHEN, where is “a large pyramidal stone twenty feet high, probably an ancient idol.”—Borlase, p. 162.

"was clearly resorted to as a burial-ground of special sanctity."<sup>1</sup>

The word *gore*—primarily the Mighty Fire—was also applied to things triangular, and tailors now use this word to signify a three-cornered piece of material. By felicitous coincidence the giant *gore* of the Albert Hall stands upon Kensington Gore, a site believed to have been so named because it was once a triangular patch of Kensington Parish.

STONEHENGE was known traditionally as CHOIR GAUR, a term which may have meant *gigantic choir* or—deriving *choir* from Greek *choiras*, rock—the "Rock Circle."

At STONEHENGE there is an OGBURY, *i.e.* the Barrow of OG, and near AVEBURY there is an OG Valley, an OGBOURNE, and a River OG. The Israelites were seriously embarrassed by a memorable King OG, whose name is interpreted to mean "long necked," "gigantic," and "he who goes in a circle."<sup>2</sup> The GOG and MAGOG of London and Cornish tradition were once probably the "Mighty of Mighties," and MA or Mother "Mighty of Mighties": in Cambridgeshire are the GOGMAGOG Hills. The Egyptians worshipped an OGDOD of Company of Eight original Gods who were called the Fathers and Mothers of the world, and the root OG is obviously at the base of *okto*, the Greek for *eight*. The Sanscrit word for *eight* is *ashtau*,<sup>3</sup> and the King OG of the Old Testament "dwelt at ASHTAROTH" (Joshua xii. 4). At Avebury is ASHBURY, and at Stonehenge ASHLEY.

The Mayas conceived Heaven to be in the form of an *Eight-spoked wheel*, and this Excellent Wheel of Good LAW is a revered symbol in INDIA, in CHINA, and in JAPAN. Among the Japanese it is known as *rimbo*, a word which may be resolved into *urim bo*, the "Father of Lights," or into *ur im bo*, "Fire Sun Father."

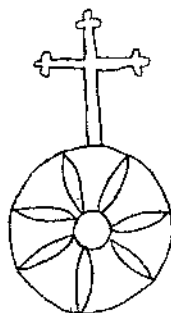
<sup>1</sup> Salmon (A.), *Cornwall*, p. 215.

<sup>2</sup> *Bible Folk-Lore*, p. 73.

<sup>3</sup> In Hebrew *eshta* means *fire*.

The Chinese divided their year into *Eight* seasons, the cardinal points being SING, FANG, HEU, and MAOU, and the original idea of the OGDODAD or Eight forms of the Lord of Time would appear to have been the seven planets circling around the Polar Axis. According to Dr Churchward, the division of the Zodiac into twelve points was a comparatively late conception.<sup>1</sup>

The sacrosanctity of Mount FUJI is probably due partly to the fact that it has a flattened top (a "truncated cone"), which causes it not only to resemble A, the primal peak,



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but also the Aleph-Tau or Ataw of the Eternal. The crater of FUJI is, moreover, *eight-sided*, and its alternative name "HORAISAN" may in all probability be equated with HORIZON, defined by SKEAT as meaning "the bounding or limiting circle." The Greek *Orizon* may be resolved into *or is zone*, the "Wheel of Golden Light," and the English, French, and Latin "HORIZON" suggests the Wheel of HORUS, a God who was frequently addressed as "HORUS of the Horizon."<sup>2</sup> "HU," says Dr Churchward, "was also a name of HORUS, as we find from the eightieth chapter of the *Ritual*. "I have seized upon HU from the place in which

<sup>1</sup> *Signs and Symbols of Primordial Man*, pp. 208, 327.

<sup>2</sup> Renouf, *Hibbert Lectures*, p. 229.

I found Him"; also "I am the Craftsman who lighteneth the darkness, and I come to dissipate the darkness that light should be."<sup>1</sup>

In Sanscrit the word *ghar* means *diffusion or shedding of light*, also *bright and to make bright*; and *ghrina* means *heat of the Sun*.<sup>2</sup> In *gorsedd* and *CHOIR Gaur*, as also in *gorgeous*, we have no doubt this same root; and there is little doubt that *Caer Sidi* or *STONEHENGE* was, as the name implies, a seat or stronghold of the Resplendent Fire.

The name *STONEHENGE* is assumed to mean "the hanging stones," but the word *henge* is more probably equivalent to our modern *hinge*.

Among the ancients it would seem to have been a favourite idea to found a hinge or culture centre. Peruvian legends tell how the offspring of the Sun and Moon, two divine beings named *MANCO CAPAC* and *MAMA OGLLO*, descended from Heaven near Lake *TITICACA*. They had received commands from their Parent to traverse the country till they came to a spot where a golden *wedge* they possessed should sink into the ground, and at this place to form a culture centre. The *wedge* disappeared at *Cuzco*, which *Garcilasso et Inca de la Vega* (the most important of the ancient chroniclers of Peru) interprets as meaning "navel," or, in twentieth-century idiom, "Hub of the Universe."<sup>3</sup>

*CAERLEON*, the seat of King Arthur, where are the ruins of a vast amphitheatre, was alternatively known as *CARDUEL* or *CARDOIL*, and as *cardo* is the Latin for *hinge* and *kardia* the Greek for *heart*, the name *CARDUEL* may be resolved into the "Heart, Core, or Hinge of God."

At *DORDOGNE* in *FRANCE*—a district that has provided a rich harvest of prehistoric human remains—is *PETROCORII*,

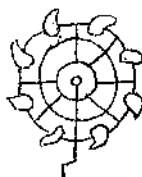
<sup>1</sup> *Signs and Symbols of Primordial Man*, p. 381.

<sup>2</sup> Müller (M.), *Science of Language*, ii. 387, 388, 400.

<sup>3</sup> *Mythologies of Ancient Mexico and Peru*, Lewis Spence, p. 47.

again, seemingly, the "Rock Core, or Heart." The modern name PERIGORD is supposed to be a "corruption" of the more ancient PETROCORII, but it appears to be quite a distinct word—PERI, as in *periscope*, meaning here, there, and everywhere, and GORD being phonetically GAUR.

The first two syllables of Cuzco, the City of the Golden Wedge, resolve into *ac uz*, the Mighty Light. The German word for wedge is *gehre*, and in Anglo-Saxon *gar* meant dart or spear-point. The Greek for *thorn* is *akis*, and for a sunbeam *aktis*, "the great resplendent light." In the eight-spoked wheel herewith the spikes, spokes, spears, spores, or spars are designed like flames or thorns. Among



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the Breton peasantry the sacred wheel is even yet venerated, and, like their crosses, is decorated with tinkling bells.<sup>1</sup>

The MAMA OGLLO of Peru, the "Mighty Mother Everlasting," may be considered in connection with OGMIVS, a British name for HERCULES,<sup>2</sup> the Spinner. Among the Druids OGMIVS, whom RHYS equates with the Greek Logos,<sup>3</sup> was represented as an old man followed by a multitude, whom he led by slender and almost invisible golden chains fastened from his lips to their ears. He was regarded as the "Power of Eloquence," and might be termed the *coax*.

The Egyptians represented the Creator under the name

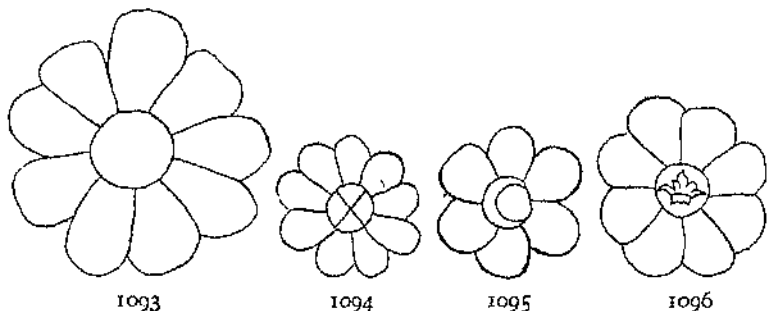
<sup>1</sup> Johnson (W.), *Byeways in British Archaeology*, p. 202.

<sup>2</sup> HUR-AC-UL-ES, the "Immutable Fire, the Great Lord of Light."

<sup>3</sup> *Hibbert Lectures*, p. 16.

KHNUMU—*ak en um Hu*, the "Great One, the Sun Hu"—as a Potter making man upon a wheel.<sup>1</sup> The French for a potter's wheel is *tour*, a word which we use to mean *circular journey*; and all stone circles probably materialised the idea of the Spinning, Potter's, or *Pater's* Wheel, the *Tour de Force*.

IN PERU, where the worship of the Sun lingered until the Spaniards reached those hapless shores, the consecrated virgins of the Temples wore crowns of sunflowers made of pure gold, and during worship they carried the same precious blossoms in their hands. In EUROPE JESHU was regarded



as the Marguerite, the Marigold or Goldflower of the World, and he is thus referred to by early Christian writers, e.g. "The queen of all the maidens gave birth to the Creator and Consoler of mankind when *the Goldflower* came into this world and received a human body from St Mary, the spotless virgin."<sup>2</sup>

The *girasole* herewith is figured like the chrysanthemum of JAPAN, the Land of the Rising Sun. In the centre of fig. 1094 is the cross of *Lux*, in fig. 1095 is the Crescent Moon, and in fig. 1096 there appears a Crown of Flame.

From its habit of turning sunwards the Sunflower was

<sup>1</sup> Petrie, *Religion of Ancient Egypt*, p. 32.

<sup>2</sup> *Blickling Homilies*, A.D. 979, quoted in *The Romance of Symbolism*, S. Heath, p. 158.

regarded as the Symbol of Constancy, and sufficient evidence has perhaps already been adduced to confirm the suggestion that Stone circles or *Gorsedds* were symbolic of the Immutable Sun. The King or "Son of the Sun" standing at the *ambre* or central pillar typified the Sun-God, and the surrounding Nobles represented the variously conceived supporters of the Lord of Time. The definite number of stones which constituted a *gorsedd* may be equated, if twelve, with the twelve months; if nineteen—and this peculiar number constituting "Nineteen Maidens" is very usual—with the twelve months *plus* the seven days; if thirty, with the thirty days of the month. The mystic number thirty-three—noted *ante*, p. 142, vol. i.—in all probability stood for Thirty *plus* the Supreme Trinity.

The number of stones in the outer circle of STONEHENGE is sixty—twelve times five; in the inner circle the number is thirty; and in the inmost circle of "Blue Stones" it is nineteen. DIODORUS relates: "They say, moreover, that APOLLO once in nineteen years comes into the Island, in which space of time the stars perform their courses and return to the same points, and therefore the Greeks call the revolutions of nineteen years the Great Year."<sup>1</sup> Three different qualities of stone were used in the building of STONEHENGE, some of which are foreign to the neighbourhood and must have been dragged at incalculable labour from afar.<sup>2</sup> The general form of the Temple, which is orientated to the midsummer sunrise, is that of a horseshoe or oval enclosed within a circle, and in all probability the quality, as well as the form and number of the various stones, was symbolic. The only unhewn rock within the purlieu is that known as the "Hele" or "Sun Stone," and

<sup>1</sup> Quoted in *England's Riviera*, J. H. Stone, p. 125.

<sup>2</sup> Various assumed to have been Brittany, Avebury, Pembroke, Ireland, and "the remotest parts of Africa."

it has been pointed out by BARCLAY that the five main trilithons are like the five fingers on an extended hand—graduated in height. They thus resemble a gigantic glove, comb, saw, or *broccus*, “facing the midsummer sunrise as if waiting to greet the Sun.”<sup>1</sup>

Dr Frazer, who has noted the frequency in ancient times of octennial tenures of the kingship, observes that in EGYPT “the King who embodied the Sun-god seems to have solemnly walked round the walls of a temple for the sake of helping the Sun on his way.”<sup>2</sup> This function, as also the carolling and dancing, was doubtless an imitation of the Sun in its course, and is additional evidence that much of the ceremonial of kingship was based upon its analogy with the Solar System.

It has frequently been pointed out that the Three Feathers of the Prince of Wales and the head-dress of Three Feathers, which are *de rigueur* at Royal Drawing-rooms, are the direct descendants of the Three Rays, and there is little doubt that they once typified the Three Sunbeams, Good Thought, Good Deed, Good Word. In EGYPT an ostrich feather symbolised MAAT, the Goddess of Truth,<sup>3</sup> who is represented with a single feather upon the forehead. Most of the Egyptian gods are decorated with a head-dress of two feathers, probably symbolic of the twin powers, Goodness and Knowledge. The Sanscrit for *feather* is *patra*, and the European *feather* or *veder* may be equated with *father* or *vater*. In figs. 1097 and 1098 the solitary plume or *penna* of the Universal Father is associated with the Heart of Charity.

Commenting upon the extraordinary collection of prehistoric mounds in OHIO, which includes circles, octagons, crosses and pyramids, insects and animals, DONNELLY ob-

<sup>1</sup> Barclay (E.), *Stonehenge*, p. 50.

<sup>2</sup> *Golden Bough*, iii. 77.

<sup>3</sup> Petrie, *Religion of Ancient Egypt*, p. 14.



serves: "One of them is a threefold symbol like a bird's foot; the central mound is 155 feet long, and the other two 110 feet in length."<sup>1</sup> This gigantic CLAW or Broad Arrow, of which fig. 1099 seems to be an example, was evidently another form of the Three Lights, and the word *claw* apparently originated from the similarity of a bird's *claw* to the sign of *ac el aw*, the Great God A or Aw. In this country the national mark of the broad arrow is branded upon the clothing of those who fall into the clutches of EL Aw. Another form of the same *claw*<sup>2</sup> is the barbed spear or arrow-head known as a *pheon* or *feon*, i.e. the One Fire. A



1097



1098

*pheon* surmounts fig. 1100, and the idea may be equated with *paon* or *pavo*, the many-eyed *peacock*.

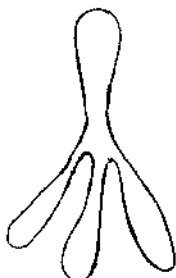
The Temple of the Azure Heaven at PEKIN (*op ak in*, the "Eye of the Great One"?) consists of a triple circular terrace, and the marble stones forming the pavement of the highest terrace are laid in nine concentric circles. On the Cornish coast between SENNEN and St JUST, oriented due west, are the remains of a stone Temple consisting of three interlaced circles. There is a circle of vast stones on Salakee (*is al ak eye*) Downs, SCILLY; another at TRESAW (*tur es ak aw*), Scilly; another at BOSCAWEN (*bos ac aw en*), near PENZANCE.

In the centre of the eight-lobed *marguerite* or *girasole* herewith is what may be read as the wavy M of MARY, or

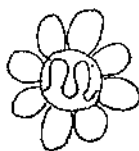
<sup>1</sup> *Atlantis*, p. 376.

<sup>2</sup> The mediæval English *cliver*, a claw, is evidently the same word as *clover*, *cleaver*, and *clever*.

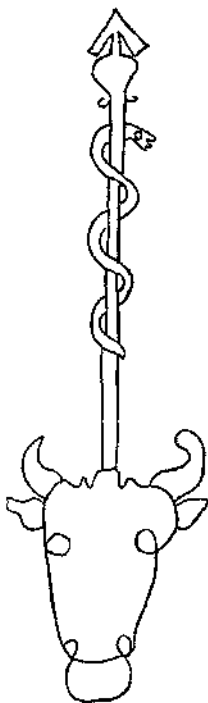
as a hieroglyph of the Great Serpent. Prehistoric mounds in serpentine form are found in various parts of the world, always, apparently, on mountain-tops. In the Egyptian *Book of the Dead* there is an allusion to a certain "Hill of Bat." "There is the Hill of Bat ; the heaven rests on it. Sabak,



1099



1101



1100

Lord of the Bat in the east, is *on the hill*, in his temple upon its edge. There is a snake upon the brow of that hill about 30 cubits long, 10 cubits broad ; 3 cubits in front of him are stone. I know the name of this snake on his hill—Eater of Fire is his name." The Chaldean for Serpent was *acan*, and at Glen FEECHAN (*feu akan*, "Fire Serpent") in ARGYLLSHIRE there is a Serpent-mound 300 feet in

extent. The back or spine of this Serpent was found beneath the peat-moss to have been formed by a scrupulous adjustment of stones, and the sinuous winding and articulations of the vertebral spinal arrangement are anatomically perfect.<sup>1</sup>

But the most majestic, the most colossal, and probably the most ancient,<sup>2</sup> of all serpent shrines is that which once stood at AVEBURY in ENGLAND. The sanctuary at AVEBURY, which embraced avenues of unhewn rock extending in the form of a snake over nearly three miles of country, is believed to have been the "greatest megalithic monument in the world," and Aubrey rightly considered that "Avebury doth as much exceed Stonehenge in grandeur as a cathedral doth a Parish Church."

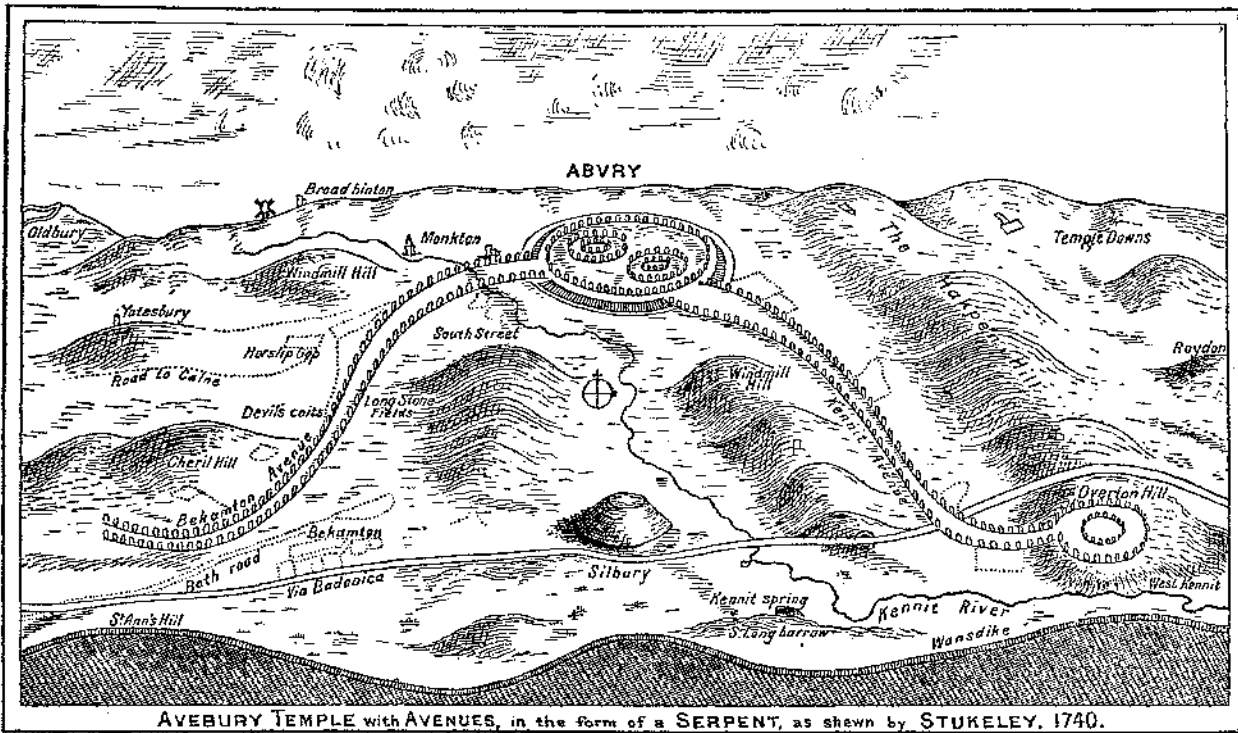
From the partly-conjectural plan herewith, as drawn by STUKELEY in 1740, it will be seen that the Sanctuary consisted of the Circle of the Universe or World coiled within the folds of the Serpent of Eternity. Within the main circle or Egg of Time are the two smaller circles of Night and Day, and each of these twin circles—300 feet in diameter—was almost three times larger than the entire circuit of STONEHENGE.<sup>3</sup>

In the Old Testament there are frequent allusions to Sanctuaries and Holy places constructed upon hill-tops, and AVEBURY was undoubtedly one of the many such. In the neighbourhood it was regarded until comparatively recently as so holy that no reptiles could live there, and if any were

<sup>1</sup> See *Atlantis*, p. 205.

<sup>2</sup> The date of Stonehenge is unknown, but judged from the orientation and the wear and tear of the stones, it is believed to be only one half the age of Avebury. "The men who built Avebury and are buried in the chambered burrows on the surrounding hills, belong to the later or polished stone age, and must have settled in the country sometime between the last glacial period, 10,000 B.C., and the introduction of bronze between 2000 and 4000 B.C."—Lord Avebury, Introduction to *A Guide to Avebury*.

<sup>3</sup> The diameter of Stonehenge is 110 feet.



AVEBURY TEMPLE with AVENUES, in the form of a SERPENT, as shewn by STUKELEY, 1740.

Stanford's Geog. Estab. London.

taken into the sacred precincts it was supposed that they immediately died.<sup>1</sup>

The Downs around AVEBURY are the meeting-place of the three main watersheds of the country, and they form the centre from which radiate the great lines of hills, north, east, and west. The Temple itself is placed at the junction of these radiating hills, and may possibly owe its situation to the felicitous symbolism of the surrounding landscape. Mr HIPPLESLEY COX, who writes without any mystic or symbolic bias, observes: "The *triangle* of Downs surrounding Avebury may be considered the hub of England; *from it radiate the great lines of hills like the spokes of a wheel*, the Cotswolds to the north, the Mendips to the west, the Dorsetshire hills to the south-west, Salisbury Plain to the south, the continuation of the North and South Downs to the east, and the high chalk ridge of the Berkshire Downs north-east to the Chilterns."<sup>2</sup>

From this centre spring also the sources of *five* rivers, and the whole district scattered over with tumuli and dew-ponds was once evidently a most Holy Land.

AVE, the root of AVEBURY, is likewise the root of AVALON or AVILLION, the mysterious Isle of Rest to which King ARTHUR was withdrawn to be healed of his wounds.

"Where falls not hail, or rain, or any snow,  
Nor ever wind blows loudly; but it lies  
Deep-meadow'd, happy, fair with orchard lawns  
And bowery hollows crown'd with summer sea."

One of the quarters of the Garden of EDEN was the "land of HAVILAH, where there is gold; and the gold of that land is good."<sup>3</sup> *Hav* is Welsh for *summer*, and our words *haven* and *heaven* originally implied *summer, rest*, and

<sup>1</sup> Preface by Lord Avebury to *A Guide to Avebury*, R. H. Cox.

<sup>2</sup> *A Guide to Avebury*, p. 55.

<sup>3</sup> Genesis ii. 11.

*safety*. The Elysian Fields might without inaccuracy be described as the Land of EVAN or BACCHUS, the Great Father Spirit.

The root *av* is again apparent in the name HAVAI or HAVAIKI, the Maori Isle of Souls, now spelled generally HAWAII. The spot in Japan where the original Twin Deities first descended upon Earth is still shown in the Island of AWAJI,<sup>1</sup> a name apparently identical with the Polynesian HAWAII or HAVAI. In all probability AV or AF, the root of APHRODITE, Goddess of *love*, may be equated with EVE, a name which in Hebrew means *life*. The *ivy* plant is notoriously long-lived; by the Christian DURANDUS it was regarded as the type of eternal *life*,<sup>2</sup> and probably for this same reason the *ivy* adorned the brows of BACCHUS. *Enef* in Cornish meant *soul*, and the words *life*, *alive*, and *love* may be understood either as "everlasting Life" or else "our Lord the Life."

An alternative form of the name EVE is CHAVAH or CHAVVA, signifying "the mother of all that lives." CHAVAH, the Ever-Existent Living AH, is closely akin to JEHOVAH, the Ever-Existent HOVAH, EVA, or living A. At the Greek Mysteries the worshippers used to raise loud shouts of *Hevah!* or *Evoe!* The natives of a tribe of NORTH AMERICA, discovered by Sir JOHN ROSS in his voyage towards the North Pole, used to assemble at midday in a circle, and then the oldest man called out three times "Ye-ho-wah!" or "Yo-he-wah!"<sup>3</sup> In Australia certain native tribes cry out "Ewah-ewah!"<sup>4</sup> and in all probability the exultant shout of *Heva!* with which the Cornish fishermen of to-day greet the advent of a pilchard shoal, is the same

<sup>1</sup> Longford (J. H.), *Story of Old Japan*, p. 12.

<sup>2</sup> *Rationale Divinorum Officiorum*, i. 8; c. 37.

<sup>3</sup> Lord Arundell of Wardour, *The Secret of Plato's Atlantis*, p. 47.

<sup>4</sup> *Ibid.*, p. 73.

exclamation<sup>1</sup> JEHOVAH! or YAHWE! In Latin the word *ave* now means *hail!* but like *bravo!* it was probably once a beatific shout to the great God. The Breton equivalent for *bravo!* is *brav!* or *kenavo!* i.e. "The Great One, the living O!"

The egg or *auf*<sup>2</sup> (Latin *ovum*) was probably so named as being the germ of *life*, and the *bœuf*—Father Life—or *calf*, "Great Lord Life," is ideally identical with *aleph*, the Hebrew for *ox*. The Greek *alpha* is fundamentally *al ef a*; and the *Caleph*, *Khalif*, or *Calipha* of the East, is a great chief. *Alif*, the Arabic for *alpha*, is the same word as the



1103



1104

English *alive* and as *aloof*, i.e. *on high* or *aloft*, and an *elf* is the same as a *fay* or *fairy*. *Afar* may be equated with *heifer*, *ever*, and *over*.<sup>3</sup> The Latin for *ever* is *semper*, i.e. the "essence of the Sun Father"; the *empyrean* is that which "pertains to elemental fire"; the *empyrean* also means the sky, and that which is *above* or *abœuf*. *Af-ab*, the "living orb," is the root of *affability*, and *affec*—the "Great Life," the base of *affection*—is the same as *hafuc*, the Anglo-Saxon for *hawk*.

The letter *eff*,<sup>4</sup> which in the emblems herewith has been sanctified by a cross, is said to have been derived from the

<sup>1</sup> The expression *Heave-Ho!* may possibly once have been an invocation for fresh life and strength.

<sup>2</sup> *Ophel* in Hebrew means *hill*.

<sup>3</sup> Compare surnames EVERARD, EVREMOND, etc.

<sup>4</sup> F is the root of HEPHÆSTUS, the Greek name for the Celestial Smith.

Egyptian hieroglyphic of the horned Serpent. "The two bars of our F are the survivals of the two horns, while the vertical stroke represents the body. In the letter Y, which comes from the same hieroglyphic picture, the two horns and the body of the asp are retained ; but in the derivatives V and U the body has entirely disappeared, while the re-duplicated character W is constructed of four strokes, which stand simply for four horns."<sup>1</sup>

This identity between *eff* and the Asp or sacred serpent is perhaps responsible for *ophis*, the Greek for *serpent*. The so-called *snake* Indians of ARIZONA (HORIZONA?) term themselves the *Hopii* or *Opii*—words not now in their



1105

language of everyday use,<sup>2</sup> but evidently cognate to the Greek *opis* or *ophis*. The primeval OP or AP is again traceable in APAP or APEP, the Egyptian name for the Great Serpent slain by HORUS. APAP, like SET, fell into disrepute, exactly like the *Pope* or PAPA of one generation often becomes the execrated "Antichrist" of a later.

The body of the snake herewith is marked with the sinuous curves of the celestial water, or it may be that these markings represent the intestines. The monstrous APEP is said to have "resembled the intestines."<sup>3</sup>

In PAPA — the "Land of PAPA A" — there is a mountain popularly supposed to be the retreat of an immortal snake : some few claim to know the language

<sup>1</sup> Taylor (Dr Isaac), *The Alphabet*, i. 12.

<sup>2</sup> Lord Arundell of Wardour, p. 74.

<sup>3</sup> Budge, (W.), *Legends of the Gods*, p. lxxii.



of this snake, and they hold converse with the monster, whose reputation as an oracle is of the highest order. "I have," says a modern traveller, "made many endeavours to find the snake talkers, but they are never at hand when I am in the district. There may, or may not be, a big snake amongst the hills, but its record vies with that of the sea serpent."<sup>1</sup>

*Ophis*, the Greek *serpent*, may be equated with APIS,<sup>2</sup> the Sacred Bull of MEMPHIS, and with the Bull MNEVIS or *om on ephis*, "the Sun, the one living light" of HELIOPOLIS. *Ephis* or *ophis* is the same word as *hippos*, a horse; *apis*, a bee; and *apse*, a bow. The Teutonic for *bowman* is YVON, a proper name equivalent to the Welsh EVAN.<sup>3</sup> In Cornish *ephan* means *summer* and *even* means *patient*. The English *even* means *equal*, i.e. *ek Hu el*—French *egal*; and AVON was so frequent a river name that it developed into one of the generic terms for *river*. All rivers and streams were regarded as manifestations and symbols of AVON, the regenerative "One Life." Under the name HAPI the Egyptians hailed the River NILE as the inscrutable "Father of all the Gods," "the ONE," the Self-Begotten. HAP or HAPI, the NILE, cannot differ from HAPI—an alternative name for APIS, the Bull.<sup>4</sup> The word NILE, "One God," is

<sup>1</sup> J. H. P. Murray, *The Papuans*. "The Papuans, as a whole, are people of simple faith, and in their primitive state may be regarded as having a high sense of integrity. Whatever you do, never break your word with them. As aborigines, their word is their bond, and they have many other characteristics which are admirable. Strangely enough, they degenerate as soon as they come within the sphere of civilisation, and at times it is difficult to escape the reflection that the race pays a very high price for being deprived of its primitive morality, and picturesque, if savage, mode of life."

<sup>2</sup> The constant interchangeability of *p*, *ph*, *f*, and *v* is evident in such words as April = *avril*, apple = *aval*, etc.

<sup>3</sup> EVAN = EWAN. The Russian IVAN is considered the equivalent of JOHN.

<sup>4</sup> APIU was the Egyptian name for the City of THEBES, and the Sacred name for THEBES was AMON or NU AMON, the one HU, the lone A?

supposed to have been derived from *nakhal*, a Semitic word for *river*. *Nakhal* resolves into "one Great God," and the same idea underlies the British terms *brook*, *burn*, and *beck*. In the West of England AVON is pronounced *awne*; AVEBURY is alternatively AUBURY, and it is evident that AV is a synonym for A. Most of the preceding A or Aleph-Tau emblems incorporate by means of their V-shaped cross-strokes the idea A V. The Sunflower herewith is surmounted by A V; figs. 1107 and 1108 read IV; and in the other designs following there appears the V I or V of *La Vie*. The V on the breast of the Phoenix identifies



1106



1107



1108

that Bird of Fire with OHNIVAK, the "only Living Great One."

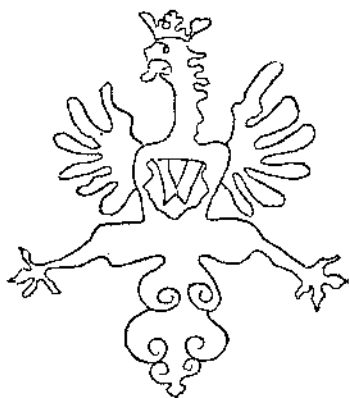
A great *focus* of APOLLO-worship was at DELPHI, a small town in PHOCIS. The Temple was shut in on the north by a mountain barrier which was cleft in the centre into two great cliffs with peaked summits, between which issued the waters of the Castalian spring.<sup>1</sup> It was regarded as the central point of the entire earth, and was hence called "the navel of the earth." But originally it was called PYTHO, a word obviously related to *Python*, the giant serpent, and to the Egyptian sanctuary-city PITHOM. The name PITHOM resolves into "Father TIME," and may be connoted with ADAM = "Warm Sun." There is thus some scientific basis for

<sup>1</sup> Smith (Dr W.), *Classical Dictionary*.

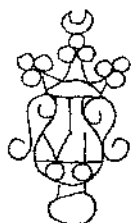
the Allegory that mankind are the children of ADAM, the Warm Sun, and EVE, the Everlasting LIFE or BREATH.<sup>1</sup>



1109



1110



1111



1112

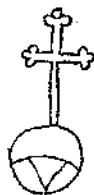
The Egyptians conceived the Supreme as AMON—meaning in Greek *hidden* or *inscrutable*—who created the pair ATHOR and KNEPH. The name KNEPH may be resolved



1113



1114



1115

into *ak on eff*, the One Great Life, and to this Deity are probably related the words *nave* and *navel*. KNEPH is sometimes referred to as KNEPHIS or CNUPHIS—he was typified by a serpent; and the name KNEPHIS is evidently

<sup>1</sup> A cough is *ak of*, i.e. a great breath (?). Compare proper names CUFF, GOFF, GOUGH, CAFFYN, and COFFIN.

*ak on ophis*, the "One Great Serpent." The word is no doubt similarly related to *canopy* and to *kanobus*, the title of the holy Bull worshipped at the Egyptian city of KANOBOS.

The highest and culminating point of GREAT BRITAIN is the mountain named BEN NEVIS, and at NAVESTOCK in ESSEX are the remains of an "alate" or winged stone temple.<sup>1</sup> The Coptic name for the River NILE was NEV, and the Russian River NEVA is blessed to this day in the same spirit as was the Egyptian NEV. The Lake of GENEVA is alternatively known as GENFER, the "Ever-Existent One Fire," and it is also known as Lake LEMAN, *i.e.* Lord AMON, or Sole A.

It would be interesting to learn under what name the Great Serpent at ABURY was known by its Builders. *Haie* is Arabian for *serpent*, and ABURY or AUBURY was perhaps the burg or barrow of this *haie*.

The Ridge upon which once stood the head, a point within a circle, is still known as the HACKPEN or HACKPEN Hill. *Hack* is an old English word for *serpent*,<sup>2</sup> and STUKELEY is of the opinion that *hack pen* meant "Serpent's head."<sup>3</sup> *Acan* was Chaldean for *serpent*, and the Mayan for *serpent* was *can*,<sup>4</sup> *i.e.* *ac an*, the "Great One." The Sacred Serpent of INDIA is termed *nag*, *i.e.* *on ag*, the "Mighty One," and as snake-worship was always associated with sun-worship, it is probable that our word *snake* may be resolved into *sun ake*, the "Great Sun."<sup>5</sup> Allied to *nag* and *snake* is *nachash*, the Hebrew for *snake*; and *nachash* resolves into

<sup>1</sup> Illustrated in Stukeley's *Stonehenge*.

<sup>2</sup> The same word is found in Cornish place-names such as BOTALLACK, translated as meaning "Abode of Serpent."

<sup>3</sup> "It is remarkable the remains of a similar circle of stones in Bœotia had a similar name in the time of Pausanias."—See Payne-Knight, p. 15.

<sup>4</sup> KHAN is the Afghan title for King or Ruler, and as late as the thirteenth century the Afghan rulers claimed to be of *serpent race*.—See Oldham (C. F.), *The Sun and the Serpent*, p. 117.

<sup>5</sup> Compare place-name SEATON SNOOK and proper name SNOOKS.

on *ach ash*, the "One Great Light" or Mighty Ash. One of the meanings of Hebrew *nachash* is "to become wise"; and similarly *sophos*, the Greek for *Wisdom*, and SOPHIA, the Virgin of Light, may be traced to *is ophis*, the "light of *ophis*," the Serpent, or the "light of the living light." The name OPHELIA is defined as meaning a Serpent, and the same signification underlies the surname ORME and place-names such as GREAT ORMES HEAD, ORMSKIRK, ORMISTON, and ORMSBY. *Orm*, the Teutonic for *serpent*, is the root of *worm* (German *wurm*); and in Hebrew *orm* means "wise, prudent, ready-witted." The Afghan for Serpent is *kirm*, i.e. *ak irm*, the "Great Worm"; in ENGLAND we have a River ERME which rises on EXMOOR.

The Greeks used the word *echis* to mean Serpent; *saraph*, a Hebrew term for *serpent*, cannot differ from *seraph*, nor from *cerf*, a *stag*; and all three expressions resolve into the essence of light of the Vital Fire. Our English *eel* is simply EL, and *conger* resolves into *aconagur*, the great one, the Mighty Fire. AVEBURY, in addition to "ABURY" and "AUBURY," was known as AVESBURY and ALBURY.<sup>1</sup> The AVES- may be equated with *ophis*, and the AL- with *eel* or EL. A Semitic word for *serpent* is *naas*, and one of the Gnostic sects worshipping SOPHIA, whom they identified with JESUS of NAZARETH under the form of a Good Serpent, was for this reason entitled the NAASENI. There is a place named NAASE, "the One Light," in KILDARE, Ireland, and it is a very curious coincidence that legend assigns the origin of the STONEHENGE stones to this very spot. It was supposed that Merlin by supernatural means transported the giant rocks from NAASE to Salisbury Plain, but that originally they were brought to Ireland "from the remotest parts of Africa."<sup>2</sup>

Perhaps the Builders of the AVEBURY Serpent knew it

<sup>1</sup> *Abury*, p. 19.

<sup>2</sup> Smith (J.), *Choir Gaur*, p. 5.

as an *anaconda* or a *boa*. The name Bo-A would be not inappropriate at Abury, and in the immediate neighbourhood there is still a BOWOOD, a Bay BRIDGE, and a BYTHAM = (PYTHOM) Farm. In CHINA the *anaconda* or *boa* is known as the *pa* snake.<sup>1</sup> In AFRICA it was known as the *jaculus*, and in JAMAICA<sup>2</sup> the natives term it *jacumama*, which they understand to mean *the mother of the waters*,<sup>3</sup> i.e. LABISMINA (?).

The Cornish term for Serpent was *bref*, i.e. *bereff*, the Father Life. That EFF was once a familiar root in the AVEBURY precincts is evident from the still existing UFFCOT, FOXHAM, and GOPHER<sup>4</sup> WOOD. On the spurs of OVERTON HILL overlooking the Temple are *eight* large round tumuli,<sup>5</sup> and on OVERTON itself, the Stronghold of the EVER and the Over, stood until recently the stones of the Serpent's head. Stukeley observes that "this Overton Hill, from time immemorial the country people have a high notion of. It was (alas, it was!) a very few years ago crowned with a most beautiful temple of the Druids. They still call it the Sanctuary."<sup>6</sup>

The word *viper* (Latin *vipera*) may be considered as the French spell it, *vipère*, and understood as "Fire or Life Father." Near AVEBURY are FIFIELD and CLYFFE<sup>7</sup> PYPARD; and *Père* or *Bear* is again recognisable in the close-neighbouring PURTON, BARTON, BOURTON, BARBURY, and BERWICK. The initial syllables of BREMHILL and BROMHAM may be connoted with the neighbouring BOREHAM Downs and equated with BRAHM.

Mr COX observes of AVEBURY that "these national

<sup>1</sup> Gould (C.), *Mythological Monsters*, p. 235.

<sup>2</sup> This JAM- may be compared with *Jam* the Indian title.

<sup>3</sup> *Mythological Monsters*, p. 180.

<sup>4</sup> GOPHER in Hebrew means a *wood*.

<sup>5</sup> Cox (H.), *Guide to Avebury*, p. 50.

<sup>6</sup> *Abury*, p. 31.

<sup>7</sup> Compare surnames CLYFF and ILYFFE.

monuments are placed in the centre of a well-fortified triangle of land measuring about ten miles on either side, leaving BARBURY at the north apex."<sup>1</sup> At the south-east corner is MARTINSELL HILL, probably once MARTIN'S HILL, containing the remains of "a practically complete settlement of primitive man." On the neighbouring CLACK Mount is a well-preserved camp "of rather curious triangular construction, with a tumulus in its centre." On the side of WADEN HILL, nominally cognate with WODAN or WOTEN, there is a white horse. On EASTON HILL, the Stronghold of *ees*, are two round tumuli; on HUISH HILL is "an almost perfect *rectangular* camp"; and on KNAPP HILL is a group of five tumuli. BURDEROP Down brings us again into touch with *dur op*, the Enduring Eye; and the same root is recurrent in SNAP,<sup>2</sup> in UPHAM, and in UPAVON—the site of the source of the River AVON. To the west lies CHIPPENHAM; and it may be that the *Bup* of BUPTON is cognate with the Egyptian APAP or APEP, and with the applause *Hip! Hip! Hip! Hurray!* In TASMANIA the mythical giant snake is termed the *bunyip*,<sup>3</sup> i.e. the "Good Hoop" on the "universal Eye" (?).

Close to AVEBURY lies MORGAN'S HILL, suggestive of the Anglo-Saxon *morgen* or *morning*. MORGAN LE FAY was the half-sister of King ARTHUR, and, according to Sicilian tradition, she is still preserving him in a fairy palace, occasionally to be seen from REGGIO, in the opposite Sea of MESSINA. Mirages and cloud cities are known as *Fata Morgana*, and, according to RHYS, *morgen* means "sea-born, or offspring of the sea."

Near the Kentish MAIDSTONE at a place named AYLESFORD<sup>4</sup> is a cromlech called KITS COTY, the word *coty* being

<sup>1</sup> Cox (H.), *Guide to Avebury*, p. 34.

<sup>2</sup> SUN AP = Sun Eye. Compare surname SNAPE.

<sup>3</sup> *Mythological Monsters*, p. 180.

<sup>4</sup> Compare AYLESBURY.

evidently related to *quoit*, the Cornish term for cromlech. At Stonehenge is a SYRENCOT, and at ABURY a DRAYCOT HILL. The name DRAYCOT suggesting *draco*, the Greek for *serpent*, implies that upon the summit of DRAYCOT there may once have stood a quoit or cot of DRAY, *i.e.* *dur ay*, the enduring Ay.

The Egyptians personified the Soul of all the Gods under the name HEKA or HEKAU, the "Great A or Au" (?), and this term served among them as a mighty talisman or "word of power." The English Temple of STONEHENGE



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was a representation and a symbol of TIME; the English Temple at ABURY typified not only TIME but also the greater Absolute, the all-embracing and more awe-full Soul or core of TIME, the axis of Existence.<sup>1</sup> In the following Egyptian hymn RA,<sup>2</sup> the "Fire of A," the Sun, the Mighty Eye, the Egg within the Serpent's coil, thus addresses NU,

<sup>1</sup> Compare the Chinese Ode :

"Like a whirling water-wheel,  
Like rolling pearls,—  
Yet how are these worthy to be named?  
They are but illustrations for fools.  
There is the mighty axis of Earth,  
The never-resting pole of Heaven;  
Let us grasp their clue,  
And with them be blended in One."

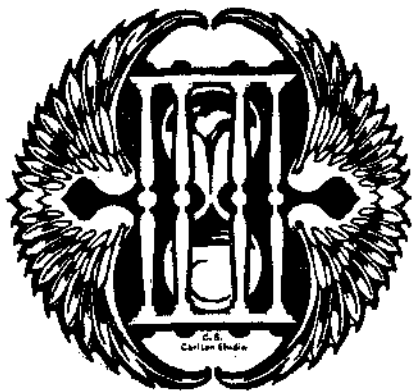
<sup>2</sup> *Ura* was Egyptian for *great*.



the one Hu, the celestial ocean, the unfathomable Mind or Oversoul :—

“Ascribe ye praise to the god, the Aged One, from whom I have come into being. I am he who made the heavens, and I set in order (the earth, and created the gods, and) I was with them for an exceedingly long period ; then was born the year and . . . but my soul is older than it (*i.e.* time). It is the Soul of Shu ; it is the Soul of Khnemu (?) ; it is the Soul of Heh ; it is the Soul of Kek and Kerh (*i.e.* Night and Darkness) ; it is the Soul of Nu and of Ra ; it is the Soul of Osiris, the lord of Tettu ; it is the Soul of the *Sebak* Crocodile-gods and of the Crocodiles ; it is the Soul of every god (who dwelleth) in the divine Snakes ; it is the Soul of Apep in Mount Bakhau (*i.e.* the Mount of Sunrise) ; and it is the Soul of Ra which pervadeth the whole world.”<sup>1</sup>

<sup>1</sup> Budge (W.), *Legends of the Gods*, pp. 37, 38.



## CHAPTER XIX

### THE GARDEN OF ALLAH

“Eternally the Mystic Rose,  
Petal on petal doth disclose ;  
Engraved with knowledge of all time,  
Of every age and thought and clime.”

W. T. HORTON.

“Spikenard and saffron ; calamus and cinnamon, with all trees and frankincense ; myrrh and aloes, with all the chief spices : A fountain of gardens, a well of living waters, and streams from Lebanon. Awake, O north wind ; and come, thou south ; blow upon my garden, that the spices thereof may flow out.”—THE SONG OF SOLOMON.

THE Miztecs of MEXICO have a tradition that the gods once built a sumptuous palace, a masterpiece of skill, in which they made their abode upon a mountain. This rock was called “The Palace of Heaven,” and there the gods first dwelt on earth, living many years in great rest and content, as in a happy and delicious land, though the world still lay in obscurity and darkness. The children of these gods made to themselves a garden, in which they put many trees, and fruit-trees, and flowers, and roses, and odorous herbs. Subsequently there came a deluge, in which many of the sons and daughters of the gods perished. Every race upon Earth seemingly possesses a variant of this idyllic tradition, and traces of holy habitations *upon hill-tops* are more or less universal.

It was equally customary among the ancients to portray

the Garden of the Gods as being situate on *an island* from whose centre towered a mountain-peak. The Indians of NORTH AMERICA tell of a Blissful Isle appointed for the residence of the good. In this land of spirits "there is no want; there is neither sorrow nor hunger, pain nor death. Pleasant fields filled with game spread before the eye, with birds of beautiful form. Every stream has good fish in it, and every hill is crowned with groves of fruit-trees, sweet and pleasant to the taste. It is not here, brother, but there that men truly begin to live. It is not for those who rejoice in those pleasant groves, but for you that are left behind, that we weep."<sup>1</sup>

In the eyes of primitive man almost all islands appear to have been idealised into the Gathering-Place of Souls, and poetically regarded as either golden clouds floating in an azure ocean, or precious stones set in a silver sea. Ancient island-names afford many proofs of this mystic origin of their nomenclature, and even within historic times the same idealising tendency is traceable.<sup>2</sup>

Among the Greeks the SCILLY ISLES were known as the HESPERIDES, and the fondness of the ancients for imagining and naming isles as "Fortunate" or "Blessed" is well known. It is not unlikely that the name SCILLY<sup>3</sup> is identical with *silly*, meaning innocent or blessed, and that it is

<sup>1</sup> *Folk-Lore and Legends (North American Indian)*, anon., London, 1890, p. 87.

<sup>2</sup> Of this an instance is at hand in AOTEAROA, the native name bestowed upon NEW ZEALAND by the first MAORI immigrants. *Aotea* signifies *the ether*, the *bright light of morning*, the *brilliantly clear light of day*; and AOTEAROA literally interpreted means *The Long Bright Land* or *The Long Daylight*. This same word AOTEAROA was an ancient name for the Island of TAHITI, the last MAORI HAWAIIKA or Gathering-Place of Souls.—*The Maoris of New Zealand*, J. Cowan, pp. 93, 95.

<sup>3</sup> The etymology of the name SCILLY is not known. By some it is thought to have been derived from SILYA, a Cornish word meaning "conger eel"; others trace it to SULLEH, a British word signifying "The rocks consecrated to the Sun."

allied to the CEYL of CEYLON, whence towers the super-sacred "Adam's Peak." The special object of adoration upon ADAM'S PEAK is an alleged footprint of BUDDHA. According to Major Oldham, "the foot emblem seems to be very ancient. It is, in fact, a form of memorial of the dead; hence probably it was adopted by the followers of



1118

BUDDHA in remembrance of their great Leader."<sup>1</sup> Fig. 1118 may thus seemingly be read as an emblem of the idea :

"Lives of great men all remind us,  
We may make our lives sublime;  
And departing, leave behind us,  
Footprints on the sands of time."

The English AVEBURY, embracing within its precincts a veritable Holy Land of Hills, Springs, Rivers, and Dewponds, was without doubt modelled somewhat on the same lines as the Egyptian Temple Grounds, and as the GILGALS,<sup>2</sup> SHILOHS,<sup>3</sup> and High Places of the Old Testament : "I will open rivers in high places," says the writer of ISAIAH, "and fountains in the midst of the valleys : I will make the wilderness a pool of water, and the dry land springs of water. I will plant in the wilderness the cedar, the shittah tree, and the myrtle and the oil tree ; I will set in the desert the fir tree, and the pine, and the box tree together."<sup>4</sup>

<sup>1</sup> *The Sun and the Serpent*, p. 176.

<sup>2</sup> The word *gilgal* was Hebrew for circle.

<sup>3</sup> The word *shiloh* in Hebrew meant *place of rest*.

<sup>4</sup> xli. 18, 19.

It is probable that in ENGLAND there were many culture centres other than AVEBURY and STONEHENGE, and it may be that the Box-trees, which still grow so luxuriantly upon BOX HILL in SURREY, are, like Mr Grant Allen's pines, the descendants of trees planted upon a prehistoric Hill-shrine.

At a time when the wooded lowlands and the river banks were alive with savage beasts, it is not unlikely that primitive man retired at nightfall to the security of the open downs; whence the word *down*, a *stronghold*. Names such as EXMOOR, BRAZEMOOR, HAYES COMMON, HAWKESDOWN, ASHDOWN, etc., all containing the idea of *fire* or *great fire*, imply that downs were often the sites of fires which served the dual purpose of scaring away wild beasts and of symbolising the sacred and protective God of Fire. Words like *parish* and *arrondissement*, the "light of PAR," "the light of *ar rond*, the fire round," imply that originally *parish* meant the radius of such and such a tribal Fire. But it may also mean that most of the uplands were dedicated as sanctuaries, and that ENGLAND was once, like Egypt, dotted with Holy Places.

There is an invariable and inevitable tendency to idealise one's homeland, and thus to the Jews JERUSALEM was the Holy City, the idyllic Zion towards which were turned the yearning eyes of Semitic exiles. The NEW JERUSALEM of the Apocalypse—described as a twelve-gated solid cube<sup>1</sup> of pure gold, whose light was like a jasper stone—obviously differs only from the Garden of EDEN to the extent that primitive innocence differs from the purified innocence of Wisdom and Experience. The name JERUSALEM or URUSALEM<sup>2</sup> may

<sup>1</sup> "The length, and the breadth, and the height of it are equal."—Revelation xxi. 16.

<sup>2</sup> "Probably David only revived the ancient name, since a cuneiform tablet, written centuries before the Hebrew Period, seems to refer to that place under the form URUSALEM."—Anderson (R. E.), *Extinct Civilisation of the East*, p. 106.

be resolved into *EROS al em*, the City of *EROS* or *HORUS*, our Lord the Sun.

The city of *EROS* does not differ symbolically from the Orchard of the mystic *ROSE*. There is a silver rose figured in the Paradise of the Brahmins, and *DANTE* similarly figures the innermost circle of the heavenly spheres as a rose perennial, "brighter than a million suns, immaculate, inaccessible, vast, fiery with magnificence, and surrounding God as if with a million veils."

"How wide the leaves,  
Extended to their utmost of this Rose,  
Whose lowest step embosoms such a space  
Of ample radiance! Yet, nor amplitude  
Nor height impeded, but my view with ease  
Took in the full dimensions of that joy.  
Near or remote, what there awaits where God  
Immediate rules and Nature awed, suspends  
Her sway?"

It is said by the Brahmins that the Almighty has his permanent abode in the heart of the silver Rose;<sup>1</sup> and the word *rhodon*, the Greek for *rose*, yields *don*, "the stronghold of *rho* = *R* = *ar* = the Fire."

The inmost centres of the flowers of *FLAME* here illustrated are respectively the Pearl, the Cross of St George, and the Egg-encircling Serpent as at *AVEBURY*. The Persian word for *rose* is *gul*, *i.e.* "the Mighty God."

The Rose being regarded as the Heavenly Spirit of the Highest was by the mystics identified with *JESUS CHRIST*, of whom Vaughan writes:

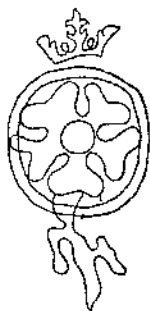
"'Tis now clear day: I see a rose  
Bud in the bright East and disclose  
The pilgrim Sun."

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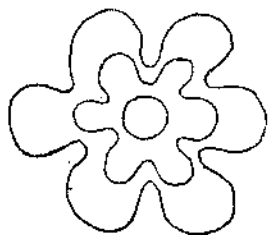
<sup>1</sup> Waite (A. E.), *Real History of the Rosicrucians*, p. 11.

In the symbol here below (fig. 1125) the Rose has been ingeniously combined with the Solar Wheel of the HORIZON.

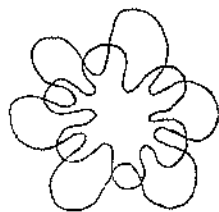
Prior to Christianity the Rose was identified with the Virgin SOPHIA. The Bride of *The Song of Solomon* is



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1121



1122



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1124



1125

described as the "Rose of Sharon"; in Ecclesiasticus WISDOM is likened to a "rose plant in Jericho"; and CINDERELLA<sup>1</sup> is similarly associated with a Rose.

<sup>1</sup> In ITALY she is called ROSINA, meaning Little Rose, and in Hungary is traced by a golden rose stuck into the gate-post of the house she enters.—*Cinderella*, pp. 297, 331.

A magic Rose is the heroine of the *Romance of the Rose*, and the symbolic character of this "bourgeois" poem is stated by the poet himself in the lines :

"When I to you  
Of those things spake, 'twas with the view  
Of showing briefly what I meant  
In parable, thereto was bent  
My reasoning. Whoso'er should see  
The words of Scripture literally,  
Ere long would pierce the sense obscure  
That lies beneath their coverture.  
Uplift the veil that hideth truth,  
And bright it flashes forth forsooth.  
This shalt thou find if thou rehearse  
The noble stories writ in verse  
By ancient poets. Great delight  
Will flood thy soul if thou aright  
Dost read, for thou shalt see unrolled  
Secret philosophy of old,  
Profiting thou amused shalt be,  
And thine amusement profit thee,  
For oft their quip and crank and fable  
Is wondrous good and profitable,  
And much deep subtle thought they hide  
'Neath veils torn easily asunder."

In *The Song of Solomon* the Bride—"my sister"—is described as "a garden inclosed."<sup>1</sup> The *Romance of the Rose* relates how a lover attains to a delicious garden surrounded by a wall, and the fair Rose dwelling within the centre of this paradise is eventually transformed into a maiden :

"Through the magic power  
Of Venus, in that selfsame hour  
A wondrous miracle befel.  
The Rose became a damozel  
Of form and beauty past compare,  
Clothed in her own rich golden hair."

<sup>1</sup> *Song of Solomon* iv. 12.



In comparison with the "garden enclosed" of the Song of Solomon and the wall-enclosed Garden of the Rose, peopled with rare and strange plants, one may consider the Persian conception of EDEN known as YIMA'S Garden—a square enclosure with a wall. "There shall be no humpbacked, none bulged forward, there; no impotent, no lunatic, no poverty, no lying, no meanness, no jealousy, no decayed



1126

tooth, no leprous to be confined, nor any of the brands wherewith ANGRO MAINYUS (the Evil Spirit) stamps the bodies of mortals."<sup>1</sup>

Fig. 1126 may be taken to represent either the Garden of YIMA, "the Good Shepherd," the garden enclosed of *The Song of Solomon*, or the Walled Orchard of the *Romance of the Rose*. In fig. 1127 the Rose Maiden, the AWAKENER, the *rouse*, appears with three flowers springing from her forehead.

<sup>1</sup> *The Teachings of Zoroaster*, S. A. Kapadia, p. 75.

SPENSER in *The Faerie Queene* regards the "daintie rose" as a symbol or ensample of God's "heavenly grace." The word *grace* may be equated with *groes*, the old British word for *cross*, and resolved into *ag eros*, the "mighty Rose or EROS."

"Eternal God in His almighty powre,  
To make ensample of his heavenly *grace*,  
In Paradise whylome did plant this flowre."<sup>1</sup>



1127

The Orchard of the Rose—that Garden of Grace—is represented as being "peopled with strange plants," and it is difficult to say whether the flowers depicted herewith represent roses, flowers of flame, or stars. The cross-surmounted Hills of figs. 1136 to 1138 are perhaps what Vaughan terms the

"Fair shining mountains of my pilgrimage,  
And flowery vales whose flow'rs were stars."

<sup>1</sup> Book iii., canto v.

The Solar Wheel depicted in fig. 1139 is surmounted by three *asters* or Star Flowers ; the heart of fig. 1140 is palpably



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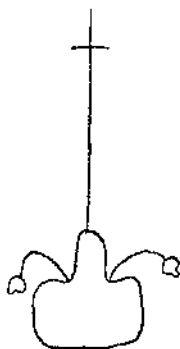
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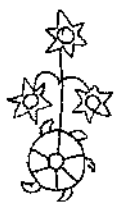


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a star ; and figs. 1141 and 1142 are romantic blossoms, akin to what must have been in the mind of the poet who wrote :

"Man is the seed  
Of the unimaginable flower,  
By singleness of thought and deed  
It may bloom now—this actual hour."<sup>1</sup>

The word *aster* is cognate with *As-* or *AZGARD*, the Scandinavian Heaven, the "garden of light." In Norse *as* or *ais* was understood as "belonging to the Gods," whence place-names such as *AISTHORPE*, *AISMUNDERBY*, etc.<sup>2</sup> The most living-fire-like of all flowers is perhaps the *azalea*; the great blossoms of the *pæony* or *pione* no doubt identified it as a symbol of *pa ony*, the "only Father"; and the



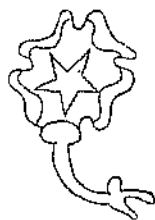
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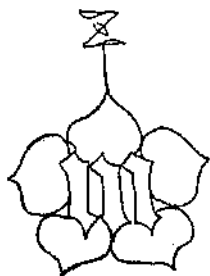
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gorgeous spike of the *hollyhock* or "holy great one" is possibly intended in fig. 1138. Fig. 1143 consists of *five* hearts surmounted by the Z of Light, and its centre forms the M of Mary. CINDERELLA, who pined for seven years imprisoned in a cave, exclaims: "Here *Mary* was I named the *Rose and Star*"<sup>3</sup>—and CINDERELLA may be equated with the Eastern Queen of the *Five Flowers*. "The Hindu child," says Cox, "is still roused and soothed by the stories of the sweet Star Lady and the lovely Queen of the Five Flowers,"<sup>4</sup> just as the young German and Norseman used to listen to the tale of the beautiful Briar Rose sleeping in

<sup>1</sup> Crowley (A.).<sup>2</sup> Edmunds, p. 162.<sup>3</sup> *Cinderella*, p. 409.<sup>4</sup> LAYARD discovered in NINEVEH several figures of a divinity bearing a branch with *five flowers*.

death-like stillness until the kiss of the pure Knight rouses her from her slumber."<sup>1</sup>

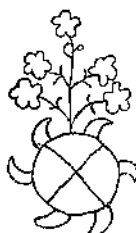
The Star Flowers surmounting these Solar emblems are usually three, but in fig. 1145 the number is *Five*, and the spines of the Thorn or of the Briar Rose are conspicuously indicated. The Queen of the Five Flowers "dwelt in a little house round which were *seven* wide



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ditches and seven great hedges made of spears."<sup>2</sup> With this we may compare the passage :

"Wisdom hath built for herself a  
House and underpropped it with  
Seven Pillars."<sup>3</sup>

The star-flowered *jasmine* or *jessamine* was presumably named after the Bright and Morning Star, said to have sprung from the Root of *JESSE*. The *Jessamine* was sacred in *CEYLON*, and on one historic occasion a Cingalese Pyramid or *Dagaba* was festooned from pedestal to pinnacle with *jessamine* blossom. On other occasions these *Dagabas* were actually buried underneath a mountain of flowers, and in one instance a *dagaba* was crowned with a hoop of diamonds.<sup>4</sup>

<sup>1</sup> *Aryan Mythology*, p. 66.

<sup>2</sup> *Ibid.*, p. 90.

<sup>3</sup> Proverbs ix. 1.

<sup>4</sup> See Cave (H. W.), *Ruined Cities of Ceylon*, p. 86.

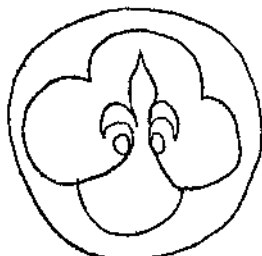
The Bride of King SOLOMON is entitled the Rose of SHARON and a Lily of the Valley, and this combination of the Lily and the Rose is perpetuated in the Christian name ROSALIE.<sup>1</sup> In fig. 1146 the *Fleur-de-lis*, *flowre de luce*, or *iris* is combined with a fiery rose; and in fig. 1147 the *iris* is



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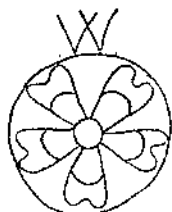
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surmounted by a rose-and-star flower. In fig. 1148 an *iris* forms the inmost centre of the mystic fourfold *rose*; and in fig. 1149 the heart of EROS or *Love* or *Grace* is associated with an *iris*. The lily-flower appearing herewith within the circle of CHEOP, the Existing Eye or *iris*, has no doubt some relation to the passage in HOSEA, "In thee the fatherless findeth mercy. I will heal their backsliding, I will love

<sup>1</sup> ROSALINE = *Rose Alone*.

them freely : for mine anger is turned away from him. I will be as the *dew* unto Israel : he shall grow as the lily, and cast forth his roots as Lebanon."<sup>1</sup>

In Celtic the word *ros* means *dew*, and the Orchard of the *Rose* is verbally and ideally identical with the New JERUSALEM ; with the Garden of EROS or CUPID, the "Great warm Hoop or Hub" ; with *iris*, an eye ; with *iris*, a lily ; with IRIS, the rainbow-messenger of the Gods ; with *ros*, a hill ; with *rhoss*, the white horse ; with *urus*, the great *bull* ; and with



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1153



1154

the Christ-child HORUS of the Horizon. In Greek the word *eros* means a demigod or *hero*.<sup>2</sup>

A golden Iris constitutes the arms of FLORENCE or FIRENZE, a city which sprang from and lies at the foot of the rock-perched and inaccessible FIESOLE. The words *fleur* and *flower* mean "living Lord of Fire" ; *flos* is *ef el os*, the "living Lord of Light" ; and the name FLORINE means "Sole Living Lord of Fire," or *feu sole*. The English *florin*, a coin first struck at FLORENCE, now bears as its centre the Cross and Star of ST GEORGE ; during the previous reign it bore the image of BRITANNIA or MINERVA.

In fig. 1152 the *double HU* or *les yeux* surmount what is

<sup>1</sup> Hosea xiv. 3-5.

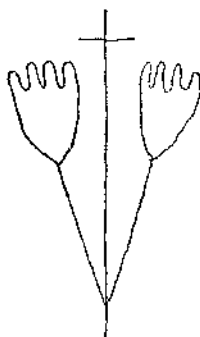
<sup>2</sup> Compare surnames ROSS, REES, ROWSE, ROSE, and RICE.

seemingly a FIESOLE, *i.e.* "Sole Fire and Life." In fig. 1155 a carnation or *dianthus* is a supporter to the fourfold meander of the Supreme Spirit, and in fig. 1153 the same "resplendent blossom" is sanctified by the cross.

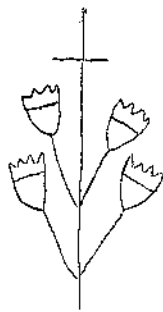
The holy plants represented herewith are either *dianthus*es or thistles. The Greek for *thistle* was *akantha*, the "great



1155



1156



1157

flower," and in Anglo-Saxon times *thisl* was a term for the constellation of the Great Bear.<sup>1</sup> Porcelain reproductions of the thistle have been found in Egyptian tombs, and in those specimens at the Victoria and Albert Museum the thistle flower is represented, not as mauve or purple, but as a celestial *blue*. In some English counties the thistle is termed a *daashl*<sup>2</sup> (German *dissel*), and this word—"the

<sup>1</sup> Müller (M.), *Science of Language*, ii., 402.

<sup>2</sup> Skeat.



resplendent light of God"—points to the probability that the *teazel's* plumes were deemed to be founts or spirits of the immortal sapphire, the "light of the living Fire." *Carduus*, the Latin for thistle, resolves into the light of *cardo*, the Heart, Core, Gore, or Hinge.

There is a variety of Thistle known as "Our Lady's"; there is also a "Lady Fern," "Lady's Finger," "Lady's Smock," "Lady's Mantle," and a golden "Lady's Slipper." These flowers, together with innumerable others, are all, so it is supposed, named in honour of the Virgin MARY, but it is more probable that their names antedate the Christian era. The blue flower known as "Love in a Mist" may be associated with the Wisdom who praises herself in the words, "I came out of the mouth of the Most High and covered the earth as in a mist"; indeed, so numerous are the wild flowers named in some relation to the Virgin that one may identify our manifold and elusive "Lady" with Mary of the nursery rhyme :

"Mary, Mary, quite contrary,  
How does your garden grow?  
Silver bells and cockle-shells,  
And pretty maids all in a row."

The "pretty maids all in a row" are the mermaids or marymaids of the Water-Mother, whose singing made the music of the seven spheres. The harmony of the Orchard of the Rose is described by Chaucer as

". . . wonder lyk to be  
Song of mermaidens of the sea.

It semede a place espirituel,  
For never yitt such melodye  
Was herd of man."

In fig. 1158 WISDOM is crowned with a cockle- or scallop-shell, and with the twin heads of a *uraeus* or sacred serpent.

The Silver Bells in Mary's Garden are illustrated in the *campanulas*, or hare-bells herewith. There is a small flower



1158

which, from its resemblance to a circular mirror, has been named *campanula speculum*, or *Venus' Looking-Glass*. One may infer that the Blue-bell was also the Virgin's flower, and that its mystic value has been expressed in the lines, "O Thou mighty God, make me as a fair virgin that is clad



1159



1160

in the blue-bells of the fragrant hillside ; I beseech Thee, O thou Great God ! that I may ring out the melody of Thy voice and be clothed in the pure light of Thy loveliness : O Thou God my God !"<sup>1</sup>

It is related that CINDERELLA, in addition to her robe of musical bells, was garbed sometimes "like the flowers of the field."<sup>2</sup> In an Armenian version CINDERELLA is described

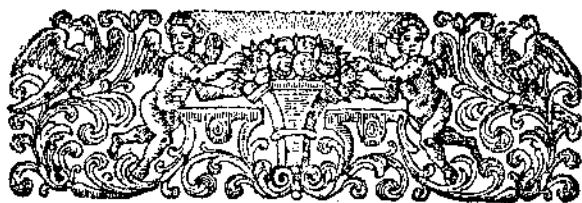
<sup>1</sup> *The Equinox*, vol. i., No. 3, p. 25.

<sup>2</sup> *Cinderella*, p. 232.

as covered entirely in exquisite flowers, "so that no part of her clothes is seen," and elsewhere one of CINDERELLA'S dresses is recorded as "made of all the flowers in the world." CINDERELLA, robed like the flowers of the field, may again be compared with WISDOM, of whom in *The Wedding Song* it is said :

"Like unto Spring flowers are her garments,  
From them streameth scent of sweet odour."

"At our gates," says the Bride of King Solomon, "are all manner of pleasant fruits, new and old, which I have laid up for thee, O my beloved."<sup>1</sup> Dishes and festoons of



1161

flowers and fruits, the symbols of spiritual Plenty, are a commonplace feature of symbolic ornament, and in the typical example herewith the fruits are radiant with light. Figs. 1162 and 1163 depict the invitation of WISDOM, "Come unto me all ye that are desirous of me, and fill yourselves with my fruits."<sup>2</sup> The Birds (*aves*) and Butterflies (*psyches*) introduced among the foliage represent the Souls of the blessed feeding upon the pleasures of PARADISE.<sup>3</sup>

Fig. 1164, representing Peace, Wisdom, or Truth upholding the Vine and Honeysuckle, is expressive of the passage: "As the vine brought I forth pleasant savour, and my flowers are the fruit of honour and riches. I am the

<sup>1</sup> *Song of Solomon* vii. 13.

<sup>2</sup> *Ecclesiasticus* xxiv.

<sup>3</sup> Jenner (Mrs H.), *Christian Symbolism*, p. 81.



1162

mother of fair love, and fear, and knowledge, and holy hope : I, therefore, being eternal, am given to all my children which are named of him. Come unto me all ye that are desirous of me, and fill yourselves with my fruits. For my memorial



1163



1164

is sweeter than honey, and mine inheritance than the honeycomb. They that eat me shall yet be hungry, and they that drink me shall yet be thirsty. He that obeyeth me shall never be confounded, and they that work by me shall not do amiss.”<sup>1</sup> The Greek for honey is *meli* or *melissa*,

<sup>1</sup> Ecclesiasticus xxiv.

and MELISSA was one of the names of ISIS. The beautiful half-mermaid MELUSINE who appears in European legend must be another form of the celestial MELISSA who brings clusters of blossoms to the honey-drinkers. One of the legendary names of BRITAIN was "The Honey Isle of Beli,"<sup>1</sup> and at AVEBURY there is a MELSOME Wood and a MILK Hill. Offerings of the first milk from their cows are still made in India to the Serpent NAGA<sup>2</sup> or DEVA.

CANAAN, the Promised Land of giant grapes, is described as flowing with milk and honey, and in the Song of Solomon is the passage, "Thy lips, O my spouse, drop as the honeycomb : honey and milk are under thy tongue."<sup>3</sup>



1165

The Holy Bear represented herewith as about to feed upon what is seemingly a cluster of honeycomb or a bunch of grapes illustrates the idea : "I am come into my garden, my sister, my spouse : I have gathered my myrrh with my spice ; *I have eaten my honeycomb with my honey ; I have drunk my wine with my milk : eat, O friends ; drink, yea, drink abundantly, O beloved.*"<sup>4</sup>

The heroine of *The Song of Solomon* was "the keeper of the vineyards," and the Gospels attribute to JESUS CHRIST the claim, "I am the Vine." The word *vine* does not differ from *wine*, the "one HU," the divine Mind or Reason ; and the word *reason* does not differ from *raisin*, a grape. The Greek for *grape* is *rax*, which is equal to REX, and both *raisin* and *reason* resolve into the HORIZON or "only ROSE."

<sup>1</sup> "The Honey Isle of Beli" = "The Land of Balow."

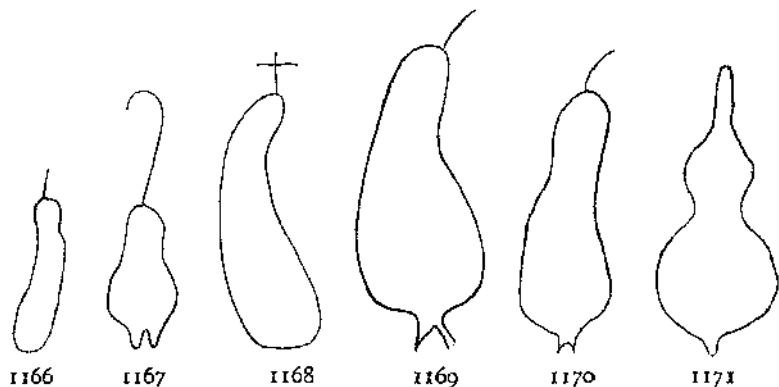
<sup>2</sup> Oldham (C. F.), *The Sun and the Serpent*, p. 30.

<sup>3</sup> iv. 11.

<sup>4</sup> v. 1.

The Latin for a cluster of grapes is *uva*, and the word *grape*, "the mighty Fire, the Eye," is allied to *hip*, the little red berry of the hedgerow; to *drupe*, the botanical term for any oval or round stone fruit; and to *drop*. The *dewdrop* has already been illustrated as a symbol of the Enduring Eye.

The 80th Psalm is an extended elegy over the long-suffering and persecuted Vine of the Holy Spirit: "Return, we beseech thee, O God of hosts: look down from heaven, and behold, and visit this vine." ISAIAH bewails that "the Daughter of Zion is left as a cottage in a vineyard,

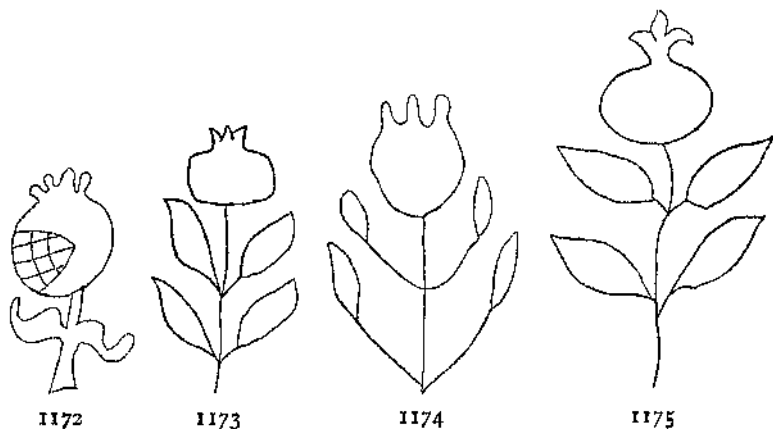


as a lodge in a garden of cucumbers, as a besieged city. Except the Lord of hosts had left unto us a very small remnant, we should have been as Sodom, and we should have been like unto Gomorrah."

We are familiar with the story of the Princess SUDOLISU besieged in her city, and we have met with WISDOM symbolised by a cottage or a lodge. Figs. 1166 to 1171 are classed by MONS. BRIQUET as "fruits," and from the cross surmounting fig. 1168 it is evident they represent *sacred gourds*, or the cucumbers of the Daughter of Zion.

In an Italian version of CINDERELLA a woman, according to augury, gives birth to a gourd, but, ignorant of the fact

that there is a lovely girl inside, she exposes it in the forest. The gourd is found by the son of a king, who takes it home, and eventually marries the CINDERELLA within. This story is known as ZUCCHETTINA, which means "Little Gourd,"<sup>1</sup> and I surmise that the gourd was esteemed symbolically as being the distiller, the collector, and the treasurer of dew in a parched country. This may account for the introduction into certain versions of CINDERELLA of



a great Gourd or pumpkin and its transformation into the crystal coach that eventually takes her to the ball.

The Garden of King Solomon's Bride is described as "an orchard of pomegranates, with pleasant fruits."<sup>2</sup> The pomegranate was regarded as the emblem of fertility, and its bursting seeds were held to typify the Resurrection. Fig. 1175 budding with an *iris* has evident relation to the passage, "I went down into the garden of nuts to see the fruits of the valley, and to see whether the vine flourished, and the pomegranates budded."<sup>3</sup>

The pomegranate is a symbol of the Virgin MARY,<sup>4</sup> and

<sup>1</sup> *Cinderella*, p. 133.

<sup>2</sup> *Song of Solomon* iv. 13.

<sup>3</sup> *Ibid.*, vi. 11.

<sup>4</sup> *Christian Symbolism*, Jenner, p. 99.



a magic pomegranate tree planted by ISABELLUCCIA, and whose fruit she alone can pluck, enters into the Italian version of CINDERELLA.<sup>1</sup> There is an Indian story of a princess whose garden was hedged around with *seven* hedges made of bayonets. None should marry her but he who could enter the garden and gather the *three pomegranates* on which she and her maids slept.<sup>2</sup>



1176

In the early form of the "Foolscap" water-mark here-with BRITANNIA, seated upon a triple-budded pomegranate, appears as NUCLEOLUS within the Egg of the Universe.

Pomegranates formed part of the symbolic robe of the Israelitish High Priest. This garment was to be "all of blue." "And beneath upon the hem of it thou shalt make pomegranates of blue, and of purple, and of scarlet, round about the hem thereof; and bells of gold between them round about: a golden bell and a pomegranate, a

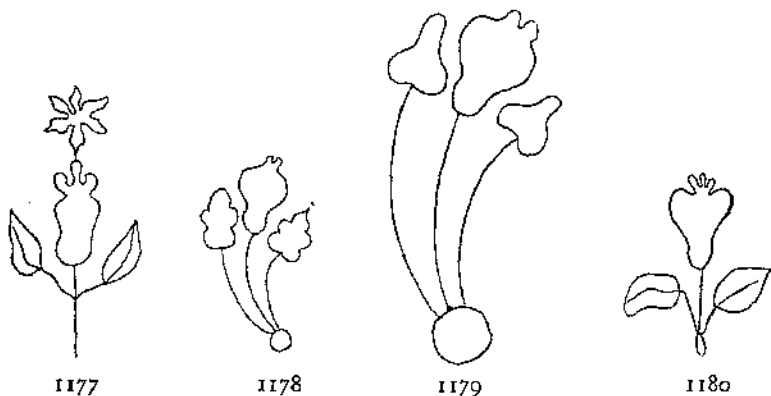
<sup>1</sup> *Cinderella*, p. 219.

<sup>2</sup> *Aryan Mythology*, Cox, p. 90.

golden bell and a pomegranate, upon the hem of the robe round about."<sup>1</sup>

Fig. 1177 is a flame-tipped, nondescript kind of fruit, and figs. 1178 to 1180 may be either figs, pomegranates, or pears.

The teeming seeds and the form of the *Fig* will account for its symbolism of the Womb of Life and for its title of *ef ig*, the "mighty life." The same root is also responsible for *vigour* and for *vegetation*, both cognate with the Latin *uegere*,



to quicken or *arouse*. FIGGIS is a British surname; and near SALISBURY is a circular earthwork known as FIGBURY<sup>2</sup> RING or CHLORUS' CAMP. The name CHLORUS may be resolved into *ac el* HORUS or the Great God EROS, the young-eyed, rousing, and *agressive* Love or Life. CHLORIS was the Greek name for the Goddess FLORA.

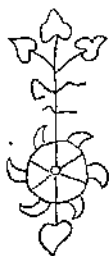
In a French version of CINDERELLA entitled "Golden Bells" a magic pear-tree takes the place of the magic pomegranate. Its branches rise higher and higher beyond reach, except to FLORINE, the heroine, who says: "little pear-tree,

<sup>1</sup> Exodus xxviii. 33, 34.

<sup>2</sup> Compare proper name FAGGE.

bend for me to pick your bells." The branches then bow themselves and FLORINE gathers their golden fruit.<sup>1</sup>

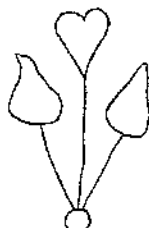
The *pear* or *poire* may have been so named because it is formed like a pyre or pyramid. The Anglo-Saxon for *pear* was *peru*, i.e. père Hu, and the word *peru* does not differ from *perro*, a dog; *pero*, a bear; and *berw*, a hill, mound, or *barrow*. We again get the idea of *père Hu* in the pear-like fruit called a *quince*, i.e. *ak Hu ince*, the "Great Hu, the one Fire." There is a peculiarly conical kind of pear known as a *jargonelle*, a word supposedly allied to *jargon*, meaning



1181



1182



1183



1184

"a yellow diamond." *Jargon* resolves into the "Existent Fire, the Mighty One," and *jargonel* into the "Existent Fire, the Mighty One God."

The *pear* or *père Hu* was evidently esteemed also as an image and symbol of the human heart, and in the emblem herewith the fruits are unmistakably hearts.

The fruits of the raspberry are miniature *hearts*, and were presumably for this reason christened the berries of *eraspe* or Father EROS.

In EGYPT a pear- or heart-fruited tree named the *persea* was dedicated to ISIS. "Its fruit," says LE PLONGEON, "in the sculptures resembles a human heart, which vividly recalls the ON of the Mayas, that bears the Alligator pear."<sup>2</sup>

<sup>1</sup> *Cinderella*, p. 200.

<sup>2</sup> *Queen Moo*, p. 47.

The round fruit on the top of fig. 1184 may be an *orange*—the “golden ever-existent One” or the *Pearl of Price*—a *gooseberry*, or an *onion*. The onion was an emblem of God among the Egyptians, and probably likewise among the Druids, for it was a custom in England for girls to divine by it. According to Webster’s Dictionary, *onion* is a name also given to “a single, large pearl, apparently because of its oneness or unity.” The reason for the symbolism once attached to *onion* (the vegetable) was no doubt its spherical shape, the golden sheen of its outer skin, the pearly white of its inner texture, and the sheath within sheath, the ring within ring, of its growth.

“Shall any gazer see with mortal eyes,  
Or any searcher know by mortal mind ;  
Veil after veil will lift—but there must be  
Veil upon veil behind.”<sup>1</sup>

There is a golden, yellow fruit that grows in AMERICA known as the *persimmon* or “Jove’s apple.” Its scientific name is *diospyrus*, and the splendour of its colouring is some justification for the idea that it was the golden apple that grew in the Garden of the Hesperides.

The French word *pomme* and the English *apple* yield respectively “eye of the Sun” and “eye of POL” : POL was one of the names of BALDUR, the SUN-GOD—the “enduring Ball.” The Greek for *apple* is *melon*,<sup>2</sup> a word applied by us to a *gourd*<sup>3</sup> or *cucumber*,<sup>4</sup> and it is evident that many fruits and berries<sup>5</sup> were named from their similitude to the round Sun.

The Welsh for apple is *aval*, and thus AVALON, the Isle of Rest, is understood alternatively to mean “The Apple

<sup>1</sup> Arnold (E.), *Light of Asia*.

<sup>2</sup> = Om, the one God.

<sup>3</sup> *Ag our de* = mighty, shining fire.

<sup>4</sup> *Ac uc umber* = great, great Sun-Father.

<sup>5</sup> Compare *hips*, *hawes*, *goose*—i.e. *ag uz*—berries.

Island." The heroine of *The Song of Solomon* is described as having been raised under an apple-tree.<sup>1</sup>

In mystic literature the apple-tree figures frequently as the Tree of Life,<sup>2</sup> and in fairy-tale the apple appears as the giver of immortal youth. CINDERELLA, according to an Armenian version of the story, knocks off the crown of a certain King AMBANOR by the dexterous throw of a diamond apple, and when the King, full of vexation, picks up the diamond apple, "the face of a most lovely girl looks forth at him as from a mirror."<sup>3</sup>

There is a SLAV story relating to an apple-tree "that bears the fruit of everlasting youth, and one of whose apples eaten by a man, even though he be dying, will cure him and make him young again." Something having gone awry with this apple-tree so that neither fruit nor flower will grow upon it, a messenger is despatched to the Palace of the Sun to ascertain the cause of the misfortune. When the weary APOLLO returns from his daily round and is resting sleepily upon his Mother's lap, the following dialogue takes place :

"Mother, what do you want?"

"Nothing, my Son, nothing; I was dreaming. In my dream I saw a large town, the name of which I have forgotten. And there grew an apple-tree, the fruit of which had the power to make the old young again. A single apple eaten by an old man would restore to him the vigour and freshness of youth. For twenty years this tree has not borne fruit. What can be done to make it fruitful?"

"The means are not difficult. A snake hidden among

<sup>1</sup> *Song of Solomon* viii. 5.

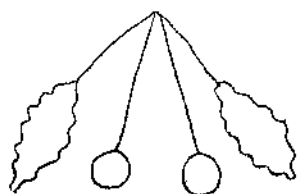
<sup>2</sup> *The Quest*, vol. ii., No. 4, pp. 715, 716.

<sup>3</sup> This story, according to HANUSCH, is a most important reminiscence of ARMENIAN mythology, for in King AMBANOR is hidden the name of the ancient Armenian Spring-Goddess *Amanora*, to whom also points the flower-decked maiden.

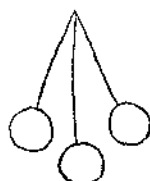
the roots destroys the sap. Kill the snake, transplant the tree, and the fruit will grow as before."<sup>1</sup>

The Snake here introduced may imply, as also in the Garden of EDEN story and elsewhere, the creeping materialism that is so baneful to the fruits and flowers of AZGARD.

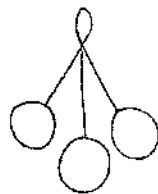
The Circles here illustrated are either some fabulous Fruit of Perfection or they represent cherries.



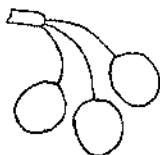
1185



1186



1187



1188



1189

Figs. 1188 and 1189 are unmistakably *cherries*,<sup>2</sup> a word that is identical with *cheres*,<sup>3</sup> meaning in Hebrew *orb of the Sun*, and with *charis*, the Greek for *grace*, cognate with our *charity* or *love*. *Cheery* means happy or light-hearted; *ma chérie* is the French for *my darling*; a *caress* is an *ac* EROS or *great love*; and to *cherish* is to protect lovingly. According to Persian theology, the *Ized* entrusted with the care of the Sun disk was named CHUR; there is a CHERHILL or Hill

<sup>1</sup> *Fairy-Tales of the Slav Peasants and Herdsmen*, p. 42.

<sup>2</sup> CHERRY is an English surname. According to Skeat, the word *cherry* (Medieval *cheri*) was a corruption of *cheris*, the final *s* being mistaken for the plural inflection.

<sup>3</sup> MENCHERES was an Egyptian royal name.

of CHER at AVEBURY; and CHER, the "Ever-Existent Fire," enters into innumerable place-names from CHERHILL, CHERBURY, and CHERBOURG, to PONDICHERRY. The *naga* or sacred cobra<sup>1</sup> is in some parts of India known as the *chera*, and its worshippers term themselves in various localities the Cherus, Cheras, Seras, Kiras, or Keralas.<sup>2</sup>

The English *cherries* varies into the French *cerises*, German *kirsches*, Greek *kerasos*,<sup>3</sup> and the same root is responsible for *cherub* or *kerub*. The Hebrew Ark was surmounted by protective *kerubim*; *ker* or *car* is Celtic for a fortress; and *kirk* is Scotch for *church*.

Cherries, the ruddy little orbs of the Sun, are one of the myriad fruits of CERES, the Goddess of growth and giver of all increase. The name CERES—whence, no doubt, *crescere*, to grow, and thence *increase*—is resolvable either into *ac* EROS, *ac* HORUS, or *across*, the "Great Firelight." The Greek name for CERES or ISIS was DEMETER, *i.e.* the Resplendent Mother, and she was represented as holding a wheat-ear or a poppy. The flaming poppy was presumably a symbol of the *papa* or, as the American girl terms her parent, *poppa*.

The *per* of *pear*, *père*, and *parent* reappears in *prunus*, the generic term for trees of the cherry family. The words *prune* and Latin *prunum* resolve into "Sole Father" and "Sole Father Sun," obviously because the *prune*, *prunella*, or *plum* is round like the Sun-Ball. The French for *eyeball* is *prunelle de l'œil*, or "*plum of the Eye*"; and the words *bloom* and *blossom* may be understood as *ball oom* and *ball os om*, *i.e.* *Sun-Ball* or *Sunlight-Ball*.

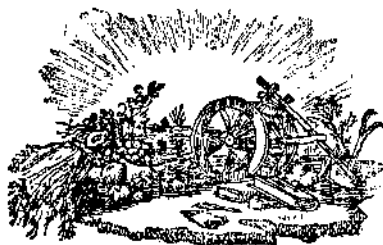
The Scandinavian for *blossom* is *bloma*, *i.e.* "ball of the

<sup>1</sup> *Ac ob ur A.*

<sup>2</sup> Oldham (C. F.), *The Sun and the Serpent*, pp. 152-160.

<sup>3</sup> It has been surmised that cherries first came from the Black Sea town named CERASUS, now called KHERESOUN.

Sun-Mother" or "beautiful Sun-Mother." The daughter of CERES, the Sun-Mother, was PERSEPHONE, a name resolving into *per is ef one*, the "parent of Light, the living one," and PERSEPHONE was worshipped under the alternative title of KORE. *Kore*, which is the Greek for *maiden*, is the same as CORA, the Irish Christian name, and it may also be equated with the Peruvian maize-goddess Mama CORA. At the Peruvian Harvest-homes an effigy of "Mama CORA" was put into a "certaine granary which they do call *Pirua*, with certaine ceremonies, watching three nightes; they



1190

put this Mays in the richest garments they have, and, being thus wrapped and dressed, they worship this *Pirua* and hold it in great veneration, saying it is the Mother of the Mays."<sup>1</sup>

This Peruvian word *pirua* is not very different from *peru*, the Old English for *pear*; and Mama CORA may be equated with *cœur*, the *heart*, the *cor* or *core* of the Universe, the "Presiding Care."

CORA still figures in British Harvest-homes under the name of "the Maiden" or *Kernababy*—a rude corn image made up from the last gleanings from the last field and treasured carefully from autumn to the ensuing spring. In all probability the *-baby* of this word is older than its

<sup>1</sup> See Lang (A.), *Custom and Myth*, p. 19.



modern sense, and means *baba*,<sup>1</sup> "parent of parents." In KENT the Kernababy, Kernbaby, or Cornbaby is known as the Ivy Girl,<sup>2</sup> and as the plant ivy does not enter into harvest festivities, the Ivy Girl may no doubt be equated with EVE, the Mother of all Living, or with the AVE- of AVEBURY. In some parts of Scotland the *Ivy Girl* consists of a "handful of Corn dressed out generally in the form of a Cross,"<sup>3</sup> and the word *cross* will be recognised as merely an inflection of CERES.



1191

In fig. 1192 CERES, the Ivy Girl, is flanked by cornucopias or horns of increase; in fig. 1191 she is crowned with the crate or *corbeau* of the crops; and in fig. 1190 the im-

<sup>1</sup> BABA was a royal name in Egypt, as was KHAMBABA in Persia. An old title of PERSIA was ELAM; and Oldham observes that King KHAMBABA ("the Great Sun, the Father of Fathers") "seems to have been a personification of the Sun-God."—*Sun and Serpent Worship*, p. 189.

<sup>2</sup> Knowlson (T. S.), *Orig. of Pop. Superstitions*, p. 70.

<sup>3</sup> *Ibid.*, p. 71.

plements and fruits of husbandry are associated with *ac er es*, the Great Firelight of DEMETER, the resplendent Mother. The word *crops* is an extended form of *ops*, riches, or *opus*, work.

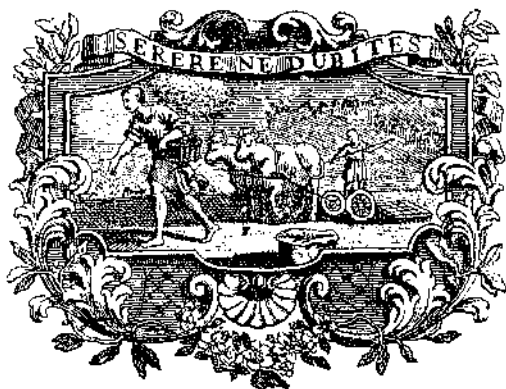
Agriculture was by the ancients regarded as a religious art, and its processes were regulated by a belief in the agency of spiritual beings through whose kindly co-operation the infinite beauty and fertility of the earth was produced. In EGYPT, as also in PERU, the King put his hand to the plough as a sign of dignity and consecration, and in CHINA this custom still prevails. "There is," says a recent writer, "a



ceremony called the Ceremony of Guiding Light, which takes place immediately after the Emperor has ploughed the first sod of the year. This ceremony falls under the department of the Worship of the Earth, which is permitted to the Emperor alone. It is the most solemn celebration of the year—it is as solemn as our Easter ceremonies, and, indeed, it is performed about the same time. And the extraordinary thing is, that this ceremony is exactly the same ceremonial dance as the Holy Sacrifice of the Mass. The Emperor, officiating, turns to the East and to the West at exactly the same time and with exactly the same genuflections as any Roman Catholic officiating priest. The music which is performed—the music of the Guiding Light—is just precisely a Gregorian chant. And at a given point little bells are rung, and censers swing before the

altar. Three grains of rice are laid upon the Emperor's tongue, and he drinks a cup of rice wine."<sup>1</sup>

This drinking of *rice* wine is evidently a *Eucharist*, and the three grains of rice are seemingly another form of the triple ray of the *iris*, or of *EROS*, the *rising*, and *rousing*, and *increasing sap*.<sup>2</sup> Rice, a symbol of *EROS* (?), is still thrown as a benediction upon the newly-wedded, and the word *rice*—Latin *oryza*, Greek *oruza*, Arab *uruzz*, Afghan *wrijzah*, Spanish *arroz*—may be regarded as another of the arrows of *EROS*, another petal of the Golden ROSE.



1193

It is believed by some that the Scotch Island HARRIS was the Fortunate Island of the Ancients,<sup>3</sup> and by transposition of the syllables *ar is* they become *ESAR*, which is the Turkish name for *GOD*.

The Eastern term for *rice* is *paddi*,<sup>4</sup> and *PADDY* is a variant of *PATRICK*, whose symbol, the *shamrock* (Arabian *shamrak*), resolves into the "light of the Sun, the Great

<sup>1</sup> Hueffer (Ford Madox), in *The Bystander*, December 20, 1911, p. 638.

<sup>2</sup> Sap = *isap*, the essence of *AP*. The word is perhaps allied to the Egyptian *sa*, a mysterious and vivifying fluid imparted by *RA*. *Sap* is Gypsy for *snake*, and *sapience* means *wisdom*.

<sup>3</sup> See *Abury*, Stukeley.

<sup>4</sup> Compare place-name *PADIHAM*.

Fire." The honey-flowered *clover* or "Great Lover" may be dissected into *ac el ov er*, the Great God, the Living Fire, the *clever* One, the *Axe*, or "*Cleaver* of the Way."

In an Italian version of *Cinderella* the heroine is named LA GEORGIA,<sup>1</sup> the feminine of GEORGE, the husbandman, the Existent Fire, the Vital Urge.<sup>2</sup> The Emblem herewith surmounted by the motto, "Sow and be not doubtful," is elucidated by the passage, "Faith is the seed I sow; good works are the rain which makes it fruitful; wisdom and meekness are parts of the plough; the mind is the rein; and diligence is the patient ox."<sup>3</sup>

The objects below are described by Mons. Briquet as "yokes," and the meaning underlying them is probably CHRIST's statement, "My yoke is easy and my burden is light." The yoke<sup>4</sup> of CHRIST is identical with the pre-



1194



1195

Christian yoke of WISDOM referred to in Ecclesiasticus, "Draw near unto me, ye unlearned, and dwell in the house of learning. Wherefore are ye slow, and what say ye of these things, seeing your souls are very thirsty? I opened my mouth, and said, Buy her for yourselves without money. Put your neck under the yoke, and let your soul receive instruction: she is hard at hand to find. Behold with your eyes, how that I have had but little labour, and have gotten unto me much rest. Get learning with a great sum of money, and get much gold by her. Let your soul rejoice in his mercy, and be not ashamed of his praise. Work your work betimes, and in his time he will give you your reward."<sup>5</sup>

<sup>1</sup> *Cinderella*, p. 134.

<sup>2</sup> DEMETER was sometimes called GEMETER *i.e.*, the "Earth-Mother."

<sup>3</sup> From Buddha's Parable of the Sower, quoted in *Bible Folk-Lore*, p. 239.

<sup>4</sup> The word *yoke* means also the golden ball, the vital centre of an egg or *œuf*.

<sup>5</sup> Chap. li.

The essentiality of putting oneself under the yoke of discipline and toil is emphasised from the beginning to the end of the *Romance of the Rose*. The poet of this Gospel of Industry exhorts his readers, "To work, my masters, then to work"—

"Unless in labour ye engage  
 With right good-will, your lineage  
 Must perish. Seize ye then the plough  
 With ready hands and cheerly bow  
 Your backs in manner of the sail  
 That bellies to the ruffling gale ;  
 The plough-hales let your sturdy hands  
 Grip, and across the fallow lands  
 Drive the bright coulter, while the share  
 Plays its due part, and then with care  
 Scatter around the precious grain ;  
 In faith 'twill render back again  
 In autumn tide a manifold  
 Rich harvesting of bearded gold."

The figure herewith surmounted by the motto, "His art in God," may be recognised as PIERS the Plowman, and read as an expression of the idea :

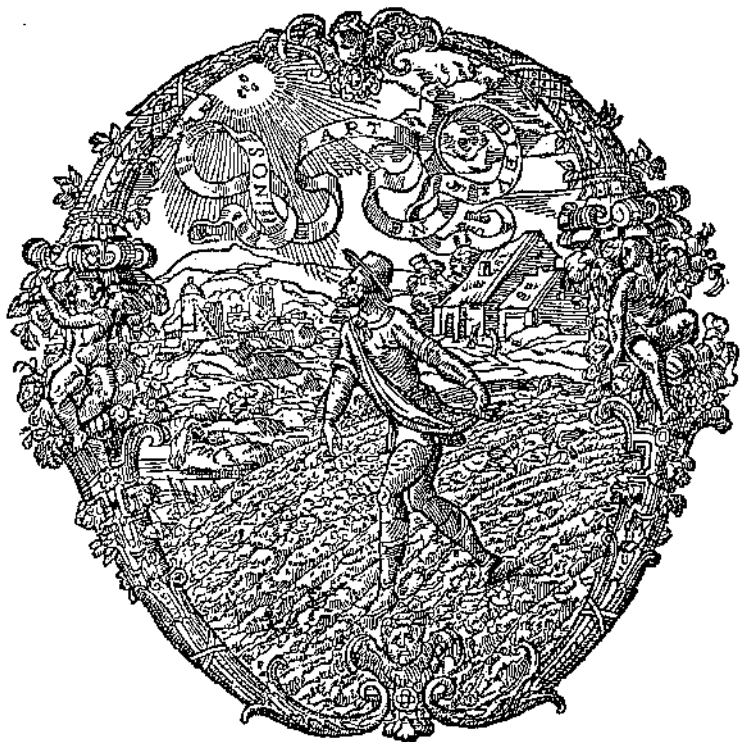
"For such is His domain,  
 So closely near, so everywhere,  
 All faithful hands can sow some grain,  
 And bring some seed to bear."<sup>1</sup>

PIERS PLOWMAN was a personification of the mediæval Poor Man's CHRIST. "Conscience told me," says the author, "of CHRIST'S resurrection, and how he gave his power to PIERS PLOWMAN, and anon departed into Heaven and sent the Holy Ghost to PIERS and to his fellows, and gave them many gifts. . . . And PIERS sowed them all—

<sup>1</sup> Duke of Argyll, *Poems*, 1894.

cardinal virtues, Prudence, and Temperance, and Justice, and Bravery.”<sup>1</sup>

The name PIERS, a variant of PIERRE and PETER, resolves into *Pi ers*, “Father EROS,” or the “Parent ROSE.”



The idea that the Orchard of the Rose or the Garden of EROS is *within* is far less theologic than poetic, and SHAKESPEARE is the spokesman of all poets in the passage: “Our bodies are gardens; to the which, our wills are gardeners: so that if we will plant nettles, or sow lettuce; set hyssop and weed up thyme; supply it with one gender of herbs, or

<sup>1</sup> *Piers Plowman*, Everyman's Library, p. 167.

distract it with many ; either to have it sterile with idleness, or manured with industry ; why, the power and corrigible authority of this *lies in our wills.*"<sup>1</sup>

The spade represented in fig. 1197 appears to depict the passage in Egyptian ritual, "I have grasped the spade on the day of digging the earth in SUTEN-HENEN," and the same idea is expressed by Marcus Aurelius when he says : "Look within. Within is the fountain of Good, and it will ever bubble up if thou wilt ever dig."



1197

A popular and childish version of this philosophic dictum is to be found in the invocation of CINDERELLA :

"Little golden apple-tree,  
With my vase of gold have I watered thee,  
*With my spade of gold have I digged thy mould ;*  
Give me your lovely clothes I pray,  
And take my ugly rags away."<sup>2</sup>

In the designs herewith the "vase of gold" forms the fount whence spring the Rose and the flowers and fruits "both new and old."

<sup>1</sup> *Othello*, i. 3.

<sup>2</sup> *Cinderella*, p. 139.

Although the poets have systematically inculcated the idea that

“Here, 'mid the bleak waves of our strife and care,  
Float the green Fortunate Isles,”<sup>1</sup>

no authentic mystic has ever maintained that Love's Gar-



1198



1199

den was nothing but a subjective and imaginary sphere. SWEDENBORG, a Seer, Scientist, and Philosopher, totally bereft of the poetic temperament, has described “from things heard and seen” an actual paradise of which, at the approach of children, “the clustering flowers above the entrance shot forth glad radiance.”<sup>2</sup> The writer of the *Romance of the Rose* affirms :

<sup>1</sup> J. R. Lowell.

<sup>2</sup> *Heaven and Hell*, 337.



“For this fair dream I certify,  
 To be no mockery or lie ;  
 But all herein set down forsooth,  
 Pure gold refined, and spotless truth.”

The open-sesame to the Orchard of the Rose was no special shibboleth of any particular sect, but simply a ceasing to do evil, and a learning to do well.

“Mid strife or slaughter be not seen,  
 But hands and mouth alike keep clean ;  
 Be loyal, kind, and piteous,  
 And then shall you that marvellous  
 And beauteous park at last attain.”

It was said that the Queen of the Fortunate Islands, at whose look all the country round was rendered shining, first lulled her visitors to a preliminary sleep, and that afterwards they only who awoke to the appreciation of her supreme beauty were made welcome. “All this,” says the poet, “is held a fable, but who first made and recited it, hath in this fable shadowed a truth.”<sup>1</sup>

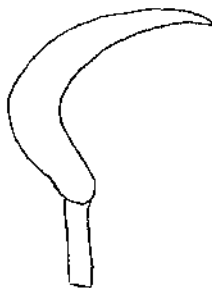
The Father of Queen Truth, who ruled in the Fortunate Isles, is said to be TIME, and in fig. 454 (*ante*, p. 182, vol. i.) PAN-footed TIME with his scythe or reaping-hook was represented as aiding his Daughter out of her cave-dungeon to the motto, “Time brings occult or hidden things to light.” The mystic tenet, “Love to be unknown,” and the silent hiddenness of WISDOM, or the humble hard-working CINDERELLA, are expressed in the lines :

“Then bless thy secret growth ; nor catch  
 At noise, but thrive, unseen and dumb ;  
 Keep clean, bear fruit, earn life, and watch  
 Till the white-winged reapers come.”<sup>2</sup>

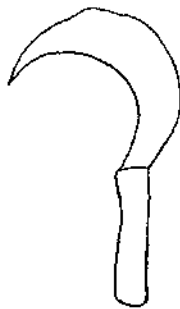
<sup>1</sup> Cf. Bayley (H.), *New Light on the Renaissance*, pp. 168, 169.

<sup>2</sup> Vaughan (H.).

The scythes or sickles herewith, symbols of the Reapers, probably express the passage, "Let us not be weary in well-doing : for in due season we shall reap, if we faint not."<sup>1</sup> A hook was the attribute of SATURN or CRONUS, who was also known as "the ripener, the harvest-God." The object surmounting fig. 1202 may be intended for "the new sharp



1200



1201



1202



1203



1204

threshing instrument having teeth" prophesied in Isaiah,<sup>2</sup> but I think it more likely an attempt to combine under one form the rake of the Sower with the sickle of the Reaper.

"I am the Reaper.  
 All things with heedful hook  
 Silent I gather.  
 Pale roses touched with the spring,

<sup>1</sup> Galatians vi. 9.

<sup>2</sup> xli. 15.

Tall corn in summer,  
Fruits rich with autumn, and frail winter blossoms—  
Reaping, still reaping—  
All things with heedful hook  
Timely I gather.

I am the Sower.  
All the unbodied life  
Runs through my seed-sheet.  
Atom with atom wed,  
Each quickening the other,  
Fall through my hands, ever changing, still changeless.  
Ceaselessly sowing,  
Life, incorruptible life,  
Flows from my seed-sheet.

Maker and breaker,  
I am the ebb and the flood,  
Here and Hereafter.  
Speed through the tangle and coil  
Of infinite nature,  
Viewless and soundless I fashion all being.  
Taker and giver,  
I am the womb and the grave,  
The Now and the Ever."<sup>1</sup>



<sup>1</sup> Henley (W. E.), *Poems*.

## CHAPTER XX

### THE TREE OF LIFE

"In every well-conditioned stripling, as I conjecture, there already blooms a certain prospective Paradise, cheered by some fairest Eve; nor, in the stately vistas, and flowerage and foliage of that Garden, is a Tree of Knowledge, beautiful and awful in the midst thereof, wanting. Perhaps, too, the whole is but the lovelier, if Cherubim and a Flaming Sword divide it from all footsteps of men; and grant him, the imaginative stripling, only the view, not the entrance."—CARLYLE.

COLONEL KENNETH MACKAY who was President of the American Commission appointed to inquire into the conditions of government in PAPUA, relates: "As we rode back, George told me of the native conceptions of a future state, which struck me as very beautiful. Up on the Astrolabe Range there blooms invisible to mortal eye a great and gracious tree, in and around which dwell for ever, free from care and happy, all those who have lived good lives ere death claimed them. There lovers and loved relations will be reunited, while those who are already dwellers beneath its shade may and do come back to watch over the living, so that each soul yet on earth has an unseen but ever-present loving guide and helper. The wicked have to pass through sickness, pain, and trouble before they reach the tree, but eventually they, too, are gathered beneath its branches. The natives of the Astrolabe district say they know this sacred idyll is true, because those they loved and have lost have come back to them and told them so." The writer adds:

"I give this tale as it was told to me, and when one remembers how old the Papuan is, how he has lived through all the ages that have died, and the upheavals that have made and unmade worlds since the continent of Lemuria sank engulfed for ever beneath the waters of the Indian Ocean, it is not hard to understand that he still possesses dim memories of faiths learnt from lost peoples of higher development when the world was younger and perhaps nearer its Creator than it is to-day."<sup>1</sup>

There is a Mexican manuscript in the British Museum<sup>2</sup> wherein two figures are represented plucking the fruits of the so-called "Tree of Our Life." The Mayas and other peoples of CENTRAL AMERICA always represented their sacred trees with two branches shooting horizontally from the top of the trunk, thus presenting the appearance of a cross or TAU,<sup>3</sup> and the first Spanish missionaries in MEXICO found to their great astonishment that the cross was already in use there "as symbolising a Tree of Life."<sup>4</sup>

WODEN, the All-father, was said to have hung as a sacrifice for nine days upon the tree IGGDRASIL, and the modern Christian sings hymns to the CHRIST who suffered upon "the accursed tree."<sup>5</sup> There seems at one time to have been a widely-spread notion that the Cross of Christianity was a *Tree*, and the belief in the saving and beneficial properties of that Holy Rood is still general. In figs. 1206 to 1210 there is an intentional blending of tree and cross, and in fig. 1210 the Holy Rood or Rod surmounts a pyramid or Calvary.

In the *Visions, Commands, and Similitudes, by Hermas*, an Apocryphal work discarded by the Athanasian Council, the

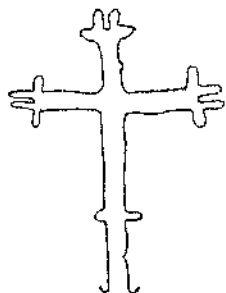
<sup>1</sup> *Across Papua*, London, 1909.      <sup>2</sup> Add. MSS., British Museum, 9789.

<sup>3</sup> *Sacred Mysteries among the Mayas*, Le Plongeon, p. 134.

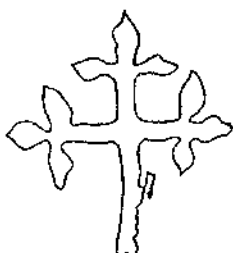
<sup>4</sup> *Bible Folk-Lore*, p. 243.

<sup>5</sup> It was not until A.D. 608 that CHRIST was represented as a man on a cross.

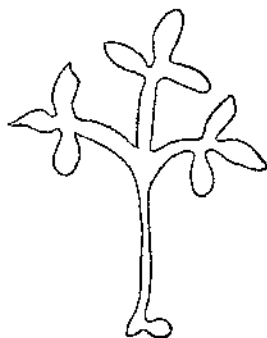
*Law of God* is spoken of as a *tree* and as the Son of God. "This Great Tree which covers the plains and mountains and all the earth is the Law of God published throughout the whole world. Now this Law is the Son of God who is preached to all the ends of the earth. The people that



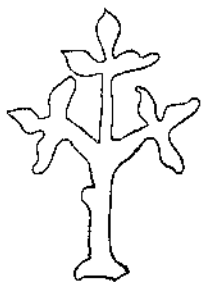
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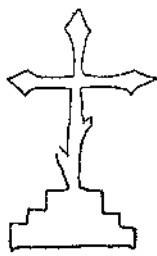
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1208



1209



1210

stand under its shadow are those who have heard his preaching and believe."<sup>1</sup>

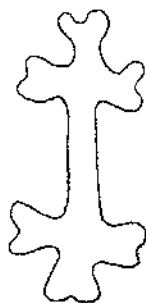
The Latin for *law* is *lex*, and the evergreen variety of oak-tree is called an *ilex*. When an oak-tree died the Druids stripped its bark, shaped its trunk reverently into the form of a pillar, a pyramid, or a cross, and still continued to worship it as an emblem of the great spirit.<sup>2</sup> Over and

<sup>1</sup> See *Aryan Sun Myths*, anon., p. 118.

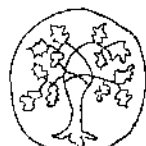
<sup>2</sup> Reade (W.), *Veil of Isis*, p. 96.

beneath the sacred oaks used to be inscribed the word THAU,<sup>1</sup> *i.e.* "resplendent Au." In fig. 1211 the holy tree is shaped like *zeta*, the ancient Latin, Greek, and Phœnician form of the modern letter Z. The word *zeta* may, as previously noted, be understood as *ze thou*, and resolved into the "Fire or Life of Resplendent Au."

The twelve-leaved, three-rooted, eye-encircled tree here illustrated is an heraldic *oak* or *aik*. Among the Hebrew terms for *oak* are *el* and *allah*; the Latin *robur* may be equated with "Father RA"; the Greek *drus* resolves into the "En-



1211



1212

during Light"; and the Latin *quercus* into *ak hu er ac us*. The Welsh for *oak* is *deroo*, which may be equated with the Sanscrit *dru*, meaning *wood* and *tree* in general.

Among the Chinese the Tree of Life was believed to be a very wonderful *persica* or *peach-tree* situated in the Happy Islands of the Eastern Ocean. It was said to coil up its

<sup>1</sup> The very learned Schedius, in his treatise *De Mor Germ*, xxiv., speaking of the Druids, confirms exceedingly all that we have said on this head. He writes: "that they seek studiously for an oak-tree, large and handsome, growing up with two principal arms in form of a cross, beside the main stem upright. If the two horizontal arms are not sufficiently adapted to the figure, they fasten a cross-beam to it. This tree they consecrate in this manner: Upon the right branch they cut in the bark, in fair characters, the word HESUS; upon the middle or upright stem the word TARAMIS; upon the left branch BELENUS; over this, above the going-off of the arms, they cut the name of God, THAU; under all the same repeated—THAU."—Stukeley, *Abury*.

leaves to a height of 3000 miles, and that "a golden cock is sitting upon it when the sunlight dawns."

The Egyptians supposed that "In the East of Heaven stands that high *Sycamore*-tree upon which the gods sit, the tree of life by which they live, whose fruits also feed the blessed." Thither at death went the souls of good men—"They go not as dead but as living." "They possess their heart, they possess their mind, they possess their feet, they possess their mouth, they possess their arms, they possess all their limbs."<sup>1</sup> The word *sycamore* may be resolved into *is ik amor*, the light of the great Love, or, more fundamentally, into *amor*, the Sun Fire.<sup>2</sup>



1213



1214



1215

In fig. 1213 the circle of the Sun is associated with a heart, and in this design, as also in figs. 1214 and 1215, the Tree is formed like fire.

The Fir-tree associated with the motto, "Without Thee Nothing," has doubtless relation to the God of Israel of whom it was said: "I am like a green Fir-tree. From me is thy fruit found."<sup>3</sup>

The Tree of OSIRIS was a conifer; a pine cone often appears on the monuments as an offering presented to OSIRIS; and the pine-tree was also sacred to DIONYSOS, to ARIS, and to other gods of the awakening spring.<sup>4</sup> Fir

<sup>1</sup> Erman, p. 97.

<sup>2</sup> The Egyptian for *love* was *mer*. Compare name MURRAY, etc.

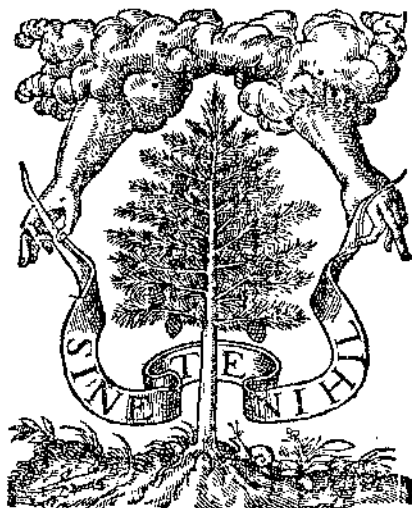
<sup>3</sup> Hosea xiv. 8.

<sup>4</sup> *Golden Bough*, J. G. Frazer, ii. 136, 144, 161.



cones have been assumed to possess a merely phallic significance, but the real reason for the sanctity of the conifers was probably preserved by the Gnostics. According to King, the fir-tree was "admitted into this system because its spiry form imitates a flame, for which same reason its cone was taken for the symbol of the element fire."<sup>1</sup>

The name *fir* may evidently be equated with *fire*, an idea which is corroborated by the fact that the Welsh for *fir*-tree



1216

is *pyr*, i.e. the Greek for *fire*. The Greek for *fir* is *peuke*, i.e. the Great Father or *Père*.

In some parts of Europe the *pear*-tree was regarded as sacred,<sup>2</sup> and there is little doubt that the pyramidal form of trees in general was partly responsible for their universal worship. The conifers were peculiarly "coney" fires, but the root *fer* or *ver* was applied in common to all *verdure* and all *forests* or *forêts*. The golden *Furze*—at the first sight of which LINNÆUS burst into tears—is a pre-eminently

<sup>1</sup> *The Gnostics*, p. 133.

<sup>2</sup> Faraday (W.), *The Edda*, p. 39.

fire-like bush. *Gorse* means the fire of the *gor* or "mighty Fire"; it was sometimes called *gos*,<sup>1</sup> the "mighty light," and its botanic name *ulex* may be equated with *ilex*. The word *whin*, another name for gorse, may be equated with the *One*. The feathery fronds of the *bracken* or "Father Great One," especially when touched with the gorgeous colouring of autumn, equally suggest the blazing of a mighty fire. On Midsummer Eve the *fern* or "One Fire" was believed to burst into a bloom like burnished gold or wondrous fire, and whoever caught this bloom, which quickly faded and fell off, could understand the language of the birds and beasts, render himself invisible, and so forth.<sup>2</sup>

The Latin for a tree is *arbor*, "Fire Father"; the French is *arbre*, i.e. arbor A; the Italian is *albero*.

At the summit of the hill in DERBYSHIRE known as *Arborlow* is a Druidic circle of thirty stones. In LANARKSHIRE there is an *Arbor Hill* described as a "conical eminence surmounted by the remains of an ancient fort."<sup>3</sup> *Broch*, the Scotch for a fort or round tower, is Cornish for the *yew* or *Hu-tree*. The sanctity of the yew-tree (Greek *taxus*, or "resplendent axis") forms the subject of a special chapter of *Byeways in British Archaeology*.<sup>4</sup>

In MEXICO the pre-eminently sacred tree was the pyramidal *Yaxche*. It is described as "a perfect cone from which the main branches shoot in a horizontal direction. Its leafy top seen from a distance presents the appearance of a half sphere of verdure."<sup>5</sup> The word *yaxche* resolves into *yak se che*, "great fire ever-existent."

The German for a tree is *baum*, or "Father Sun," and

<sup>1</sup> Compare surname GOSS, and place-names GOSPORT, GOSFIELD, GOSBECK, etc.

<sup>2</sup> Frazer (J. G.), *Golden Bough*, ii. p. 286.

<sup>3</sup> Bartholomew (J. G.), *Gazetteer*, p. 19.

<sup>4</sup> Johnson (W.).

<sup>5</sup> Le Plongeon (A.), *Sacred Myst.*, p. 133.

in some parts of the world a similar tree to the pyramidal *yaxche* is termed a *baobab*, i.e. "Father HUBBUB" or "orb of orbs." In Hebrew *hobab* means *beloved*. The orb-like object illustrated in fig. 1217 is either a mystic Perfection or else a *cole* or *cabbage*. It was presumably its ball-like form that led to the symbolic estimation of *ak ol*, the "Great God," or *ac ab aj*, "the mighty aged orb."

*Obab* may be equated with APAP; and the *Poplar*-tree, once sacred to HERCULES, was obviously a symbol of the



1217



1218

Holy Rood, Rod, Pole, Spike, or Spire.<sup>1</sup> The sacred tree among the Buddhists is the *Bo*-tree, a name which may be equated with the European *Bay*, whose leaves were once a coveted crown of honour. In French *baie* means berry, or a *pip*. The laurel which was sacred to APOLLO resolves into *la ur el*, or "Everlasting Fire God," and *laurus*, the Latin for *laurel*, yields the Everlasting Eros, or the Fire Light.

The fruit-yielding tree labelled CHARITY is evidently a representation of the Apocalyptic promise, "To him that overcometh will I give to eat of the tree of life, which is in

<sup>1</sup> *Spire* = *Sepire* = "Fire Father"; compare also *cypress*, *spruce*, *juniper*, etc.

the midst of the paradise of God. . . . In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month, and the leaves of the tree were for the healing of the nations."

PLUTARCH states that of all the plants growing in EGYPT the *persea* was the most sacred to the Gods, because its fruit resembled a heart and its leaf a tongue.<sup>1</sup> Many leaves are formed like hearts, and the word *leaf* is identical with *love* and *life*. It is a scientific fact that a tree *lives* by its *leaves*, and it is Swedenborg's leading dogma, "That Love is the Life of Man."<sup>2</sup>

The Rose- or Eros-tree was, as already noted, regarded as the home and abode of Deity. *Dendron*, the Greek for *tree*, resolves into *den dur on*, the "den of the Enduring One," and the flaming splendours of the *rhododendron* were evidently once deemed to be a *den* or stronghold of the Resplendent *Rho* or Fire. In Scotland the Mountain *Ash* is named the *Rowan* or one RA. The British for an *ash*-tree (Latin, *fraxinus*) was *onn*<sup>3</sup> or *one*; the Anglo-Saxon was *wiggen*, or the "one mighty Mind;" and IGGDRASIL, the Scandinavian Mighty Ash, resolves into *ig dur az il*, the "mighty, Enduring, Light God." The last two syllables of this name may be contrasted with the *hazel* and also with the *azalea*, a variety of *rhododendron*.

<sup>1</sup> *Isis and Osiris*.

<sup>2</sup> "Some idea of love, as being the life of man, may be had from the heat of the sun in the world, which, as is well known, is the common life, as it were, of all vegetation; from that heat, when it commences in the time of spring, vegetables of all kinds shoot from the ground, are adorned with leaves, afterwards with flowers, and lastly with fruit, and thus, as it were, live; but when the heat retires in the autumnal and winter seasons, they are stripped of those signs of their life, and wither. Similar is the case of love in man; for love and heat mutually correspond to each other; wherefore also love is warm."—Swedenborg, *Divine Love and Wisdom*, i. p. 3.

<sup>3</sup> Edmunds, *Names of Places*, p. 247.

The *linden* was also seemingly once regarded as a stronghold of the *lin* or "the Lone," and its alternative name *lime* may be equated with "Lord Sun" or *elm*.

*Lin* does not differ from *obn* or *olan*, the Anglo-Saxon for *holly* or *holy*. The twisted, flame-like zigzags of the *holly* leaves were perhaps the special reason why this tree was named the *holy*. In *oleander*, *cedar*,<sup>1</sup> *elder*, *alder*, *germander*, etc., there reoccurs the *dur* of "enduring"; the *laven* of *lavender* is "Lord Living One," and the same meaning underlies the fruitful *olive*,<sup>2</sup> and the mighty *agave* or *aloe*. "OLIVE LAND" was one of the names of EGYPT, and among the titles of HORUS, "the beautiful child of gold," was "child of the Olive-Tree."

In MEXICO the *agave*, which yielded drink from its juice, food from its root, paper from its leaves, pins and needles from its thorns, thread and cord from its fibre, and thatch from its leaves, was called "the miracle of Nature." The Greek for *agave* or *aloe* is *alon*, which may be Anglicised into "the Alone." *Alnus*, or the "only Light," is the scientific name for the *alder* or Enduring God. The *alder* in Anglo-Saxon was termed *aler*, and the powerful superstitions which still linger around the *elder*<sup>3</sup> are no doubt a survival of its one-time symbolism of "the Enduring God."

"I was exalted," says the protean Wisdom of herself, "like a cedar in Libanus, and as a cypress-tree upon the mountains of Hermon. I was exalted like a palm-tree in Engaddi, and as a rose plant in Jericho; as a fair olive-tree in a pleasant field, and grew up as a plane-tree by the water."<sup>4</sup>

We have already seen the Palm-Tree serving as a

<sup>1</sup> The *cedar* = incorruptibility, see *ante*, vol. i. p. 154.

<sup>2</sup> Compare names OLYFFE, JOLYFFE, OLAVE, OLAF, etc.

<sup>3</sup> See Appendix to *England's Riviera*, J. Harris Stone.

<sup>4</sup> Ecclesiasticus xxiv.

symbol of the Flaming Column, the Fire, or Tree of Life (*ante*, p. 39), and in fig. 1219 it is employed as a printer's mark. The Assyrian Tree of Life, as illustrated by LAYARD, consisted of an ornamented trunk or column surmounted by a seven-lobed palm leaf, and sometimes it has the appearance of a backbone.

In all probability the Palm was pre-eminently a symbol of the immutable and never-dying Fire, as being the only tree known to the ancients which never changed its leaves, all other evergreens shedding them, though not regularly



1219

nor all at once. The Phœnicians represented on their coinage a palm-tree encircled by a serpent, and the Phœnician Deity was entitled BAAL TAMAR or "Lord of the Palm." *Tamar*<sup>1</sup> resolves into "resplendent Sun Fire"; *phenice*, the Hebrew for *palm*, may be Anglicised into "Fan light"—an obviously appropriate term; and *phœnix*, the Greek for *palm*, may be equated with the sole PHŒNIX, FEU, or VIE, the one Great Fire of Life. Among the Greek titles of BACCHUS was Lord of the Palm-tree or Ph-anax.<sup>2</sup> The word *palm* was probably once *paalom*, "Father Powerful Sun," or *of al om*, the "Eye of Lord Sun."

The word *almond* is affiliated by philologists with

<sup>1</sup> *Tamara Pua* is the name of the Indian mystic Rose of Paradise.

<sup>2</sup> Payne-Knight, *Symbol. Lang. of Ancient Art*, p. 15.

ÆGMOND, a proper name meaning "the protecting Eye."<sup>1</sup> The fruit herewith is evidently a symbol of the almond-tree of which one of the Gnostic Fathers wrote: "The Father of the All is furthermore called by the Phrygians *Amygdalus*, the *Almond-Tree*, not meaning the natural tree, but the Pre-existing One, who, having within himself the Perfect Fruit pulsating and moving about in his depths, tore open his bosom and brought forth the Invisible, Ineffable Son."<sup>2</sup>

The name *Almond* yields *al monde*, "Lord of the World," or "Sole Resplendent Lord." The Latins called the almond



1220



1220a

*amygdala*, "the mighty Sun, the Resplendent Everlasting"; the Germans term it *nuss*, and its Egyptian name was *lux*.

The Egyptians depicted their sacred sycamore with the head and shoulders of the Goddess NUT emerging from among the branches. "O Sycamore of NUT," says the *Book of the Dead*, "give me the air and water that is in thee"; and there are representations of this Goddess in a tree bearing bread or fruit and a vase of water.

It is proverbial that WISDOM is "a tree of life to them that lay hold upon her"; and in the figures herewith, Mary, the Water-mother or mermaiden, is formed like a tree.

In fig. 1223 the M of the Great Deep, or "*mem* the waters," is formed suggestively like a Tree, a Root, a

<sup>1</sup> Edmunds, p. 164.

<sup>2</sup> King (C. W.), *The Gnostics*, p. 92. In Mediæval Breviaries the symbol of the almond as the Womb of the World is often very naively exhibited.

Fountain of Living Waters, and the Source of the Spring of Knowledge.

The tree of MARY, the mother of the Mays, was essentially the *May* or Hawthorn, and in all probability the memory of "*Mem*, the waters," or Mama Cora, the Mother Fire, is preserved in the golden-bloomed *mimosa*. MAM TOR in Devonshire is said to mean the "Mother" Hill.<sup>1</sup>

The *maple* used to be spelled *mapul*, and the Anglo-Saxons termed it *mapulder*. Ideally and philologically it may be equated with the *Maypole*. The botanic term for maple-



1221



1222



1223

tree is *acer*, *i.e.* the first two syllables of CERES and of CORA. The Peruvian name CORA or Mother of the Mays cannot differ from the British Mother CAREY whom KINGSLEY describes in *The Water Babies* as sitting "quite still with her chin upon her hand, looking down into the sea with two great, grand, blue eyes, as blue as the sea itself. Her hair was as white as the snow—for she was very very old—in fact, as old as anything you are likely to come across, except the difference between right and wrong."

The *Mimosa* has been adopted as the symbol of SOUTH AFRICA, and the *Maple* as the national emblem of CANADA—"Our Lady of the Snows." It is a felicitous coincidence that Mother Carey<sup>2</sup> of the stormy petrel, or "Mother Carey's chicken," and of the maple leaf, sat like "one peaked

<sup>1</sup> Compare CAREW and CAREY.

<sup>2</sup> Edmunds, p. 248.



iceberg." Situated in the centre of "Peacepool" this iceberg "took the form of the grandest old lady he had ever seen—a white marble lady sitting on a white marble throne. And from the foot of the throne there swum away, out and out into the sea, millions of new-born creatures of more shapes and colours than man ever dreamed. And they were Mother Carey's children, whom she makes out of the sea-water all day long."<sup>1</sup>

As well as the *may*, the *mimosa*, and the *maple*, one may judge that the *myrtle-tree* or *meurte* was a symbol of the resplendent *mer*, *mère*, or *mare*.

The conception of the Law, Wisdom, Love, or Spirit of God as a Tree may be compared with the allegory of the Parsees, that the Great Spirit planted the seed of a good fruit-bearing tree. He nourished it with the water of purity, cultivated it with honest industry and diligence, and watched its growth in divine contemplation of its blossoming forth good thoughts, good words, and good deeds. Suddenly from the North rushed forth the evil ARIMANES, and with one chill blast of snow and frost ("Falsehood" and "Wickedness," *vide Avesta*) smote and retarded the rising sap of the growing tree. Thus, from on high, war was declared between Good and Evil, between the Pious and the Wicked, between Light and Darkness—one preserving and the other smiting God's glorified works.<sup>2</sup> In the following emblem two sages are represented tending and watering the Trees of Wisdom.

It was a teaching of CHRIST that "The kingdom of heaven is like to a grain of mustard seed, which a man took, and sowed in his field: Which indeed is the least of all seeds: but when it is grown, it is the greatest among herbs, and becometh a tree, so that the birds of the air come

<sup>1</sup> *The Water Babies.*

<sup>2</sup> Kapadia (S. A.), *The Teachings of Zoroaster*, p. 31.

and lodge in the branches thereof.”<sup>1</sup> Hence Mysticism has always taught that the Tree of Life grew primarily within the Garden of the Soul.



1224

“Plante, Lorde, in me the tree of godly lyfe,  
 Hedge me about with Thy strong fence of faith ;  
 If Thee it please, use else Thy pruning knife,  
 Lest that, O Lorde, as a good gardiner saith,  
 If suckers draw the sappe from bower on hie,  
 Perhaps in tyme the top of tree may die.  
 Let, Lorde, this tree be set within Thy garden-wall  
 Of Paradise, where grows no one ill sprig at all.”

<sup>1</sup> Matthew xiii. 31, 32.

The pruning-knives herewith possibly imply the Millennium, when swords shall be beaten into plowshares, and spears into pruning-hooks,<sup>1</sup> but more probably they illustrate the idea—"The vine that is not pruned grows to wood. So also man. The Word, the knife, clears away the waste shoots, compelling the impulses of the soul to fructify."<sup>2</sup>

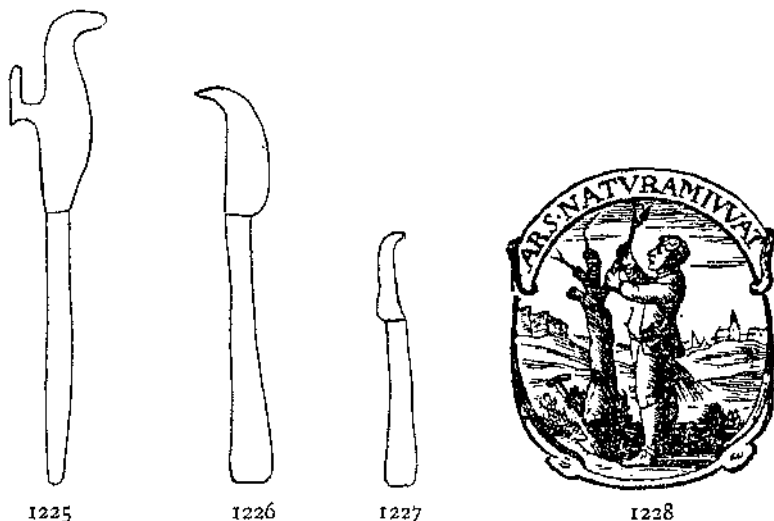


Fig. 1228 represents the operation of grafting, to the motto "Art vivifies Nature."

The Scandinavians conceived the Tree of Life as IGGDRASIL, the World-Ash,<sup>3</sup> the Oracle and Judgment-Place of the Gods, the Dwelling of the Fates, and the Source and Spring of Knowledge. Up and down the trunk of this

<sup>1</sup> Isaiah ii. 4.

<sup>2</sup> Clement of Alexandria.

<sup>3</sup> The symbolic sanctity once attaching to the Ash may account for the item of "natural" history: "Ash hath so great virtue that serpents come not in shadow thereof in the morning nor at even. And if a serpent be set within a fire and ash leaves, he will flee into the fire sooner than into the leaves."—Bartholomew Anglicus, 1260 (?).

mighty Ash a squirrel is said to have perpetually run, a squirrel which, according to RHINE legend, was "animated by the Voice of God," and whispered tidings into the ear of WOTAN of everything that transpired below.<sup>1</sup>

The French for squirrel is *écureuil*—phonetically *ek ur ail*, "the Great Fire's Eye," and the emblems herewith are thus primarily symbolic of the All-seeing Eye. Their personal application rests probably on the mediæval idea that "when the Squirrel is hunted she cannot be driven to the ground, unlesse extremitie of faintnesse cause her to do so through an unwilling compulsion, for such is the



1229



1230

stately mind of this little beast that while her limbs and strength lasteth she tarrieth and saveth herself in the tops of tall trees, disdainig to come down for every harm or hurt which she feeleth; knowing, indeed, her greatest danger to rest below amongst the dogs and busie hunters. From whence may be gathered a perfect pattern for us, to be secured from all the wiles and hungrie chasings of the treacherous devil; namely, that we keep above in the loftie palaces of heavenlie meditations, for there is small securitie in things on earth; the greatest ought to be our fear of danger, when we leave to look and think of heaven."<sup>2</sup>

It has very frequently been said that Mysticism bursts the shell of Dogma, and that it has preserved amid the

<sup>1</sup> B. Saintine, *La Mythologie du Rhin*, p. 127.

<sup>2</sup> Cf. Hulme (F. E.), *Natural History Lore and Legend*, p. 174.

jangle of conflicting creeds the sound kernel of Religion. BEHMEN observed that "the World is like some fruit, such as a plum or an apple, and has its rind-men, its pulp-men, and its core- or kernel-men ; all with the same faculties, only the first live merely on the surface of things, the last perceive how the outer form is determined by the central life within."<sup>1</sup>

The maxim that one must pierce below the husk of the external is represented by the squirrel cracking a nut, as in fig. 1229 and elsewhere. "We believe," said the mystics, "that the writings of Moses, the Prophets, and all earlier Teachers are not to be taken literally but figuratively, and as containing a secret sense hid under the mere letter. These writings are to be compared to a beautiful woman who hides her charms under a veil and expects her admirers to take the trouble of lifting it ; which is also the case with the Word of God being hidden under the veil of a figurative sense, which cannot be lifted even with the highest human ingenuity and greatest degree of wisdom without the assistance of divine grace. In other words, the things spoken of in the THORAH (Word of God) must not be taken literally according to the mere phraseology, but we must pray for the teaching of the Divine Spirit to be enabled to discern the kernel which lies under the mere shell or husk of the letter."<sup>2</sup>

The idea that the Scriptures—particularly the early chapters of Genesis—contained a hidden and mysterious sense was common among the early Fathers of Christianity. "What man," asked ORIGEN, "is so simple as to believe that God personifying a gardener planted a garden in the East ? that the Tree of Life was a real tree that could be

<sup>1</sup> *Dialogues on the Supersensual Life.*

<sup>2</sup> From the *Confession of Faith* of a Polish Cabalistic Sect known as Soharites. Cf. *New Baptist Magazine*, April 1827.

touched, and of which the fruit had the power of conferring immortality?"

According to the Mosaic account of Creation, the Garden of Eden was protected by cherubims, and a flaming sword which turned every way to keep the way of the Tree of Life.<sup>1</sup> *Cherubims* as here mentioned is not another name for angels, but the *Cherub* of the writer of Genesis—like the *Cherub* of ASSYRIA, the *Cherub* of BABYLON, and the *Cherub* of the entire Orient—was a fabulous winged-animal<sup>2</sup> akin to a Griffin or Gryphon. The Mosaic idea of the protective Cherubim may be equated with the Persian conception of the innumerable attendants of the Holy One keeping watch against the attempts of AHRIMAN to destroy the tree HORN, situated in the region of bliss called HEDEN. According to Greek legend, the apple-bearing tree in the Garden of the HESPERIDES was guarded by a Serpent or a Dragon. The Hindoo sacred Mount MERU, whose summit towered into the golden light of Heaven, is said to have been guarded by a dreadful Dragon. The Chinese tell of a mysterious garden where grows a tree bearing apples of immortality guarded by a Dragon, and this winged Serpent—the national emblem of the Celestial Empire—is regarded as the symbol of Infinite Intelligence keeping ward over the Tree of Knowledge.

In the figure herewith a Dragon-guarded Tree is subscribed with the word BRASICA, fundamentally equivalent to *Persica*, a peach. The *Persica* was the Chinese Tree of Life, and among the Gnostics there was a sacred rite called *Persica*. The initiates into this Mystery were termed "Keepers of the Fruits," and, according to PORPHYRY, they "symbolically signified 'the power of Keeping or Preserving.'"<sup>3</sup> The word *Persica* is evidently allied to JASPER, a

<sup>1</sup> Genesis iii. 24.

<sup>2</sup> Smith's *Bible Dictionary*, art. "Cherubim."

<sup>3</sup> Mead (G. R. S.), *The Mysteries of Mithra*, p. 62.

Persian proper name meaning "Treasure Master."<sup>1</sup> JASPER, the "Ever-existent Light Father," may be equated with the "first foundation," which was Jasper of the New JERUSALEM: "And her light was like unto a stone most precious, even like a jasper stone, clear as crystal."<sup>2</sup> The name JASPER is the European KASPER, which also is interpreted to mean "Treasure Master." Fundamentally it resolves into *ak as per*, the "Great Light Père, Pure, or Power." In

1231<sup>3</sup>

1232

fig. 1232 a Dragon is seen guarding a garland of fruits surrounding the winged visage of EROS or JERUS, and the motto reads "By vigilance." Sometimes the Cock is found in emblem with the motto, "The vigilant custodian of things,"<sup>4</sup> and in fig. 1233 a cock-headed Dragon has its paw upon a horn or crozier; in fig. 1234 the same Monster has under its protective claw the little House of Wisdom.<sup>5</sup>

<sup>1</sup> See Swan, *Christian Names*, p. 62.

<sup>2</sup> Revelation xxi. 11, 19.

<sup>3</sup> From *Printers' Marks*, W. Roberts.

<sup>4</sup> There are several examples in the BLADES' Library.

<sup>5</sup> "For this Mystery is the Gate of Heaven, and this is the House of God, where the Good God dwells alone; into which House no impure man shall

Among the ancients there was a belief in two antagonistic Dragons, the one crooked, crawling, and slimy, the emblem of everything that was obstructive, loathsome, and disgusting; the other, winged, radiant, and beneficent, "The Reconciler, the Deliverer," the "Angel of the Dawn," the "Spirit of All Knowledge."



1233



1234

The opposition of those two Dragons was a leading tenet among the Gnostic *Naaseni*,<sup>1</sup> the followers of the

come, but it is kept under watch for the Spiritual alone; where, when they come, they must cast away their garments, and all become Bridegrooms, obtaining their true Manhood through the Virginal Spirit." Cf. *Wedding Song of Wisdom*, p. 74.

<sup>1</sup> The words NAAS and NAASENI are evidently affiliated with *nazar*, meaning *keep, guard, protect*, and with NAZARENES or NASAREES. Dr Wm. Benjamin Smith writes: "The epithet Nazoræus (variously spelled, the oldest spelling being most likely NAZARÆUS) is not derived from a 'city called Nazareth'; there was, in fact, no such city at the beginning of our era. The epithet is an appellation primarily of a Deity; it is formed after the analogy of Hebrew proper names ending in *iah*, as Zachariah, the *iah* representing *Jehovah* (pronounced Yahveh, Yahu, or Yah), and is derived from the familiar Old Semitic *nazar*, meaning *keep, guard, protect*, so that the Syriac 'Nazarya' is very nearly *Guardian-Yah*. The names Jesus and Nazaræus differ about as *Salvator* and *Servator*."

"The Nazarenes (or Nasarees) were in all likelihood the worshippers of Nazarya, and according to Epiphanius were 'before Christ and knew not Christ.' They are mentioned in Acts xxiv. 5, and Paul was one of them. They seem to have been hardly distinguishable from the *Jessees* also men-



Radiant and Perfect Serpent, whom they identified with JESUS CHRIST or SOPHIA; and the antagonism of "the Lord" with "leviathan that crooked serpent" is one of the themes of ISAIAH: "In that day the Lord with his sore and great and strong sword shall punish leviathan the piercing serpent, even leviathan that crooked serpent; and he shall slay the dragon that is in the sea. In that day sing ye unto her, a vineyard of red wine. I the Lord do keep it; I will water it every moment: lest any hurt it, I will keep it night and day."<sup>1</sup> In the midst of this Celestial Vineyard there is said to have been a



1235



1236

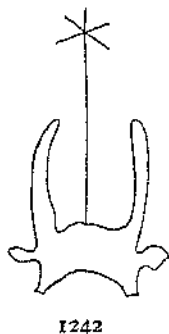
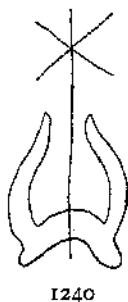
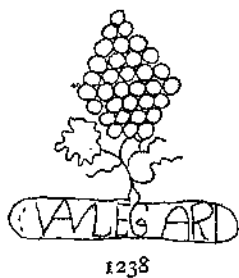
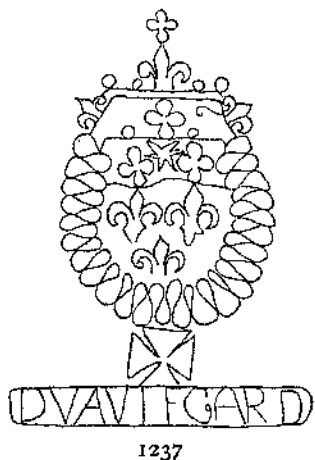
Tower, and in fig. 1235 the Dragon of the Absolute is flying guardingly before a Tower. In fig. 1236 the Eagle of Omnipotence is sheltering the symbol of His Vineyard or the Holy Grail.

Under fig. 1237—an emblem of the Holy Grail or Heavenly Hierarchy—there appears the motto "DEU LE GARD," *i.e.* Dieu or the "Resplendent Au or Av" guards it. Under the Gate of Heaven symbolised in fig. 1239 there appears the same *le gard*, preceded by a monogram

tioned by Epiphanius, apparently an early name for the worshippers of the Jesus. Amid some uncertainty of detail the ground fact that Nazaree is derived from the Hebrew stem N-z-r, meaning *protect*, remains indubitable." —*Cf. The Theory of the Pre-Christian Jesus*, The Open Court, 1910, p. 633.

<sup>1</sup> xxvii. 1-3.

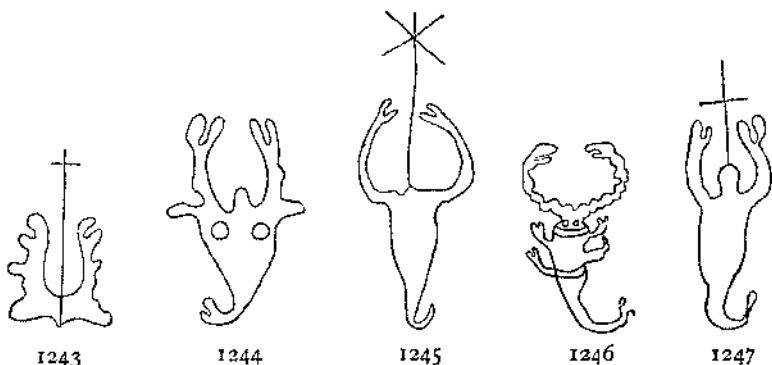
which may be read AUM, or AA, or AVAN; and in fig. 1238 this same inscription appears beneath the symbol of the "Vineyard of Red Wine."



The act of guarding was typified by horns, and in the emblems herewith the cross of *lux* is shielded between the Horns of the Ox. "The image of the ox," says DIONYSIUS, "denotes the strong and the mature, turning up the intellectual furrows for the reception of the heavenly and

productive showers, and the horns, the guarding and indomitable."<sup>1</sup>

The notion that *horns* exercised some potent, evil-averting, and *protective* influence has survived in the superstitious use of horse-shoes. Nailed upon farm buildings and elsewhere they are said to *guard against* ill-luck, and it is held to be essential that their position should be erect and hornlike, otherwise the luck runs out. The Dragon or *horned* serpent, as worshipped in MEXICO and EGYPT, although not a European reptile, is found represented on Gaulish coins and ensigns.<sup>2</sup>



The horns of fig. 1243 are those of an *Elk*, an *Axis*, or a *Roebuck*. Fig. 1244 is something like an *Elk's* head and something like a scorpion; figs. 1245 and 1246 are pure and simple scorpions.

The Scorpion was the emblem of the Egyptian goddess SELK, whose title was "the great reptile, directress of the books." SELK — the "Light of the Elk," or *el ek*, the "Great God" — is portrayed with a Scorpion as her head-gear. SELK was also called the "Lady of Letters," from which she appears to have been the Goddess of Writing, and her

<sup>1</sup> *The Heavenly Hierarchy*, section viii.

<sup>2</sup> E. Anwyl, *Celtic Religion*, p. 30.

symbol was placed over the doors as the *keeper of books*.<sup>1</sup> In BABYLONIA and ASSYRIA Scorpions were similarly regarded as the *wardens* or *keepers*, and they are referred to particularly in Babylonish literature as guardians of the Gateway of the Sun.

“Scorpion-men guard its gate,  
Of terror-inspiring aspect, whose appearance is deadly ;  
Of awful splendour, shattering mountains ;  
At sunrise and sunset they keep  
Guard over the Sun.”<sup>2</sup>

Fig. 1247 has a remarkable resemblance to a “scorpion-man” with arms extended prayerfully, and one can but assume that the *scorpion* acquired its symbolism of *is ak or pi on*, “the light of the Great Fire Father,” from its formal likeness to the protective arms of the everlasting Axis or Roebuck. “The eternal God is thy refuge, and underneath are the everlasting arms.”<sup>3</sup>

*Scorpio* is one of the signs of the Zodiac ; Seven Scorpions are said to have accompanied Isis as a bodyguard ; and in fig. 1248 the little figure of Isis is equipped with tapering horns, which are protecting the Circle of the Sun, or it may be the Pearl of Price. Her head-dress is the Vulture-symbol of the Great Mother,<sup>4</sup> or *val ture*, the “Strong Tower.” In PERU the *condor* or *vulture* was regarded as the Messenger or Mercury of the Sun,<sup>5</sup> and it occupied the same place in the sceptre of the Incas<sup>6</sup> as the two-headed eagle now does upon the sceptres of the Emperors of

<sup>1</sup> Cf. Le Plongeon, *Queen Moo*, p. 67 ; and W. M. Flinders Petrie, *Religion of Ancient Egypt*.

<sup>2</sup> Jastrow, *The Religion of Babylonia and Assyria*, p. 489.

<sup>3</sup> Deuteronomy xxxiii. 27.

<sup>4</sup> “The vulture was the Great Mother : we know not why.”—Tirard, *Book of the Dead*, p. 105.

<sup>5</sup> Spence, *Mythology of Mexico and Peru*, p. 55.

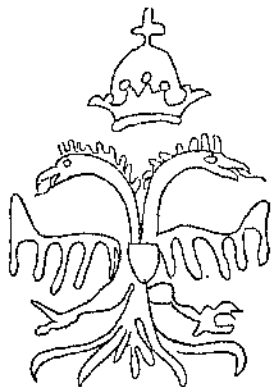
<sup>6</sup> INCA = *The Unique A*.

GERMANY and RUSSIA. In the emblem herewith the Bird of Fire is headed like a Serpent.

The Egyptians believed that "if he (the soul) comes to NUT or to the *Serpent which guards the Sun*, either of them greets him as her Son. She has pity on him and offers him her breast that he may suck, and thus he lives and is once more made a child."<sup>1</sup>



1248

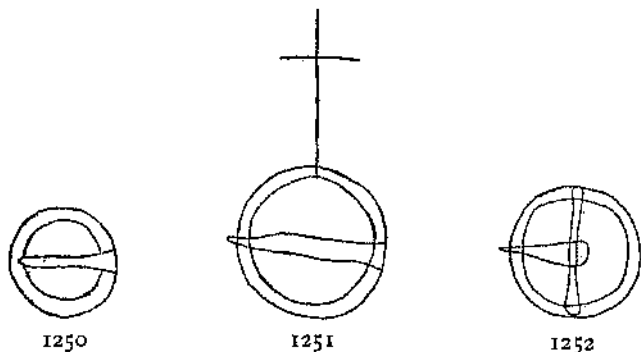


1249

The word *guard*, i.e. *ag ward*, the "Mighty Ward," is traceable to the same root as that from which sprang AZGARD, the Scandinavian idea of the enclosed Light, the Park, or Paradise. Similarly the words  *Garner*, *garrison*, and *garden*, may be compared with the Phœnician *cartha*, the Norse *garth*, and the Russian *gorod*, all meaning a *guarded* and *protected* place. One of the Old English words for garden was *haigh* or *haw*, and the latter term survives in the name of the London church now known as "St Mary Woolchurch *Haw*."

<sup>1</sup> Erman, p. 97.

Branching from CHEAPSIDE is the street named BUCKLERS-BURY, a name suggesting that at one time there stood here a Bury or Barrow of "Buckler." A buckler is a protective shield, and the word is radically the same as *buckle*. In ancient Egypt the *Buckle* was regarded as a protective amulet, and TIRARD illustrates a specimen inscribed "The blood of Isis, the words of power of Isis, the might of Isis : a talisman to protect the Great One and prevent any wrong being done to him." The protective power of the buckle is also shown in the *Book of the Dead*, where a buckle with



human hands grasps the deceased by the left arm and prevents him from going astray.<sup>1</sup> The emblems above are evidently Buckles.

In fig. 1253 representing PARNASSUS, the centre tree is guarded between two pyramidal rocks, and these Pillars of HERCULES figure not infrequently on ancient coinage. King ARTHUR is reported to have been buried between two pyramidal stones. The goals of chariot- and other ancient races were two great *stones*, and the word *goal* resolves, like *gaol*, into the "Mighty or Ever-Existent God."

In GREECE the Dragon, a "crested serpent much resembling the Hindoo *cobra*," was sacred to MINERVA, and

<sup>1</sup> Cf. *Book of the Dead*, pp. 79, 80.

its image appears frequently upon her helmet. "The ancient Agathadæmon," says KING, "in the form of his congener, the Cobra, still haunts the precincts of the Hindoo temples as of old the shrines of Isis, and issues from his hole at the sound of fife to accept the oblation of milk from the attendant priest. As with the ancients so with the Hindoos, *he is the special keeper of concealed treasure*; and when a zemindar deposits his hoard in the prepared hiding-place, he, to make assurance doubly sure, builds up a serpent therewith to watch over the gold."<sup>1</sup>



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In PERSIA there prevailed a similar idea, and in PERU "we find the serpent, especially URCAGUAY, the keeper of subterranean gold, an object of great veneration."<sup>2</sup>

The figure of a Griffin with its paw placed guardingly upon a pearl, ball, or sphere, is a common subject of sculpture; in fig. 668 (*ante*, vol. i., p. 276) Griffins were the supporters of the Water-Mother, and the Griffin seems everywhere to have been pre-eminently a symbol of Wardenship.

The belief in Griffins is considered to have come from the East, where they are mentioned as the fabulous animals that guarded the gold of INDIA. The Greeks believed that Griffins found gold in the mountains and built their nests

<sup>1</sup> *The Gnostics*, p. 218. (Italics mine.)

<sup>2</sup> Spence (L.), *Myths of Mexico and Peru*, p. 54.

of it, for which reason these nests were highly attractive to hunters, and the Griffins were forced to keep vigilant watch over them. The instinct of the Griffins led them to know where buried treasures lay, and they did their best to keep pilferers at a safe distance. According to BARTHOLOMEW ANGLICUS, Griffins dwelt in "those hills that are called HYPERBOREAN," and they "keep the mountains in which be gems and precious stones, and suffer them not to be taken from thence." Other accounts state that the Griffins collected their gold from the sands of a river in SCYTHIA, and that the neighbouring ARIMASPIANS were constantly endeavouring to filch it from them. "These stories," says HERODOTUS, "are received by the Scythians from the ISSEDONIANS, and by them passed on to us Greeks; whence it arises that we give the one-eyed race the Scythian name of ARIMASPI, *arima* being the Scythic word for 'one,' and 'spu' for 'the eye.'"<sup>1</sup>

I have already suggested that the ISSEDONIANS or ISSEDONES, who, according to Herodotus, were the originators or fosterers of this fable, were the followers of ISIS—the enlightened ISSSES', JESSEES', or ESSENES'—and that the ARIMASPIANS and other would-be thieves represent that semi-blind, one-eyed class that has no eye to recognise anything else than Matter. We may arrive at the more exact symbolism of the Griffin by a consideration of its composition, which was half-lion and half-eagle. The Lion born torpid but awakened by the roaring of its Sire was, I have suggested, a type of the regenerate man; the eagle, according to DIONYSIUS, "denotes the kingly, and soaring, and swift in flight, and quickness in search of the nourishment which makes strong, and wariness, and agility, and cleverness, and the unimpeded, straight, and unflinching gaze towards the bounteous and brilliant splendour of the Divine

<sup>1</sup> Book iv. p. 27.



rays of the Sun, with the robust extension of the visual powers."<sup>1</sup>

The gold of which the Griffins built their nests and which was collected by them from the sands of a river, seems to have been the imperishable gold of Wisdom.

“They wove bright fables in the days of old,  
When Reason borrowed Fancy’s painted wings,  
When *Truth’s clear river flowed o’er sands of gold.*”<sup>2</sup>

<sup>1</sup> *Heavenly Hierarchy*, section viii.

<sup>2</sup> T. K. Harvey.

A popular variant of this River of Golden Sands is found in the Slav Fairy-tale known as “The River of the Princess.” The story runs that the land of Roumania was devastated by a disastrous drought, and men crept about like ghosts with their bones starting through the skin, their lips drawn back so that the teeth lay bare, and only a few rags upon their bodies. The beautiful Princess IRINA felt her heart breaking for pity, and wringing her hands, prayed thus :—

“O good God! hast Thou, then, quite forsaken me? Wilt Thou bring our poor land to destruction? Have we sinned yet more that we must endure such searchings-out of Thy wrath?”

“Then a soft, cool breath stole in, bearing a perfume as from the most beautiful of gardens, and a silvery voice spoke :

“Help shall arise for thee *out of a river*. Only seek.”

“Then, through the burning summer heat she began a weary pilgrimage toward the rivers. Sometimes she would still chance upon a poor, starved little horse, that would carry her a short distance, and then fall down dead, even beneath her light weight. She went up the *Olto* river, the *Gin*, the *Buzlu*, the *Sereth*, all the rivers, both great and small. They flowed but meagrely over their stony beds, and those once mighty waters scarcely whispered as they went, they that of old were wont to rush and roar.

“‘Merciful God!’ prayed the Princess, ‘let but a little cloud appear when I have found the river that is to help us!’ But there arose no cloud. She was wandering for a second time up the banks of the *Argesch*, and was just about to turn sadly back, when she caught sight of the mouth of a *little stream that she had not noticed before.*”

The Princess falls asleep, and upon awaking—“Behold! the river was no longer brown, but clear and blue as the air, and at the bottom of the water something shone and glittered like the sunbeams themselves. Irina again girt up her garments and waded in—she must see what it was that shone with so wondrous a gleam. And lo! it was pure gold. She fell on her knees, there in the stream, and gave God thanks, aloud and earnestly. Gold! gold! Now she could help! She went carefully on through the

The Hyperborean Mountains where the gems were found and where the Griffins had their nests, are manifestly the mountains of *hyper*<sup>1</sup> BOREAS, *i.e.* above the storms and blasts of BOREAS, the Northern Wind. The Hyperboreans, according to HERODOTUS, "extended to the Sea,"<sup>2</sup> and this sea, one may assume, was the same as that alluded to by Wordsworth—

"Hence in a season of calm weather,  
Though inland far we be,  
Our Souls have sight of that immortal sea  
Which brought us hither."<sup>3</sup>

According to some accounts, the Griffin "layeth in his nest a stone that hight Smaragdus against venomous beasts of the mountain."<sup>4</sup> *Smaragdus* was a generic name applied to stones of a green colour, but more particularly to the Emerald, and the Emerald symbolised "hopes of immortality."<sup>5</sup> Precious stones were, as has been seen, considered to be symbols of Truths, and the stone Smaragdus<sup>6</sup> thus

water and gathered up the golden grains and little fragments, filling her mantle with them till the burden was almost too heavy for her. And now she hurried home with her treasure and poured it out before her husband. Her children were yet alive, though weak and sorely exhausted; and they scarcely knew her again, she was so emaciated and sunburnt. Yet now messengers went forth into distant lands and bought corn, maize and hay, seeds and cattle; and the river never grew weary of giving till the famine was at an end, and laughing green, and sleek cattle, covered the Roumanian meadows once more."—*Legends from River and Mountain*, Carmen Sylva, pp. 135-138.

<sup>1</sup> *Hyper*, meaning *over* or *above*, may be modernised into *High Power* or *Eye Père*. <sup>2</sup> *iv.* 13.

<sup>3</sup> *Intimations of Immortality*. <sup>4</sup> *Medieval Lore*, R. Steele, p. 130.

<sup>5</sup> *Romance of Symbolism*, Heath, p. 217.

<sup>6</sup> The medical practitioners of the Middle Ages firmly believed that Emeralds gave relief in a great variety of ailments, but nothing appears to have possessed such admirable healing qualities as GOLD; and *Aurum Potabile* or Solar Oil, when mixed with Lunar Oil or Silver, was held to be "a Great Arcanum fit to be used in most diseases." Dissolved gold was considered to be an Elixir of Life and was idealised as a divine antidote to disease and death.

seems to mean that the Truth of Immortality is an efficacious balm against the ills and evils of Mortality.

The one-eyed ARIMASPIANS everlastingly on the prowl for the treasured gold of the Hyperborean Griffins *rode*, it is said, *on horses*, an implication that they were men of intellect. The Intellect *per se*, as symbolised by the horse, is a faculty neither moral nor immoral, except as it may be driven or applied to a good or a bad purpose. The two eyes, as has been exemplified, typified respectively Knowledge and Love, and one may reasonably infer from the very marked mention of horses, that the solitary eye possessed by the Arimaspians was the Eye of Intellect and the eye lacking was the Eye of Love. The never-ending tussle between the filching Arimaspians and the indomitable Griffins thus seems to allegorise the old-standing feud between those who heard the pipes of PAN and those who would deny them into ridicule and silence.<sup>1</sup>

In PERUGIA there is a well-known sculpture, representing a crowned Griffin clutching a writhing pig. Its meaning is probably expressed in the lines of TENNYSON :

"Let me fly disengaged to sweep  
In ever-highering eagle-circles up  
To the great Sun of Glory, and thence swoop

---

<sup>1</sup> Plutarch alludes to the Arimaspians of his own epoch as follows : " We shall also get our hands on the dull crowd, who take pleasure in associating the ideas about these gods either with changes of the atmosphere according to the seasons, or with the generation of corn and sowings and ploughings, and in saying that Osiris is buried when the sown corn is hidden by the earth, and comes to life and shows himself again when it begins to sprout. . . . They should take very good heed and be apprehensive lest unwittingly they write off the sacred mysteries and dissolve them into winds and streams and sowings and ploughings and passions of earth and changes of seasons. . . . There are consecrated symbols, some obscure ones and others more plain, guiding the intelligence toward the mysteries of the Gods. Not without risk, for some going entirely astray have stepped into superstition, while others, shunning superstition as a quagmire, have unwittingly fallen into atheism as down a precipice."

Down upon all things base, and dash them dead,  
 A knight of Arthur, working out his will,  
 To cleanse the world."<sup>1</sup>

It was said of the Almighty, "he rode upon a cherub, and did fly: and he was seen upon the wings of the wind."<sup>2</sup> In Fairy-tale the Cherub or Griffin figures very generally as a benign and powerful *transporter*. There is, for instance, a tale current in TIBET of a Griffin that rewarded the hero by taking him upon its back and flying "straight in through



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the Great Golden Gate," where it deposited the youth "in the centre of a vast courtyard round which were sitting numbers of Gods, fairies, and other denizens of the Sky."<sup>3</sup> In fig. 1254 the Griffin is supporting not only the oblong square that typified the Universe but also a *globus alatus* or winged circle, the ancient picture of the *anima mundi* or Divine Spirit.<sup>4</sup>

The Master-Griffin or CHRIST was illustrated *ante*, vol. i., p. 278, and the word *griffin* or *gryphon*, allied to *gryffe*, a *claw*, resolves into "the Mighty Fire, the Living One."

<sup>1</sup> *Gareth and Lynette*.

<sup>2</sup> 2 Samuel xxii. 2.

<sup>3</sup> W. F. O'Connor, *Folk-Tales from Tibet*, p. 100.

<sup>4</sup> Stukeley, *Avebury*, p. 76.

In Gnostic emblems the Gryphon is sometimes represented with its paw or claw upon a wheel; sometimes "the same gryphon's tail ends in a scorpion, whilst the wheel squeezes out of its chrysalis a tiny human soul that stretches forth its hands in jubilation."<sup>1</sup>

In the designs below, of which fig. 1255 is Egyptian and figs. 1256, 1257, and 1258 European, the little soul is emerging jubilantly from the mouth of a Dragon or Serpent, and these emblems evidently express the passage, "Osiris enters the tail of a great serpent, was drawn through its body and came out through its mouth, and was then born



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anew."<sup>2</sup> This progression of OSIRIS or Everyman through the body of the Agathadæmon or Good Genius, depicted as a huge serpent,<sup>3</sup> evidently typifies the purifying transit of the Soul through Wisdom. The story of Jonah is probably a garbled account of this ancient idea, and it is not unlikely that the sacred rites at Avebury and at other dracontian or snake-formed Temples included a perambulation by priests and people from the tail to the head, a ceremony typifying the healthful progress of the soul from the bondage of Ignorance into the Liberty of Light.

A belief in the efficacy of transit between sacred symbols was once widespread. Sometimes as a favourable omen

<sup>1</sup> King, *The Gnostics*, p. 129.

<sup>2</sup> Churchward, *Signs and Symbols of Primordial Man*, p. 275.

<sup>3</sup> *The Gnostics*, p. 217.

armies were purified by being led to pass between the split halves of a Dog,<sup>1</sup> and in Europe there are numerous round-holed stones by creeping through which it was believed that the old man was put off and the new man put on.<sup>2</sup> The passing through a split *Ash-tree* was regarded as equally efficacious, and sometimes a *Cherry* was considered the



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proper tree for the purpose.<sup>3</sup> The Stone or Rock hewn into the ring or circle of the Perfect One and the Ash-tree and the Cherry-tree all being alike symbols of the Great Spirit, may, it is obvious, be equated with the Dragon or Serpent.

In the printer's mark herewith the emerging Soul is

<sup>1</sup> Borlase, *Ant. of Cornwall*, p. 177.

<sup>2</sup> Baring-Gould, *Cliff Castles*, pp. 308, 309. Indra is said to have drawn a sick man thrice through a hole and thereby to have given him health and new birth.

<sup>3</sup> E. S. Hartland, *Folk-Lore*, p. 16.

rising above the tree-bending blasts of BOREAS to HYPERBOREAS or "Peacepool" in the form of a Dove. The Slavs considered that the Soul after Death flew from the mouth in the form of a *dove*, and they called the Milky Way "the street of the birds," believing that the souls of the dead fluttered along it in the shape of birds. The Latin for a *bird* is *avis* or the "essence of Av," and the word *dove* resolves into "resplendent Life."<sup>1</sup> The Hebrew and Chaldaic for a *dove* is *juneh*, which is equal to the Latin



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JUNO, the Goddess of *Childbirth*, and to the Sanscrit *yonī*, meaning *womb*.

It is believed by students of folk-lore that the legend of St. George and the Dragon originated in that fabulously remote period when mankind actually encountered "Dragons of the Prime."<sup>2</sup> But the conception of the Dragon as a beneficent monster must either have antedated this period or the Dragon must, like the later Serpent, have served simultaneously as the symbol of two direct opposites. We shall probably be right in assuming that the giant saurian

<sup>1</sup> There are two rivers called DOVE in England, and the root enters largely into place-names.

<sup>2</sup> See MacCulloch (J. A.), *Childhood of Fiction*.

was elevated into a symbol of the Infinite and the Omnipotent, because, like the elephant of later times, it was the vastest and the most powerful of all living things. Among the monsters here illustrated, which are doubtless emblems of that *agathadæmon* which the Albigeois were charged with heretically worshipping, two are marked with the cross



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and one with the star or *aster*. The word *monster* must indeed be the same as *minster* or *monastery*, and may be resolved into *mon as ter*, the "lone enduring light." The word *dragon* yields *dur ag on*, "enduring mighty one"; and the *Kraken* or great Sea Serpent, cognate with *kr*, the Sanscrit for *creator*, may be understood as *akeraken*, the "Great Fire, the Great One." According to Egyptian mythology, "*Aker keepeth ward*<sup>1</sup> over the wicked"; and the same root

<sup>1</sup> Budge, *Legends*, p. 13.



is perceptible in CERBERUS, the *three-headed*, serpent-tailed, monster-dog said to guard HADES.



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According to Greek legend, the Dragon guardian of HESPERIA (OR JASPERIA?) was named LADON, *i.e.* the "Everlasting Stronghold." In Greece there is a River LADON, and

in LYCIA there is a volcano named CHIMÆRA. According to some versions, the guardian of the Hesperidian apples was GERYON, "the mighty fire, the ever-existent one," a three-headed Being possessing herds of the most splendid cattle.

The *three hearts* upon the back and the heart-like tongue of fig. 1268 stamp this emblem unmistakably as the *agathadæmon* or "good demon." But before the Greek word *agatha* came to mean *good* it must have meant *ag atha*, the Mighty A-Tau or the Ether. The father of King Arthur was U<sup>T</sup>HER PENDRAGON—emblemised *ante*, p. 10—and one of the Greek titles for ZEUS was Æ<sup>T</sup>HER. Thus EURIPIDES: "Seest thou the immense *æther* on high and the earth around held in its moist embrace? Revere Zeus and obey god."<sup>1</sup> And VIRGIL: "Thus the Omnipotent Father, great *Æther* with fecund showers, descends into the bosom of his rejoicing wife,<sup>2</sup> and, united in love with her great body, nourishes all her offspring."<sup>3</sup>

The word *agathadæmon* may thus be resolved into the fundamental "Mighty Ether or Author, the Resplendent Sole One."

In SOUTH AMERICA the alligator (*el agatha*?) is known alternatively as the *cayman* or *ac ay mon*; and in *crocodile* the initial syllables are *kr*, the Creator or Great Fire.

In COREA the alligator is known as the *a-ke*; in CHINA the Dragon is termed *nake* or *naga*, and the word *leviathan* is no doubt cognate with the surnames LEVI and LEVEY, both of which may be compared with *lovey*. The Persian *mar*, which "may be supposed the same as that serpent which guards the golden fruit in the garden of the Hesperides,"<sup>4</sup> may be equated with the Egyptian *mer*, meaning *love*; and Love or *La Vie*, the "Everlasting Life,"

<sup>1</sup> *Heraclida*.

<sup>2</sup> JUNO or YONI.

<sup>3</sup> *Georgics*, ii. p. 324.

<sup>4</sup> Gould (C.), *Mystical Monsters*, p. 211.

may be identified with AMOR, the oldest and the first-born of the Gods.

In some localities CINDERELLA is known as AGATA,<sup>1</sup> and CINDERELLA—no larger than one's little finger—may, like the grain of mustard seed, be compared to that *agathadæmon* of which the Chinese mystics say: "The bright moon pearl is concealed in the oyster, the dragon is there."

It is believed in CHINA that "The dragon's skin has five colours, and he moves like a spirit; he wishes to be small and he becomes like a silkworm; great, and he fills all below heaven; he desires to rise, and he reaches the ether; he desires to sink, and he enters the deep fountains. The times of his changing are not fixed, his rising and descending are undetermined; he is called a god (or spirit)."<sup>2</sup>

It is further related of the Chinese dragon that when he opens his eyes it is day and when he shuts them it is night. He is said to have nine characteristics and eighty-one scales. The number eighty-one is nine times nine, and as the immutable nine was the symbol of immutable Truth, eighty-one may be obviously understood as a nine-fold nine or the fundamental Truth of Truths. KIAO, a Chinese name for the mystic Dragon, may be equated with *ak iao*, the great and ever-existent Beginning and the End. *Azhdaha*, the Persian name for *dragon*, resolves into the "blazing and resplendent A."

The Turks have a word *cove*, meaning the *sky*, and, according to STUKELY, the old British term for the central stone of the sacred circles was *cove*. A *cove* is a shelter or haven, and the word is probably identical with *cave*. The Mithraic Mysteries were invariably practised within caves, and this curious custom may have survived from the time when caves were a refuge and a stronghold. The word *hole*,

<sup>1</sup> *Cinderella*, p. 315.

<sup>2</sup> Gould (C.), *Mystical Monsters*, p. 400.

like *hill*, must once have meant *God*, and the French for hole is *trou*, which differs very little from our *true* and *tree*. Holes and Caves and Trees were Man's first home and refuge, and to the fugitive from some active ICHTHYOSAURUS or DINOSAUR Holes and Trees and Caverns must necessarily have implied a cogent symbol of the protective Spirit. In Cymric the word *tre*, as in COVENTRY and DAV- or DOVENTRY (?), means an abode, and the prefix *tre* still abounds in Cornwall. A *cove* is a *harbour*, and the Latin for *tree* is *arbor*. Among the Gypsies *hev*, the root of *cave*, means a hole and also a water-hole or *well*.

Once upon a time the words *ill*, *hell*, and *evil* must have meant *good*, just as DEVIL, LUCIFER, and DEMON once implied "Resplendent Living God," the "Lord of Light, the Living Fire," and "Resplendent Sole One." There is a tradition that SATAN was originally a Seraph, and the name SATAN allied to SET, the Lucifer of Egypt, may probably be Anglicised into the *Set* or immovable *One*. The antagonism between SET and HORUS was originally a poetic conception of the amicable and eternal rivalry between night and day, and in the AVEBURY Temple these twin circles lie tranquilly together within the greater circle of *Tem, the Lord of Life*.<sup>1</sup>

At that remote age when AVEBURY and the neighbouring DEVEREL were so named, *evil* and *devil* presumably had none other than a good significance. The Gypsy name for God is still *devel*; and the French for *hell* is *enfer*, the one Fire.

The writer of *The Hound of Heaven* has conceived that imperturbable "tremendous Lover" as unescapable; the poet of Psalm cxxxix. describes even the darkness of Hell as hiding not God; and the Egyptians entitled OSIRIS "Lord of the uttermost limit of everything."

The Dragon is known heraldically as a *wivern*; and there

<sup>1</sup> Budge, *Legends of the Gods*, p. 147.

is a minute kind of beetle termed a *weevil*. The name *weevil*, fundamentally the same as *devil* and *evil*, may be resolved into *wee evil*, and this tiny chafer had presumably the same symbolic significance as the *scarab* or *chepera*. About two hundred years ago part of the great circle at AVEBURY was cut away by the then-there-resident Lord SCROPE — *is ak ur ope*, the “Essence of the great Fire Hoop” — and to this day there is living within its radius a family named KEM, “the Great Sun,” one of the titles of the Land of Egypt.

According to an Egyptian account of Creation, Father Nu, the celestial ocean, said: “Plants and creeping things (sprang up) from the God REM through the tears which I let fall. I cried out to my Eye and men and women came into existence.”<sup>1</sup> The creative REM or *urem*, the “Fire of the Sun,” does not differ from *kem*, the “Great Sun,” nor from *ar*, the Egyptian for *Eye*.

The Egyptians conceived the sun-disc not only as the Eye of CHEPERA but also as a golden Boat that sailed daily across the azure ocean of the Sky. This so-called “Boat of Millions of years,” or “Boat of RA,” was named sometimes UR, sometimes URU, and sometimes MAKAA, the last meaning in Egyptian “great Protector,” but resolvable fundamentally into *om ak aa*, the Sun, the great AA.

In fig. 1277 the “Boat of RA” is associated with the letters I O, and in fig. 1278 this moon-shaped boat is rigged with the P of the protective Parent.

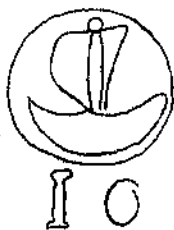
The Egyptian believed that eventually his soul would be allowed to enter the Boat of the Sun, and that in the company of the Gods he would then sail into the source of immortal Light. Hence he placed model Boats in the tombs and prayed, “Come to the earth, draw nigh, O boat of RA, make the boat to travel, O mariners of Heaven.”<sup>2</sup> The

<sup>1</sup> Budge, *Legends of the Gods*, p. 11.

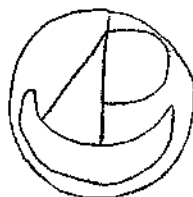
<sup>2</sup> *Ibid.*, p. 193.

Gnostic Manichees of the Dark Ages supposed that souls passed upwards primarily to the Moon, which they conceived to be a celestial Ship, whose brightness waxed or waned as it filled with souls or rendered them back to the Sun.<sup>1</sup> These Manicheans termed the Mother of Life or Living Spirit, OMOFOROS, a title resolving into "the Sun, the Living Fire Light."

It is obvious that such a maritime, seaborne notion as that of the Sun and Moon being *ships* could not have originated in the centre of Asia nor anywhere except among some nautical seafaring people. It must also have been



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among *islanders* who were able to track the coming and the going of the sun-disc to the Sea, that there first originated the idea that *mare*, the ocean, was the Mother of RA. The word *home* means *sun*, and the terms *come* and *go* represent the daily movements of *ac ome* and *ago*, the "Mighty O." The Sanscrit for *go* is *gam*, and a synonym for *come* is *approach*, i.e. *ap er oche*, the "Eye of Fire, the O ever-existent."

Similarly the words *vanish* and *evanescent* allied to *vannus*,<sup>2</sup> a *fan*, express the fading and disappearance of the great Fan or EVAN. *Evening* is the evanescent time, and

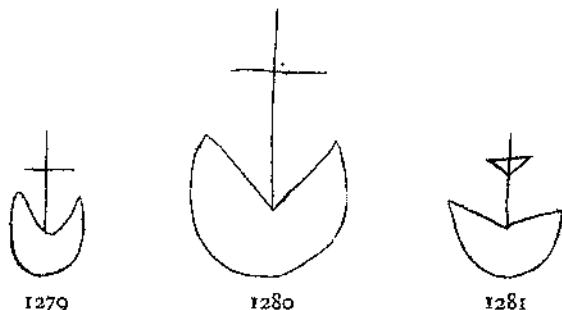
<sup>1</sup> Conybeare, "The Religion of the Mani," *The Quest*, iii. 1, p. 7.

<sup>2</sup> *Vannus* = VENUS, who was often represented as seated in a *shell*-like car drawn by *doves*. AMPHITRITE = *am fi tur yte*, "the Sun Fire, the Enduring Heat"

*even*,<sup>1</sup> meaning *level*, may be equated with *clevel* or *el Evil*, "Lord Living Lord."

In BABYLONIA several of the Gods were assigned ships, and that of SIN, the God of Wisdom, was called "the ship of Light." JASTROW says "that it resembled a moon's crescent not differing much therefore from the ordinary flat-bottomed Babylonian boat with upturned edges."<sup>2</sup>

The word *ship* does not differ from *sheep* or *cheop*. The Latin for *sheep* is *ovis*, and for *ship*, *navis*, i.e. the one *avis* or *ophis*. The chief star in the constellation of "the Ship" is



named CANOPUS, which may be Anglicised into the "great one, the snake, sheep, ship, or hoop-light." *Hippos*, the Greek word for *horse*, was used also to mean *ship*: in Chaldee *ship* was *hipha*.

The main part of a Christian church is termed its *nave*; CHRIST, the Sheep or "Lamb of God," uttered some of his parables from a ship, and the likening of Christ's church to an ark or barque of safety is a frequent similitude.

The skin-covered canoes of the ancient Britons were known as *coracles*, and to this day the *ak* or *ak el* is in use in WALES. The little ships in which COLUMBUS sailed to the "New World" were termed *carvels*, and a synonym for *carvel* was *chaloupe*. The root *oop*, meaning *hoop*, *eye*, or

<sup>1</sup> *Haven*=*Heaven*.

<sup>2</sup> *Religions of Babylonia and Assyria*, p. 654.

disc, is preserved not only in the word *ship* but likewise in *shallop* or *chaloupe*, and in *sloop*. In North European languages *ship* becomes *skip*, *skib*, and *skepp*, whence our English *skipper* or *captain*. *Cap* is the "Great Eye" and *skipper* is the "Great Eye Father," and to the same root are resolvable the terms *schooner* and *skiff*.

A Persian and Arabian term for a boat is *sumbuk*, which is allied to the Spanish and Turkish *xebec* or *xabeque*. *Ek se bek*, the "Great Fire Buck" or the Roebuck, must be allied to the Serpentine "SABAK, Lord of the Bat in the East" (*ante*, p. 208).

The word *bateau* or *boat* is fundamentally akin to the Latin *beatus* which means *happy*; the term *pinnacle* is allied to *benison*, and *punt* to the Blessed and Exquisite Land of PUNT or *op un te*, the "Eye of Unique Splendour." The word *sumbuk* is initially the same as *smack* or *sumak*; the Anglo-Saxon for a *smack* was *snace*—otherwise *snake*; the Icelandic for a swift vessel is *snekkja*, and the Swedish is *snacka*.

There is a kind of *sloop* known as a *hoy*—which is the way some people pronounce *Eye*. The Dutch term for a *hoy* is *heu* or *heudie*; *hodie* is Latin for *daily*; and by reversing the order of the two syllables *heu die* or *ho die*, the result is *dhow*—the African name for a sailing boat. In CEYLON the native name for a canoe is *dhoney*, which may be resolved into "resplendent one Eye" or "On High." *Galley* yields the "Mighty God Eye"; and *dao*, an alternative form of *dhow*,<sup>1</sup> may be understood as "resplendent O, Hu, or *Erwe*."

The word *canoe* is a native term reaching us via SPAIN from HAYTI, the Island of the "Splendid Av." The Greek for ship is *naos* or *naus*, and there is still preserved the notion of the one Lord Av or Aw in our English *yawl*.

<sup>1</sup> Compare also *aujourd'hui*.

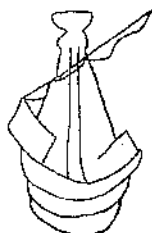


In *barge*, *brig*, and *barque*, there is fundamentally the notion of Everlasting, Mighty, and Great Bear or *Père*. The arms of BERKSHIRE are the Dragon, and the Northmen built their Dragon-headed barges, barques, or brigs in Dragon form. To this day there is held in CHINA an annual festival of the Dragon Boat. A Dragon was the standard of the Phœnicians, and at the prow of the Phœnician galleys stood a figurehead of the goddess ASTARTE, holding a cross in one hand and pointing the way with the other.<sup>1</sup>

In fig. 1282 the Bow *sprit*, *sprout*, *sprite*, or *spirit* is a cross, and the word *prow* (French *proue*) presumably origi-



1282



1283

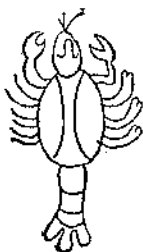
nated from the custom of the forefront of the ship, once consisting of an image, figurehead, or mascot of "*père Hu*." The Gypsy word for ship is *berro*.

The name ASTARTE, "the resplendent Tower of Light" or the "splended lasting Light," is an amplified form of AST, the Egyptian name for the Goddess whom the Greeks entitled ISIS. Within historic times, a symbolic but very material "Ship of Isis" used to be carried through European towns and villages,<sup>2</sup> and the ceremony was only suppressed when it degenerated into too scandalous license. *Eiss* was the Celtic for *ship*. The Spiritual Ship of Isis or, as PLUTARCH explains it, *knowledge*, may be equated with the magic ship of the fairy Princess SUDOLISU. This Slav

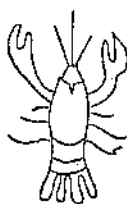
<sup>1</sup> Donnelly, *Atlantis*, p. 441.

<sup>2</sup> Cf. *Curious Myths of the Middle Ages*, S. Baring-Gould, p. 334.

story runs, that SUDOLISU, "the sustainer, the resplendent LIZU," dwelt beyond the nine kingdoms, far beyond the ocean, within a silver vessel with golden masts. The magic steed of her lover NIEZGUINEK, says to its master: "Do you see that silver ship with golden masts that rides on the waves yonder? The first thing to be done is to get the diamond key that opens the ship. In order to procure this you must kill me and then throw into the water one end of my entrails, by which bait you will trap the King of the Lobsters. Do not set him free till he has promised to get you the key, for it is this key that draws the vessel to you



1284



1285

of its own accord." NIEZGUINEK, Cinderella-like, demurs against slaughtering his trusty friend, but the horse exclaims: "Do as I tell you; you can bring me to life again as you did before." NIEZGUINEK then carries out his injunctions, whereupon, runs the tale, "there came a crowd of crawfish, and amongst them a gigantic lobster as large as a year-old calf."

This key-guarding, calf-like lobster illustrated in the emblems herewith is evidently a variant of the Sun-guarding *calf*, *acalif*, or "Great Lord of Life"-like *Scorpion*, and it was presumably the similarity in form between scorpion and crayfish, and the likeness between these creatures' extended claws and the protecting form of a pair of horns that led to the crayfish being held sacred. PLUTARCH

wrote: "I hear that the inhabitants of SERIPHOS bury dead crawfish. If a living one falls into their nets, they do not keep it, but throw it into the water again. They mourn over the dead ones and say they are the delight of PERSEUS, Son of ZEUS."<sup>1</sup> The French for *crayfish* is *écrevisse* or *écrefish*, and the root of both these words is "Great Fire A." The term *lobster* (Anglo-Saxon *loppestre*) resolves into "Lord Eye of Light Enduring."

"'Give me,' says NIEZGUINEK to the calf—*ac Aleph* or Great-A-like lobster—'the diamond key which belongs to the silver ship with the golden masts, for in that vessel dwells Princess SUDOLISU.' The King of the Crawfish whistled, whereupon myriads of his subjects appeared. He spoke to them in their own language and dismissed one who soon returned with the magic diamond key in his claws. While speaking he saw the marvellous ship sparkling white in the sun. She was made entirely of pure silver, with golden masts. The rigging was of silk, the sails of velvet, and the whole was enclosed in a casing of impenetrable steel network. NIEZGUINEK sprang down to the water's edge armed with his club, and rubbing his forehead with the diamond key, said:

"'Riding on the ocean waves a magic ship I see ;  
Stop and change thy course, O ship, here I hold the key,  
Obey the signal known to thee,  
And come at once direct to me.'

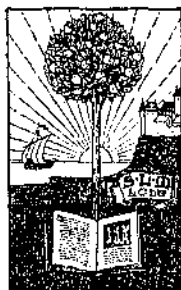
"The vessel turned right round and came at full speed towards land, and right on to the bank, where it remained motionless. NIEZGUINEK smashed in the steel network with his club; and opening the doors with the diamond key, there found Princess SUDOLISU."<sup>2</sup>

<sup>1</sup> *De sera Num. Vindic.*, 17.

<sup>2</sup> *Fairy-Tales of the Slav Peasants and Herdsmen*, pp. 257, 261.

The Greek for a ship is *naus*, which may be equated with *nous*, meaning the *Mind*, *Intellect*, or *Reason*. Silver was the symbol of Knowledge, gold of Wisdom, and the gold-rigged, silver ship of SUDOLISU cannot but be an emblem of the *Gnosis* or *agonisis*, the "Mighty One Isis." Several of our London publishers still use this well-recognised sign of the Ship of Knowledge, and one of them combines with it the castle of KRONUS and the Tree of Life.

Fig. 1287 is the sign of Messrs CHATTO & WINDUS, copied by them from an Egyptian papyrus, and it will be noticed how curiously this ship is rigged. The rig of fig. 1288 forms a simple cross, and it was presum-



1286



1287

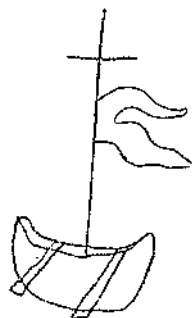
ably this sign that caused the earliest mariners to employ the word *rig*. The Gypsy term for *mast* or *tree* is *rook* or *ruk*.

The stays of figs. 1289 and 1290 form a firm *set A*, *stay*, *cone*, or *pyramid*, and the triangular *lugsail*<sup>1</sup> of fig. 1291 identifies this emblem as a mystic *lugger*. At the mast-head of fig. 1282 (*ante*) is a fourfold *Rose of Fire*, the oriflame of the Master of Life. The sail or lantern of this same small *Rose*-tipped ship of EROS—the little *chap*<sup>2</sup>—is

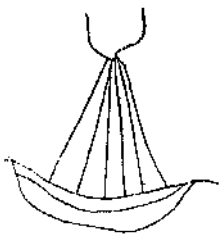
<sup>1</sup> The sail as an emblem was illustrated (*ante*, p. 38, vol. i.).

<sup>2</sup> *Lad*=LADON? *Knave*=KNEPH?

seemingly an *iris*. *Chap* is a variant of the word *ship*; and *chiel*, the Scotch for *child*, is a variant of *ceol*, the Anglo-Saxon for a *keel* or *ship*.<sup>1</sup> The sail of fig. 1278 is P, and of fig. 1290 a fiery, fluttering flag. An *iris* is alternatively called a *flag*, and the word *flag*,<sup>2</sup> meaning the "living Almighty," is also used to mean a stone. *Stone* reappears in *standard*, and *étendard*, the French for *standard*, points to the probability that the earliest standards were signs or models of *aten dar de*, the "enduring, brilliant sun-disc." At the battle of NORTHALLERTON in 1138, the English standard con-



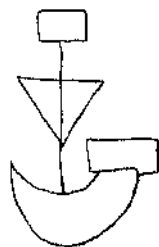
1288



1289



1290



1291

sisted of the mast of a ship fitted into a high four-wheeled carriage, and on the top of this mast was a silver pix with a consecrated host.<sup>3</sup> One sees frequently to-day a golden ball at the summit of a flagstaff, and this golden ball or Pearl of Price is portrayed in fig. 1277. The French for *flag* is *drapeau*, the *dur ap o*, the "one sign" or *ensign*. A *pennon* is the "universal one"; a *banner* or "good fire" is the same as *bonheur*, which means *happiness*, i.e. "hoopyness."

<sup>1</sup> The *chil* of *child* occurs in CHILTERN, etc., and, meaning *keel*, in place-names such as CHELSEA or *chel's ea*, the "port of the ships." The French for *child* is *enfant*, and *enfant* may be resolved into *in fan te*.

<sup>2</sup> To *flag* is to *wane*, otherwise to *go*. To *wax* is to *grow*.

<sup>3</sup> *Chambers's Encyclopædia*, iv. p. 663.

In the emblem herewith a Ship is buffeting towards the rising Hoop or "Hope," to the motto *Espérance me Guide*. HESPERUS was known to the Latins under the name VESPER, the "Father of Living Light." *Vesper* is the Latin for *evening*, and to the same root—*vis* (strong), *ovis* (sheep), or *ophis* (serpent)—may be referred the word *vessel*, *i.e.* the Living Light, Power, or God.



## CHAPTER XXI

### VIA DOLOROSA

"Of all who have sailed the seas of life, no men have experienced a range of vicissitude more wide than has fallen to the lot of some among the mystics. Theirs have been the dazzling heights; the lowest depths also have been theirs. Their solitary vessels have been swept into the frozen North, where the ice of a great despair has closed about them like the ribs of death, and through a long soul's winter they have lain hidden in cold and darkness, as some belated swallow in the cleft of a rock."—VAUGHAN.

"We are scattered like sheep. We have been compelled to forsake house and home. We are as night ravens, which abide in the rocks. Our chambers are in holes and crags. They watch for us as fowls that fly in the air. We wander in the woods; they hunt us with dogs. They lead us away seized and bound, as lambs that open not their mouths. They cry out against us as seditious persons and heretics. We are brought like sheep to the slaughter. Many sit oppressed, and in bonds which even decay on their bodies. Some have sunk under their sufferings, and died without fault. Here is the patience of the saints in the earth. We must be tried by suffering here. The faithful have they hanged on trees, strangled, hewn in pieces, secretly and openly drowned. Not only men, but likewise women and maidens, have borne witness to the truth, that Jesus Christ is the truth, the only way to eternal life. The world still rages, and rests not: it raves as if mad. They invent lies against us. They cease not their fires and murders. They make the world too narrow for us. O Lord, how long wilt thou be silent?"

LEONARD SCHOENER, 1528.

THE road of mysticism has materially been a *via dolorosa*, and its track is thickly strewn with the bones of unremembered martyrs. Speaking of what he calls the "True Christians," or the "Invisible Church," KOMENSKY says: "Human fury attacked some of them shamefully. Bands of tyrants and hangmen, with countless followers, surrounded

them. Sometimes powerful kings and whole kingdoms strove unto exhaustion to destroy them. Yet . . . they stood together, or went their way merrily, pursuing their callings."<sup>1</sup>

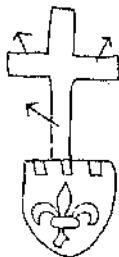
"Nothing unexpected," continues KOMENSKY, "can, indeed, befall such men; for they count wounds, prison, torture, and death among God's gifts. To live joyfully or dolefully is indifferent to them, except that they consider the former more dangerous, the latter safer. Therefore they delight in their troubles, wounds, and stripes, and are proud of them. In all things they are so hardy in God's



1293



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faith, that if they suffer not somewhat, they imagine that they are idling and losing time. . . . Some who fared not thus envied the others with holy envy, fearing God's wrath if they received no correction, and separation from Christ if they had no cross. Therefore they kissed the rod and stick of God whenever they touched them, and gratefully took His cross upon them."

In the emblems herewith, representing the three bent spikes or nails of the Passion, the designers adopted the Cross of Christ as their sign or trade-mark. The crowned and transfixed heart was, it may be assumed, a symbol of the grief-acquainted Man of Sorrows.

Continuing to describe the "True Christians," KOMENSKY

<sup>1</sup> *The Labyrinth of the World.*



says : " Now it is true that the evil world granted them but little rest, and, indeed, did everything it could to spite and mock them ; it grinned at them, bit its thumb at them, pelted them, spat at them, tripped them up, and whatever worse things can be imagined. Of this I saw many examples, and I understood that it befell, according to the orders of God the Highest, that those who wish to be good here must wear cap and bells ; for the ways of the world bring it with them that what is wisdom before God is to the world sheer folly. I saw, therefore, that many to whom God had granted His noblest gifts had to endure the contempt and derision of the others, often even of those who were nearest to them. Thus, I say, did it befall ; but I saw also that the godly heeded this not, that they, indeed, gloried therein, that the worldly stopped up their noses before them as before a stench, averted their eyes from them as from something loathsome, scorned them as fools, put them to death as malefactors. For they said that their watchword, by which it was known that they belonged to Christ, was " not to please the world." They said also that he who knows not how to suffer wrongs gaily hath not yet fully the spirit of Christ ; thus spake they of these things, and fortified each other."

The device of the Foolscap or the Cap and Bells—a paper-mark so widely customary that it has originated the term " Foolscap"—was seemingly a symbol of the determination to suffer wrongs gaily. It reflects the words of Paul : " For I think that God hath set forth us the apostles last, as it were appointed to death : for we are made a spectacle unto the world, and to angels, and to men. *We are fools for Christ's sake . . . we are weak . . . we are despised. Even unto this present hour we both hunger, and thirst, and are naked, and are buffeted, and have no certain dwelling-place ; And labour, working with our own hands : being reviled, we*

bless ; being persecuted, we suffer it : Being defamed, we entreat : we are made as the filth of the world, and are the offscouring of all things unto this day.”<sup>1</sup>

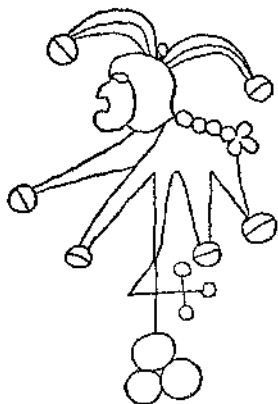
The notion that one must be considered a fool for the



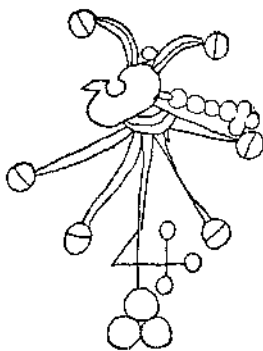
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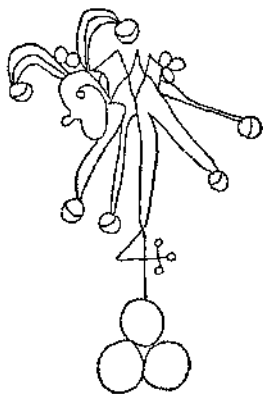
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1301

sake of Christ is common in the writings of A KEMPIS, BEHMEN, and other mystics, and it is akin to the declaration of Francis of Assisi, "We be the Troubadours of God." The rôle played in the past by the Troubadours and their intimate connection with the Vaudois or Albigeois has been

<sup>1</sup> 1 Corinthians iv. 9-13.

considered elsewhere.<sup>1</sup> AROUX, a devout Catholic, maintained that it was under the disguise of Jesters or Troubadours that the Albigeois disseminated their insidious doctrines, and he further maintained that the Horn of Roland was a symbol of this sectarian preaching.<sup>2</sup> It is common knowledge that the Troubadours<sup>3</sup> were fanners of the fire against Rome; in the emblems herewith they are depicted with open lips, and figs. 1302 and 1304 are associated with the Horn of the Holy Spirit, *i.e.* the theme of their persistent preaching. In one of the Cornish churches there is a piece of carving representing a cock-hooded Jester, and this the Rev. R. S. HAWKER explains by the statement, "The Jester



1302



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1304

or Fool in a church is symbolic of the sectarian heretic or scoffer at the mysteries, doctrines, or ritual of the Sanctuary."<sup>4</sup> The traditional costume of a mediæval fool—the cock-comb of the dawn guarded between two horns—seemingly

<sup>1</sup> Bayley (H.), *A New Light on the Renaissance*.

<sup>2</sup> E. Aroux, *Dante: Héritique, Révolutionnaire, et Socialiste*, p. 463.

<sup>3</sup> The geometrical design at the base of figs. 1299 to 1301 may, as I first supposed, represent the various grades of the Troubadour's Organisation; but I now think it more probably depicts the words of ST AUGUSTINE, where, after referring to the passage in ST PAUL, "What, know ye not that the saints shall judge the world?" and explaining that the twelve thrones represent the twelve apostles, he goes on to say: "The parts of the world are four: the east, the west, the north, and the south. From these four, saith the Lord in the Gospel, shall the elect be gathered together. Called, and how? By the Trinity. Not called except by baptism in the name of the Father, and of the Son, and of the Holy Ghost; so four parts each called by the Three make twelve."

<sup>4</sup> J. T. Blight, *A Week at Land's End*, p. 135.

originated from the symbolism of their at-one-time high calling as preachers of the living Spirit in preference to formality and mere literalism.

The conception of a long-suffering but eventually victorious Fool is common to Fairy-tale and must be infinitely older than Christianity. "Who can understand the ways of God?" asks the Slav story-teller, and he answers: "It sometimes happens that the wisest men are not happy, while the foolish, when harmless and gentle, lead contented lives." The legend from which this passage is taken tells of a Fool who wound a waistband [the girle of righteousness?] round his loins, put a helmet [of salvation?] on his head, secreted a tablecloth in his breast, took a magic wand [the *caduceus*?] in his hand and started off for the Royal Court. "Tell me, fool," says the king, "what price you want for these goods." "Not money, sire, a fool of my sort cares very little about money. Has not the king promised my mother that he will give me in exchange the half of his kingdom and the hand of his daughter in marriage. These are the gifts I claim."<sup>1</sup>

There is a Gaelic *Lay of the Great Fool* relating a

"Tale of wonder that was heard without lie,  
Of the idiot to whom hosts yield;  
A haughty son who yields not to arms,  
Whose name was the Mighty Fool."

CONALL, the hero of this legend — which may be regarded as embodying a whole cycle of mystical tradition — is first despised for his homely appearance and seeming weakness, but in the end he triumphs over all obstacles and wins the hand of the king's daughter who, like BRYNHILD and "Briar Rose," is imprisoned in a fastness. The name of this maiden is "Breast of Light," and the

<sup>1</sup> *Slav Tales*, p. 350.

tale relates that CONALL stood a little while gazing at her. At last, putting his palm on the point of his spear, he gave a springing bound, and "was in at the window beside the Breast of Light." In the sequel this tale repeats itself: the King of the Green Isle has a daughter who, like DANAË, is imprisoned within a tower, and various warriors try vainly to set her free, till CONALL "struck a kick on one of the posts that was keeping the turret aloft and the post broke and the turret fell, but Conall caught it between his hands before it reached the ground. A door opened and Sunbeam, the daughter of the King of the Green Isle, came out, and she clasped her two arms about the neck of Conall, and Conall put his two arms about Sunbeam and he bore her into the great house, and he said to the King of the Green Isle, 'Thy daughter is won.'"<sup>1</sup>

This Gaelic maid named "Breast of Light" is evidently the same as that forlorn but glorious "Daughter of Zion," of whom ISAIAH wrote: "Rejoice for joy with her, all ye that mourn for her; That ye may suck, and be satisfied with the breasts of her consolations; that ye may milk out, and be delighted with the abundance of her glory."<sup>2</sup>

It was one of the dicta of ST PAUL that, "If any man among you seemeth to be wise in this world, let him become a fool that he may be wise, for the wisdom of this world is foolishness with God," and from the device blazoned on the Bird of Fire herewith, it is evident that the Wisdom which the Holy Ghost teacheth, but which to the world is folly, was symbolised as The Great "Fool." "But the natural man receiveth not the things of the Spirit of God: for they are foolishness unto him."<sup>3</sup>

It is well known that the word *silly* meant originally *simple*, *innocent*, and *blessed*. *Silly*, like *zeal*, is allied to the

<sup>1</sup> Cox, *Mythology of Aryan Nations*, pp. 81, 392.

<sup>2</sup> lxxvi. 10, 11.

<sup>3</sup> 1 Corinthians ii. 14.

German *seelig*,<sup>1</sup> which resolves into *se el ig*, the "fire of God Almighty." *Fou*, the French for *fool*,<sup>2</sup> is fundamentally the same as *feu*, the French for *fire*, and *fey*, the Scotch for *inspired*. *Oaf*, the English for *simpleton*, *booby*,<sup>3</sup> or *baby*, is the same as *ouphe*, the Scandinavian for *elf* or *fairy*, and *crazy* may be understood as smitten with a *craze*, or the "fire of the Great Fire A." The Old British name for the



1305

sacred *frenzy*, a familiar feature of all ancient divination and inspiration, was *awen*. The Old Irish term for a *simpleton* was *omadharwn*, of which the first two syllables may be equated with *mad*, or "hot sun" struck. The *harwn* of *omadharwn* is the British *awen*, *i.e.* the same "one A," as is the root of *crazy* or *ac ERA zy*, the "fire of the great ERA." Mythology relates that the Goddess HERA (=ERA<sup>4</sup>) struck DIONYSOS "crazy," and that in this state he wandered

<sup>1</sup> Compare German surnames SELIG and SELIGMANN.

<sup>2</sup> Compare Scotch surname FOULIS, also FULLJAMES and FOLJAMBE.

<sup>3</sup> Spanish *bobo*.

<sup>4</sup> *Era* now means a period of TIME.

throughout the world teaching its inhabitants the elements of civilisation and the arts of cultivation. JESUS CHRIST was charged by His contemporaries with being "crazy," "and many of them said, He hath a devil and is mad; why hear ye him?"<sup>1</sup>

The Latin for *mad* is *amens*, which may be resolved into *a men se*, the "fire of the sole A," and it must be assumed that this word has, like *silly*, changed almost completely in its meaning, owing partly to the inanities by which fanatics brought and still bring Spirituality and Religion into contempt.

In fig. 1306 the G of G<sup>ESU</sup> is identified with the emblems of the Cap-and-Bells, and in the designs herewith this letter G or *jee*, the Ever-Existent, is treated as a separate symbol. In figs. 1307 and 1308 it is associated with a star or *aster*, to which must be allied *hysteria*. The hysterics of the Pythonesses or priestesses at the oracles of Apollo were, as we know, regarded as the utterances of *as tur*, the Enduring Light. The word has now, like Bedlam,<sup>2</sup> fallen entirely into disrepute.

In fig. 1318 a Fool is posed upon the Lodge or House of Wisdom. Among the Mexicans the *calli* or house was regarded as a symbol of fire, supposedly because a house or hut was warm.<sup>3</sup> In the most ancient Greek mythology the idea of VESTA, "the living light resplendent," stood for the *house* and the *hearth* and the domestic *fire*.<sup>4</sup> Pre-historic and native dwellings are nearly always circular or in Sun form, and were apparently named after the warm sun. Thus the English *hut* (Old English *hotte*) may be equated with *hot* and *heat*. *Cot* or *cote*, the Great Heat, must be cognate with *kotla*, the Zulu term for a gorsedd or parliament *circle*.<sup>5</sup> One of the Old British terms for

<sup>1</sup> John x. 20.

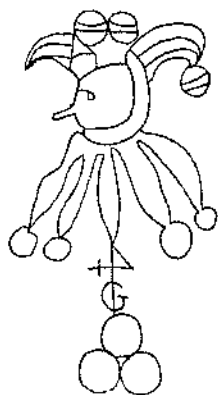
<sup>2</sup> *Ruins of Sacred and His. Lands*, p. 290.

<sup>5</sup> Bent, p. 25.

<sup>3</sup> Bedlam = Bethlehem.

<sup>4</sup> *Ibid.*, p. 291.

cottage was *cab*, the Great Orb; another was *hove*,<sup>1</sup> the root of *cave* and *hovel* and cognate with *hof*, the Russian for a house. *Crella*, the Cornish for a round hut, is evidently the Zulu *kraal*; *calli*, the Mexican for *house*, is *ac al li*,



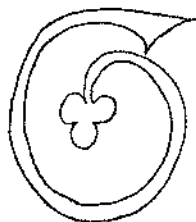
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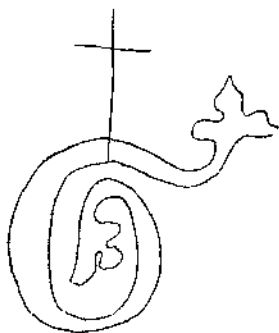
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“Great God Everlasting,” and *home*, the radical of *hamlet*, is *hom*, or *aum*, the *sun*. The Zulus term a coterie of kraals *umzi*, to which is in all probability cognate the French *maison* or *um zone*, the “Sun zone.” Our *house*<sup>2</sup>

<sup>1</sup> HOVE, near Brighton, was once the Hovel Town.

<sup>2</sup> The word *housel* means the Eucharist, originally sacrifice.



(Anglo-Saxon *hus*) is the "immutable Light," and *castle* or *CASTILE* is the "Great Light, the resplendent God."

The Gaelic for *house* is *aros*, the "Fire light," which



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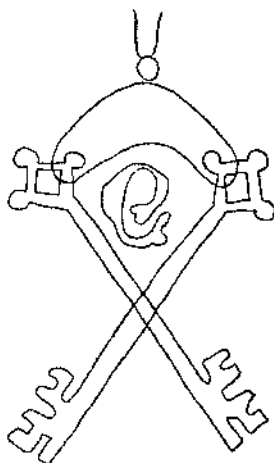
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may be equated with *EROS* or *Love*, and in Scandinavian an abode was known as *bo* or *by*.<sup>1</sup> *Heresy* is derived by the dictionaries from Greek *airetikos*, "able to choose." But more truly *heresy* was *EROSY*, and most *heretics* were heroic *erotics*.

<sup>1</sup> Whence *DERBY*, *APPLEBY*, etc.

The personal application of the Simpleton's house within a hoop, eye, or circle, illustrated in fig. 1318, is perhaps to be found in the passage: "The heaven is my throne, and the earth is my footstool: *where is the house that ye build unto me?* and where is the place of my rest? For all those *things* hath mine hand made, and all those *things* have been, saith the Lord: but to this *man* will I look, *even to him that is poor, and of a contrite spirit.*"<sup>1</sup>

Referring to the "True Christians," those Parsifals or guileless Fools, grown wise through pity, KOMENSKY writes: "But let all hold their hands aloof from these men; the more willingly they offer their back to the stripes, the more difficult it is to strike them; the more similar they are to fools, the more dangerous it is to mock them. For they are not their own masters, but belong to God; and all that is done unto them God considers as done unto Himself."

This invulnerability of the faithful is explained by KOMENSKY as being due to Guardian Angels. "Nothing," says he, "appeared so exposed and subject to divers dangers than the band of the godly, at which the devil and the world looked angrily, menacing to strike and smite them. Yet I saw that they were well sheltered: for I saw that their whole community was encompassed by a wall of fire. When I came nearer I saw that this wall moved, for it was nothing else but a procession of thousands and thousands of angels who walked around them; no foe, therefore, could approach them. Each one of them also had an angel who had been given to him by God and ordained to be his guardian, that he might guard him and preserve him, and protect him against all dangers and snares, pits, ambushes, traps, and temptations. They are, no doubt

<sup>1</sup> Isaiah lxvi. 1, 2.

(I understood and saw this), the friends of the men who are their fellow-servants, and watch them that they may uphold the duties for which they were created by God ;



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thus they serve men readily, guard them against the devil, evil folk, and unhappy accidents ; and carrying them, if necessary, on their own hands, they shield them from injury. Here, too, I understood how great is the import



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of godliness ; for these beautiful and pure spirits remained only where they smelt the perfume of virtue, while they were driven away by the stink of sin and uncleanness."

The Angelic trade-marks here reproduced served without doubt as an incentive, a strengthening, and a consolation to their designers.

It will be remembered that one of the faculties of the Holy Spectacles was to reveal to the Pilgrim his invisible fellow-pilgrims, dwelling unknown in this world, and dispersed here and there "among the others." "It is worthy of wonder," says KOMENSKY, "that (as I here saw with pleasure) men who had never seen each other, heard each other, and who were separated by the whole world, were quite similar the one to the other ; for, as if one had been in the body of the other, they spoke alike, saw alike, felt alike."

Symbolism has been described as "the language of the angels," and in the Middle Ages it was eloquent and cosmopolitan. To the scattered, persecuted, and labour-loving mystics it was the silent speech of the "Invisible Church," and the method whereby its members fortified themselves and were able to commune one with another. "There was," says KOMENSKY, "great intimacy among them, openness, and holy companionship ; therefore all, however different their gifts and their callings may be, consider and hold themselves as brethren." As the mystics were scattered throughout EUROPE, from the RHINE to SPAIN, and from ITALY to GREAT BRITAIN, so do we find traces of their tenets in their hitherto mysterious trade-marks. The tenacity with which from century to century the sectarians clung to their cherished traditions and maintained their persecuted doctrines was expressed by an extended hand, the symbol of Fidelity and Faith maintained. The motto *Foy* on fig. 1327 is the Old French form of *foi* (Spanish *fe*), *Faith*—to the World *fou*—and these numerous and almost innumerable Hand-watermarks, embroidered with supplementary symbols of the secret faith of Mysticism, may be regarded as silent vouchers to the resolution, "I WILL MAINTAIN."

It was at one time a custom in the West of England for village Friendly Societies to assemble at certain festivals and march in procession carrying symbols fixed to the point

of rods. One of these old Friendly Society's badges, a brass hand pierced in the palm with the form of a heart, and obviously denoting Fidelity to Charity, is in my possession, and a variety of similar processional emblems were illustrated in *Country Life* of 1st January 1910. In their representative processions the Chinese still carry at the end of long silver rods figures in silver of strange animals, hands, scales, fishes, and other mysterious things.

When clasped in friendship, as in fig. 1330, the Hand was obviously an expression of concord and brotherly love ;



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when the third and fourth fingers were bent downwards, it formed the well-recognised symbol of benediction. Very rarely (only one instance is on record) the deviser came boldly into the open and proclaimed the sentiment, *Valete* = "health be with you!" "may you fare well!" In fig. 1332 this valediction has been amplified by the Fleur-de-lys of Light and the heart of Charity.

BEHMEN, the enlightened cobbler, has something to say about the wireless telegraphy or telepathy that existed among his fellow-workmen. "When," he writes, "the soul is *winged up*, and above that which is temporal, he hath all the angels for his friends, and he gets the hearts of all good men into his possession." "But," objects his disciple,

“how is it that he can get his good friends into his possession?” BEHMEN replies: “He gets the very hearts and souls of all those that belong to our Lord Jesus to be his brethren, and the members of his own very life. For all the children of God are but One in Christ, which is Christ in All. And therefore he gets them all to be his fellow-members in the Body of Christ, whence they have all the same heavenly goods in common, and all live in one and the same love of God, as the branches of a tree in one and the same root, and spring all from one and the same source of life in them. So that he can have no want of



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spiritual friends and relations, who are all rooted with him together in the Love which is from above, who are all of the same blood and kindred in Christ Jesus; and who are cherished all by the same quickening sap and spirit diffusing itself through them universally from the one true Vine, which is the tree of life and love. These are friends worth having; and though here they may be unknown to him, will abide his friends beyond doubt to all eternity. But neither can he want even outward natural friends, as our Lord Jesus Christ, when on earth, did not want such also. For though, indeed, the High Priests and Potentates of the World could not have a love to Him, because they belonged not to Him, neither stood in any kind of relation to Him, as being not of this world, yet those loved Him who were

capable of His love and receptive of His words. So, in like manner, those who love truth and righteousness will love that man, and will associate themselves unto him, yea, though they may perhaps be outwardly at some distance or seeming disagreement, from the situation of their worldly affairs, or from other reasons, yet in their hearts they cannot but cleave to him. For though they be not actually incorporated into one body with him, yet they cannot resist being of one mind with him, and being united in affliction, for the great regard they bear to the truth, which shines forth in his words and in his life. By this they are made either his declared or his secret friends: and *he doth so get their hearts* that they will be delighted above all things in his company, for the sake thereof, and will court his friendship and will come unto him by stealth, if openly they dare not, for the benefit of his conversation and advice; even as Nicodemus did to Christ, who came to Him by night, and in his heart loved Jesus for the truth's sake, though outwardly he feared the World. And thus thou shalt have many friends that are not known to thee; and some known to thee, who may not appear so before the World."<sup>1</sup>

The hands here reproduced depict the winning of unseen friends and the acquisition of their hearts. The base of fig. 1333 consists of hearts, and in fig. 1334 these emblems of Love centre in the clover leaf of the Great Lover. Komensky likens the unseen servants of Christ to the iron needles of a compass which once having been touched by the magnet, point one and all into the same quarter, "so," says he, "the souls of these men touched by the spirit of love, all turn to one and the same direction."

In INDIA a golden hand is the symbol of labour and of the productive power of the Sun. In EUROPE during the first eight centuries of Christianity, and even until the

<sup>1</sup> *Dialogues on the Supersensual Life.*

twelfth, God the Father was invariably represented by a Hand, the origin of which symbol, says Mr Heath, "is lost in pagan obscurity."<sup>1</sup>

Among the Indians of NORTH AMERICA the figure of a human hand is used to denote supplication to the Master of Life or Great Spirit, and it stands in their system of picture-writing as the symbol of strength, power, and mastery, thence derived. "In the great number of instances which I have met with of its being employed," says an American traveller, "both in the ceremonial observances of their



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dances and in their pictorial records, I do not recollect a single one in which this sacred character is not assigned to it. Their priests are usually drawn with outstretched and uplifted hands."<sup>2</sup>

In the Latin Church, as among the Indians, the Hand plays an important rôle and is regarded as minutely symbolic. "The thumb, stout and strong, denotes the Chief Person of the Godhead ; the third finger, taller than the others, denotes Christ, the most important Person in man's salvation ; and the second finger, as between the others, denotes the Holy Ghost proceeding from the Father and the Son. The two

<sup>1</sup> *Romance of Symbolism*, p. 117.

<sup>2</sup> Quoted in *Ruins of Sacred and Historical Lands*, p. 293.



digits upon the palm denote respectively the Divine and the human nature of Jesus."<sup>1</sup>

From the supplementary emblems upon the Hands here illustrated it is evident that they symbolised the "Unique and Incomparable Heart Enslaver" of Sufi<sup>2</sup> poetry.



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"Thou art Absolute Being : all else is naught but a phantasm,  
For in Thy universe . . . all things are one.  
Thy world captivating beauty, to display its perfections,  
Appears in thousands of mirrors, but it is one.  
Although thy beauty accompanies all the beautiful,  
In truth the Unique and Incomparable Heart-Enslaver is one."<sup>3</sup>

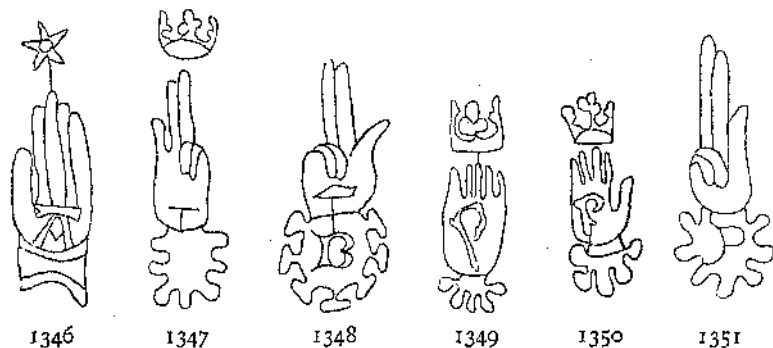
<sup>1</sup> See Heath (S.), *Romance of Symbolism*, p. 118.

<sup>2</sup> The Sufis themselves connect this word with the Arabic root *saf*—*saf*, which signifies what is *pure*. It is equally related to our *safe* and *Saviour*, and to the Greek *sophos*, meaning *wisdom*.

<sup>3</sup> Quoted from *Sufism in Religious Systems of the World*, p. 327.

On the palm of fig. 1335 is the Union or Pearl of Price, and from the middle finger rises the cross of Lux, the Light. Over figs. 1337 and 1338 are representations of the Solar Fire ; on the palm of fig. 1339 is the D of Dionysos or the Dayspring from on high ; and on fig. 1340 there appears the Diamond of unconquerable Light.

In fig. 1342 the cross is sheltered within the crescent horns of the virgin moon, LUNA or *lune*, the One ; and over fig. 1345 is the mystic horn whose notes rally the Hosts of Heaven.



On fig. 1346 is the A-TAU of the First and Last, the Author of the Universe ; on fig. 1347 the T of THOR ; and on fig. 1348 the hammer of the creative Word. On fig. 1349 is the pastoral Crook of the Good Shepherd of All Souls, and on fig. 1351 is the P of PAN. The term Pantheism has been applied in two different senses which should be heedfully distinguished. There is a materialistic Pantheism that equates God with the physical world or Nature, and there is also a spiritualistic Pantheism that sees in the universe unending reflections and manifestations of one Invisible, Omnipotent, and Omnipresent Spirit.

It was one of the schemes of KOMENSKY, who was an ardent educationalist, to organise what he termed a "Pan-

sophic" academy, and for this purpose he came to ENGLAND in 1641, visiting among others John Evelyn and Lord Herbert of Cherbury. The Moslem Sufis, like the Christian



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Pansophists, were adherents of the idealistic pantheism expressed by Elizabeth Barrett Browning :

" If a man could feel  
The spiritual significance burn through  
The hieroglyphic of material shows,  
Henceforward he would paint the globe with wings,  
And reverence fish and fowl, the bull, the tree,  
And even his very body as a man." <sup>1</sup>

On fig. 1352 is the mystic Fish or *vish* surmounted by a Flower of Flame, and on fig. 1353 the V of *La Vie* and VISHNU. Fig. 1354 is partly a five-petalled Marigold, and on fig. 1356 is the Flower of Light surmounted by a five-rayed Star.

<sup>1</sup> *Aurora Leigh* ; cf. also

" Earth's crammed with heaven,  
And every common bush afire with God,  
But only he who sees takes off his shoes."

On fig. 1357 the twin pearls of Love and Knowledge appear unaccompanied, but in fig. 1358 they support the Holy One or MONAD of the Great Unity. On figs. 1360



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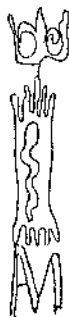
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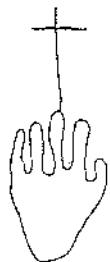
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to 1362 is the sacrosanct Om or Aum, and in fig. 1359 the Hand of I O is thrust, Maypole-like, through the ring or bracelet of O. On the palm of fig. 1385 is a representation of the Tree of Life, and fig. 1362 has very much the appearance of a Tree Trunk or Holy Rod. Figs. 1363

and 1364 are unquestionably Columns or Pillars, and figs. 1365 and 1366 represent the Rugged Staff, the Root of all Existence, and the *tat* or backbone of OSIRIS.



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*Toot*, the Egyptian word for *hand*, may be equated with *tat* or *dad*, the parent Pillar of the Universe.

In the group of designs herewith—all of which are classified by MONS. BRIQUET as "Hands"—the designers seem

to have aimed at combining the idea of hands, tree trunks, and palm leaves. The words *palm*, meaning a tree, and *palm*, the inner part of the hand, are identical, and may have originated from the same root because of the similitude between a palm leaf and the outspread fingers of the human hand.

In describing some of the most remarkable features of the ruins at UXMAL in MEXICO, Stephens remarks: "Over a cavity in the mortar were two conspicuous marks, which afterwards stared us in the face in all the ruined buildings of the country. They were the prints of a red hand with the thumb and fingers extended, not drawn or painted, but stamped by the living hand, the pressure of the palm upon the stone. He who made it had stood before it alive as we did, and pressed his hand, moistened with red paint, hard against the stone."<sup>1</sup>

It is highly probable that these *red* hand-marked seals, which were common all over AMERICA, were intended like the modern horseshoe to ward off evils, and that originally they symbolised the Flaming Sun. This seeming sign of the Sun was presumably the earliest form of a seal. The word *seal* is "fire-god," and legal sealing is still accomplished by applying a ceremonial *finger* to a *round, red* seal.

The word *hand* (Anglo-Saxon *hond*) resolves ultimately into "immutable, resplendent one," and may be equated etymologically and symbolically with the *Hound* of Heaven and the *Hind* of the Dawn.

The French word *main*, a hand, is the same as our *main*, meaning *chief* or *principal*. The Latin *manus* is "sole light,"<sup>2</sup> and the Greek *chier* is the "Great Fire."

Fig. 1383 herewith is identified with the Four or Fire of the Divine Equity or Level, and figs. 1384 and 1385 with

<sup>1</sup> See *Ruins of Sacred and Historic Lands*, p. 292.

<sup>2</sup> *Om an us*, "the sun, the one light."

the *Three* and the *Tree* of the *True*. On fig. 1386 is the Dove or Pigeon of the Holy Ghost.

The SS or *Sanctus Spiritus* on fig. 1387 is exactly like the sound holes of viols, violas, violins, and other stringed



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instruments, whence it may perhaps be inferred that by the early artists Music was regarded as the voice of the Holy Spirit.

The G and IC herewith stand for GESU or JESOUS CHRISTOS, and the L in all probability for LOGOS or the Word made Flesh.

Vast numbers of symbolic hands have been discovered

among the ruins of POMPEII and elsewhere in EUROPE, and many of these elaborate *ex votos* are illustrated in *Horns of Honour*.<sup>1</sup>

As a paper-mark the Hand was so common that among paper-makers it has become a generic term. Similarly frequent was the device of a Crown, and this also has become a technical term, appearing in publishers' advertisements of to-day as *crown 8vo* or *crown 4to*.

The Crown of Life was the symbol of Paul's charge: "Endure afflictions, do the work of an evangelist, make full proof of thy ministry."<sup>2</sup> To quote an Anabaptist under sentence of death: "With Paul we may say, *We have fought a good fight, we have finished our course, we have kept the faith; henceforth there is laid up for us a crown of righteousness which the Lord Christ shall give unto us. And may God the Father of mercies, the God of all comfort (on the behalf of whom it is given us, not only to believe in His name, but to suffer for His sake), who must strengthen us with His Holy Spirit, confirm and establish us that we faint not under our sufferings for the truth, but that we continue steadfast to the end.*"

Some of the Crowns here illustrated are simply coronals of olive leaves, or, as in fig. 1394, of Hearts; others are associated with the Circle of Perfection or the Pearl of Price, and figs. 1402 and 1403 have the appearance of wings or horns guarding Good Thought, Good Deed, and Good Word. But the majority of Crown emblems evidently express the words of ISALAH: "In that day shall the Lord of hosts be for a crown of glory, and for a diadem of beauty, unto the residue of his people, And for a spirit of judgment to him that sitteth in judgment, and for strength to them that turn the battle to the gate."<sup>3</sup> One of the titles of MERODACH—"the Creator," "the Merciful One,"

<sup>1</sup> Elworthy (T.).

<sup>2</sup> 2 Timothy iv. 5.

<sup>3</sup> xxviii. 5, 6.



“He with whom is Salvation”—was “the Glorious Crown.”  
 MITHRA was “the Crown,” and one of the appellations of



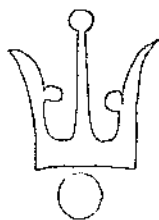
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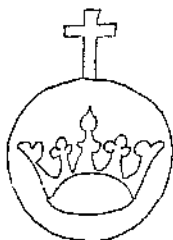
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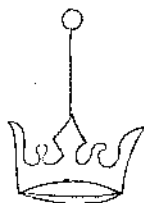
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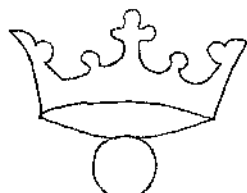
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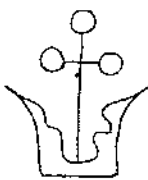
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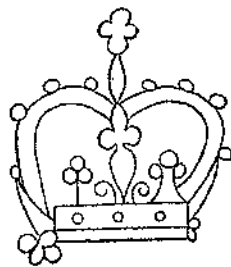
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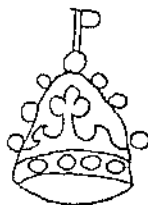
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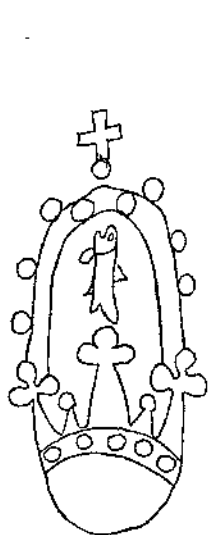


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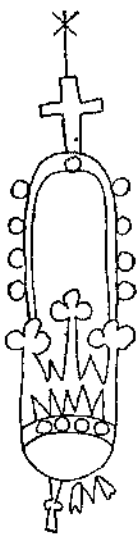


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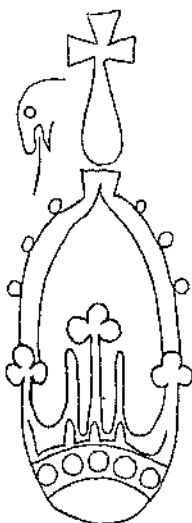
OSIRIS was "Lord of the lofty white Crown." The identification of the Deity with a crown has persisted even to the modern poet who writes: "Ah! but I rejoice in



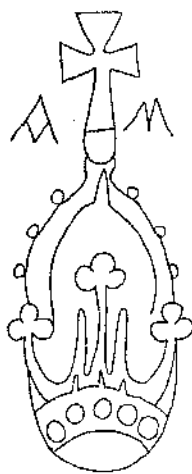
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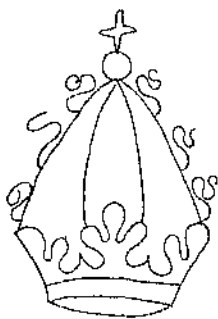
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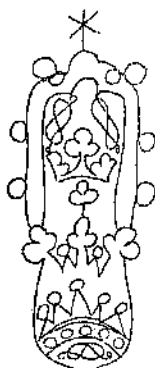
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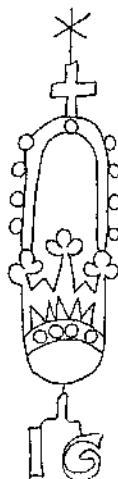
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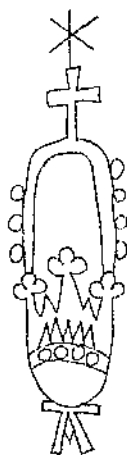
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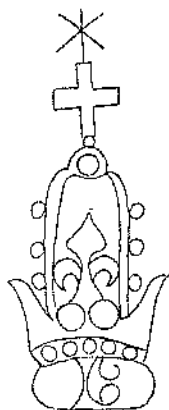
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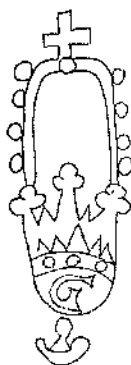
1415

Thee, O Thou my God, Thou Crown of unutterable loveliness, Thou feather of . . . hyalescent flame ; I rejoice, yea, I shout with gladness till I mount as a white beam unto the Crown, and as a breath of night melt into the golden lips of Thy dawn in the Glory and Splendour of Thy Name.”<sup>1</sup>

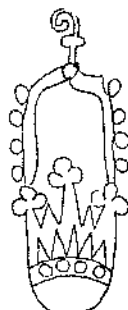
The lofty white *crowns* or *couronnes* here illustrated are elaborately symbolic, and some of them are representative of the “Great Fire One,” or all the powers and principalities of Heaven. From the summit of fig. 1410 the



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head of *eeg* EL, the Mighty Power or *Père*, the Bird of Fire, or the Good and Perfect Serpent, is looking down ; and associated with fig. 1411 is the sacrosanct Name AUM. The flaming twists on fig. 1412 form twice three *esses* of *Sanctus ! Sanctus ! Sanctus !* and into fig. 1413 are introduced three Solomon's or SS knots. A more or less general feature is the fivefold zigzag of effulgence, and the majority of examples are surmounted with the Cross of Lux.

The Gnostics deemed the Crown to be a symbol of the Supreme, and refer to it, according to King, under “the synonym of *Or*, ‘Light’ (possibly the same as *Our*, the

<sup>1</sup> A. Crowley.

name of a Sabean genius)."<sup>1</sup> This syllable is obviously the root both of *crown* and *couronne*, "the Great One Fire." PARMENIDES terms the Godhead *Stephanos*,<sup>2</sup> which is the Greek for *crown*. The cognate STEPHEN may be Anglicised into the firm *set heaven*, and to the designers of the emblems here illustrated the Crown served manifestly as a sign of that expected time when everything irregular, disjointed, and awry, would be *set even*.

It is proverbial that WISDOM is a Crown of Beauty. "Her roots are eternal life, and her branches length of days. Blessed is the man who meditates upon her, for she is better for him than all treasures. Blessed is the man who approaches her, and makes use of her commandments. *She will place upon him an eternal crown*, and victory for all eternities among the saints. He will rejoice over her, and she will rejoice over him, and she will not reject him in all eternity. The angels of God will rejoice over him, and will recount all the glories of the Lord. Behold! scripture is altogether full of life. Blessed is the man who hears and acts. Listen to me, ye who fear God; observe and give heed to my words, whoever will inherit life, eternal gain, and great joy. Hear and obey all my words, and thou shalt be written in the books of life. Love the fruit of the Lord, and make thy heart firm in it, and fear not. Approach and delay not, and thou shalt find life for thy spirit, even when thou approachest like a hero and a mighty one."<sup>3</sup>

<sup>1</sup> *The Gnostics*, p. 35.

<sup>2</sup> *Ibid.*

<sup>3</sup> Ecclesiasticus i.

## CHAPTER XXII

### CONCLUSION

"Facts are only stopping-places on the way to new ideas."

DION CLAYTON CALTHROP.

"Perhaps in spite of every disillusionment, when we contemplate the seemingly endless vistas of knowledge which have been opened up even within our own generation, many of us may cherish in our heart of hearts a fancy, if not a hope, that some loophole of escape may after all be discovered from the iron walls of the prison-house which threaten to close on and crush us; that, groping about in the darkness, mankind may yet chance to lay hands on 'that golden key that opes the palace of eternity,' and so to pass from this world of shadows and sorrow to a world of untroubled light and joy."

J. G. FRAZER.

"The one Spirit's plastic stress  
Sweeps through the dull, dense world, compelling there  
All new successions to the forms they wear;  
Torturing the unwilling dross that checks its flight  
To its own likeness, as each mass they bear;  
And bursting in its beauty and its might  
From trees and beasts and men into the Heaven's light."

SHELLEY.

KOMENSKY attributes the recondite and supernormal knowledge possessed by his "True Christians" to Intuition or Inspiration. Following his description of ministering angels, he says: "I saw also (and it is not befitting to conceal this) another advantage of this holy, invisible companionship—to wit, that the angels were not only as guards, but also as teachers to the chosen. They often give them secret knowledge of divers things, and teach them the deep secret mysteries of God. For as they ever behold the

countenance of the omniscient God, nothing that a godly man can wish to know can be secret to them, and with God's permission they reveal that which they know, and which it is necessary that the chosen should know. Therefore the heart of the godly often feels that which has befallen elsewhere, mourns with the mournful, and rejoices with the joyful. Therefore, also, can they, by means of dreams and other visions, or of secret inspirations, imagine in their minds that which has befallen, or befalls, or will befall. Thence comes also other increase of the gifts of God within us, deep, valuable meditations, divers wondrous discoveries, by means of which man often surpasses himself, though he knows not how he has that power. Oh, blessed school of the sons of God! It is this which often causes the astonishment of all worldly-wise men, when they see how some plain little fellow speaks wondrous mysteries; prophesies the future changes in the world and in the Church as if he saw them before his eyes; mentions the names of yet unborn kings and heads of states; proclaims and announces other things that could not be conceived either by any study of the stars or by any endeavour of human wit."

The history of Heresy is conspicuous for these claims to supernatural guidance. It was a main tenet of the Montanists, and the Albigeois similarly claimed that they received daily visitations from their Invisible Chief, the Holy Spirit. In his account of the Huguenots SMILES relates that after the revocation of the Edict of Nantes, "The rapidity with which the contagion of convulsive prophesying spread was extraordinary. The adherents were all of the poorer classes, who read nothing but the Bible, and had it nearly by heart. It spread from Dauphiney to Viverais, and from thence into the Cevennes. 'I have seen,' said Marshal Villars, 'things that I could never

have believed if they had not passed under my own eyes—an entire city, in which all the women and girls, without exception, appeared possessed by the devil; they quaked and prophesied publicly in the streets.”

To account at all rationally for the facts accumulated in the preceding chapters one must necessarily accept either some theory of inspiration or the only alternative theory of a mystic tradition transmitted secretly by word of mouth from a vast period anterior to Christianity. There is plentiful testimony to the existence of some such esoteric knowledge, and in many Literatures are to be found references to certain “hidden wisdom,” and claims to the stewardship of a Secret Doctrine. We meet them among the priesthoods of EGYPT and AMERICA, and in the Mysteries of GREECE and ROME. To the Jews the writer of Esdras stated it as a command from the Highest that “Some things shalt thou publish and some things shalt thou show secretly to the wise.”<sup>1</sup> In the *Advancement of Learning* BACON refers to the discretion anciently observed of publishing part and reserving part to a private succession. Of this *Traditionem Lampadis*, the handing on of the traditive lamp or the Method bequeathed to the Sons of Sapience, he observes: “The pretence thereof seemeth to be this: that by the intricate envelopings of delivery the profane vulgar may be removed from the secrets of Sciences, and they only admitted which had either acquired the interpretation of parables by Tradition from their teachers or by the sharpness and subtlety of their own wit could pierce the veil.”<sup>2</sup>

The writer of the Epistles of St Paul—which are admittedly tinged strongly with Gnosticism—claims to speak the wisdom of God in a mystery, *even the hidden wisdom, which God ordained before the world.*<sup>3</sup>

It is now very generally recognised that Christianity

<sup>1</sup> 2 Esdras xv. 26.

<sup>2</sup> Bk. vi. cap. ii.

<sup>3</sup> 1 Corinthians ii. 7.

did not originate in JERUSALEM or in PALESTINE or indeed from any unique focus, but that it arose simultaneously from many geographically independent *foci*. The current diction of the primitive Christians, as exemplified in the Gospels, was more or less symbolic, and it was, thinks Professor W. B. SMITH, "a misconstruction of this symbolism (by second-century Ecclesiasticism) that has for 1800 years concealed the true nature of Proto-Christianity, which was an organised crusade of Greek-Jewish monotheism against the prevalent polytheism."<sup>1</sup>

When CORTEZ landed in MEXICO he reported that "the Devil had positively taught to the Mexicans the same things which God had taught to Christendom," and TERTULLIAN complained with characteristic bitterness that in the mysteries of MITHRA the Evil One had "emulously mimicked" even the precise particulars of the Divine sacraments. We have it on the notable authority of ST AUGUSTINE that "That very thing which is now designated the Christian Religion was in existence among the ancients, nor was it absent even from the commencement of the human race up to the time when Christ entered into the flesh, after which true religion, which already existed, began to be called Christian."

Mysticism was the core and kernel of Primitive Christianity, and Symbolism was the language of Christian and every other form of Mysticism. "The earliest Christian Symbolism," says Mrs JENNER, "was for the most part constructed so that it should be understood fully by the initiated only. At the time at which Christianity was revealed to the world esoteric religions were common; and though Christianity differed from Mithraism and various Gnostic sects in that it had received and obeyed a command to go into all the world and preach the Gospel

<sup>1</sup> *Ecce Deus.*



to every creature, nevertheless there were many details which were only explained to those who had accepted the preliminary teaching. These, as in other religions, were often represented by signs to which the uninitiated would attach either some other, or perhaps no meaning at all, but which would remind the initiated of what they had learnt. As there has been an unbroken tradition of Christianity, from those troublous times of its beginning, through the days when it no longer needed to hide itself in caves and catacombs, until now, we know fairly well what these symbols meant. But had Christianity died out before the cessation of persecution, many of them would be as great puzzles to antiquaries as some of the Mithraic devices still remain. Even after the Peace of the Church the tradition of esoterism lingered on, as St John Chrysostom's not infrequent phrase, "The initiated will understand," shows us; and the same symbols and types continued to be used, even after their meanings had become common property. It is not at all certain that what is known as the *disciplina arcani* had any real existence, and certainly if it had, some of the Apologists, such as St Justin, did not make much account of it. But a natural instinct of self-preservation, coupled with an objection to casting the pearls of the new religion before the Pagan swine, would lead to a considerable amount of unsystematic concealment, which would result in signs and emblems analogous to those of modern Freemasons."<sup>1</sup>

The Founders of Christianity were uneducated, hard-working men, and the workers of the Middle Ages persistently claimed that they and not the luxurious clergy were the real possessors of the truths of Christianity.

There is on record the unwilling testimony of Roman Catholic inquisitors that the Vaudois "heresy" had

<sup>1</sup> *Christian Symbolism*, xv.

“existed in these valleys from all antiquity.” The Vaudois themselves maintained that the religion they followed had been preserved from father to son “from all time, and from time immemorial,” and most of their historians support this same opinion.

It was said by Julian that “There is no wild beast like an angry theologian,” and the “schismatics” of the Middle Ages have been assailed with such sulphurous rhetoric by their antagonists, that it is now almost impossible to disentangle the truth from fiction. But it is sufficiently evident that during the darkest periods of ecclesiastical corruption the Mysticism of the common man was in the main a shrine preserving the living kernel of Christianity, and that most of the so-called New Thought, New Theology, Christian Science, and Higher Criticism of to-day is merely recrudescence under new *formulæ* of very ancient and well-nigh universal ideas.

The Troubadours, like the Templars and the later Freemasons, claimed to be the depositaries of a *Noble Savoir* or “Noble Knowledge,” and their rôle in connection with a Mystic Tradition has been lucidly presented by Mrs I. Cooper-Oakley in *Mystical Traditions and Traces of a Hidden Tradition in Masonry and Mediæval Mysticism*.

One of the most potent influences on the Thought of EUROPE was the *Romance of the Rose*, and this encyclopædic poem of 23,000 lines—about twice the length of *Paradise Lost*—was evidently committed to memory, the poet exhorting his readers

“To learn the whole by heart,  
In view that whereso ye depart,  
In city, castle, thorp, or town,  
Ye may right widely make it known.”

From time immemorial the most illustrious Bards and Poets have claimed to be vehicles of a supremely ancient

Wisdom. It is related, for instance, of VAINOMOINEN in the *Kalevala* that

“Day by day he sang unwearied,  
Night by night discoursed unceasing,  
Sang the Songs of bygone ages,  
Hidden words of ancient wisdom :  
Songs which all the children sing not,  
All beyond men's comprehension ;  
In these ages of misfortune,  
When the race is near its ending.”<sup>1</sup>

Among the three Orders of the Druids were the so-called Bards or Masters of Wisdom, and a corresponding class flourished among all primitive and ancient races. The Druidic precepts which it was unlawful to set down in writing, were expressed in rhymed triplets amounting, it is said, to 20,000 in number. The whole of these were committed to memory and handed on from mouth to mouth. The memories of the American natives were, and still are, a matter of amazement. The entire *Popul Vuh* was memorised, and the Spaniards were struck with astonishment at the ease with which the Mexicans recited poems of stupendous length.

Tradition is not infrequently more truthful and more trustworthy<sup>2</sup> than script, and the tendency of modern research is to reinstate the accuracy and reputation of Tradition. The two most current traditions are the lapse of mankind from a Golden Age, and the destruction of the world by water, and I venture to think that both these beliefs are based upon actual fact.

Scattered over the world is material evidence in the

<sup>1</sup> Runo, iii. 7, 14.

<sup>2</sup> Tradition always maintained the existence of buried cities at HERCULANEUM and POMPEII, but the idea was long ridiculed by scientists as a vulgar superstition.

form of ruins, majestic in conception and colossal in execution, proving beyond controversy the past existence of a civilisation in comparison with which much so-called "progress" is a fall rather than an advance. To some unknown prehistoric people the world is indebted for the development of wheat, of maize, and of the many fruits and edible grains which millions of years ago must have been scientifically evolved from wild plants.

The original unity of the human race is admittedly proved by the universal similarity of folk-lore customs, fairy-tales, and superstitions, but more especially by *language*. Philology has already established such affinities as can only be accounted for by the supposition that mankind had a common cradle, the relation between all languages being that of sisters—daughters of one mother who perished, as it were, in giving them birth. It is believed that no monuments of this Mother Tongue have been preserved, and that we have no history or even tradition of the nation that spoke it.<sup>1</sup>

The mysterious ancestors from whom many modern races have supposedly sprung, have been termed *Aryans*, a Sanscrit word meaning "excellent" or "honourable," and the beneficent character of the Aryans has been deduced

<sup>1</sup> "That such a people existed and spoke such a tongue is an inference of comparative philology, the process of reasoning being analogous to that followed in the kindred science of geology. The geologist, interpreting the inscriptions written by the finger of Nature herself upon the rock-tablets of the earth's strata, carries us back myriads of ages before man appeared on the scene at all, and enables us to be present, as it were, at creation itself, and see one formation laid above another, and one plant or animal succeed another. Now languages are to the ethnologist what strata are in geology; dead languages have been well called his fossils and petrifications. By skilful interpretation of their indications, aided by the light of all other available monuments, he is able to spell out, with more or less probability, the ethnical records of the past, and thus obtain a glimpse here and there into the grey cloud that rests over the dawn of ages."—Article "Aryans," *Chambers's Encyclopædia*.

from the fact that the most ancient words all relate to peaceful occupations. "It should be observed," says MAX MÜLLER, "that most of the terms connected with chase and warfare differ in each of the Aryan dialects, while words connected with more peaceful occupations belong generally to the common heirloom of the Aryan language. The proper appreciation of this fact in its general bearing will show how a similar remark made by Niebuhr, with regard to Greek and Latin, requires a very different explanation from that which that great scholar, from his more restricted point of view, was able to give it. *It will show that all the Aryan nations had led a long life of peace before they separated,*<sup>1</sup> and that their language acquired individuality and nationality as each colony started in search of new homes—new generations forming new terms connected with the warlike and adventurous life of their onward migrations. Hence it is that not only Greek and Latin, but all Aryan languages, have their peaceful words in common; and hence it is that they all differ so strangely in their warlike expressions."

There is thus already—apart from any etymological evidence that I may have accumulated—good ground for the tradition of a Golden Age when, as the Indians say, "all men were well happified." I think that there is equally good ground for supposing that the world-wide legend of a Deluge was based upon some physical disaster, and that in all probability this tradition preserves the memory of the destruction of Atlantis, *circa* 10,000 years ago. SOLON, who knew nothing of the findings of modern Philology, described the Atlanteans in very much the same terms as the scientist now applies to the hypothetical Aryans. According to SOLON, "For many generations, as long as the divine nature lasted in them, they were obedient to the laws, and well-affectioned toward the gods, who were

<sup>1</sup> Italics mine.

their kinsmen ; for they possessed true and in every way great spirits, practising gentleness and wisdom in the various chances of life, and in their intercourse with one another. They despised everything but virtue, not caring for their present state of life, and thinking lightly on the possession of gold and other property, which seemed only a burden to them ; neither were they intoxicated by luxury ; nor did wealth deprive them of their self-control ; but they were sober, and saw clearly that all these goods are increased by virtuous friendship with one another, and that, by excessive zeal for them, the honour of them, the good of them is lost, and friendship perishes with them. By such reflections, and by the continuance in them of a divine nature, all that which we have described waxed and increased in them ; but when this divine portion began to fade away in them, and became diluted too often, and with too much of the mortal admixture, and the human nature got the upper hand, then, they being unable to bear their fortune, became unseemly."

It is stated that in ancient EGYPT even the very games and dances had a religious significance, and that the sublimer portions of Egyptian religion are those which are *the most ancient*.<sup>1</sup> The inference is that the remoter the time the purer and simpler was Humanity. There can be no older human monument than Language, and it is already an axiom among Philologists that "Language is fossil poetry ; in other words, we are not to look for the poetry which a people may possess only in its poems, or its poetical customs, traditions, and beliefs. Many a single word also is itself a concentrated poem, having stores of poetical thought and imagery laid up in it."<sup>2</sup>

By the unveiling of an unsuspected beauty underlying many commonplace and supposedly unpoetic words, I am

<sup>1</sup> Renouf, *Fibbert Lectures*, pp. 91, 132.

<sup>2</sup> Trench.

simply extending an already accepted principle. To what extent this New Philology may be sound, and to what extent fantastic, must be gauged by Criticism, but the inherent probabilities are *prima facie* in favour of my having let loose an imprisoned Poetry rather than imposed something supposititious, self-made, and non-existent. I did not cunningly invent or contrive some half-a-dozen roots to fit a preconceived idea; most of those used are already familiar and well-recognised, and to those few which are novel I was surprisedly led by the lamp of the Comparative Method.

Hitherto, this modern tool has been used almost solely as a weapon of destruction, and at present it is the vogue either to resolve the material of Mythology and Romance into the soulless unity of physical phenomena or to regard it as "lewd, foul, revolting, and unnatural, as the gross growth of disgusting savagery."<sup>1</sup> On the contrary, I believe it to be like many of the seemingly senseless and insane tribal customs of "savages," the survival of some infinitely ancient simple civilisation. The mere fact that certain savage tribes who are now unable to count beyond five, possess the mysterious and marvellous art of Language—an art they certainly have not now the wit to invent—is presumptive evidence of decadence.

The age of this Earth, estimated from Radium deposits, is now calculated by some scientists as upwards of 750 million years, and there are said to be proofs of Man having existed in the MISSISSIPPI Valley 50,000 years ago. There is thus abundant time for the Human race to have evolved from a supposed bestiality, and risen to a culminating point of morality, whence they have since declined. Whether the ancient culture-centre of this Earth was some island in the ATLANTIC or a vague site in ASIA is a problem that has no

<sup>1</sup> Dr Andrew Lang, M.A.

necessary relevance to Symbolism, but the Atlantean theory seems to me to offer the line of least difficulty. Primitive sounds and forms are, it is now generally believed, preserved more faithfully in EUROPE than in INDIA, and Sanscrit has already been dethroned from the high place it occupied a few years ago.<sup>1</sup>

It is not impossible that our profusely numerous monosyllabic words and place-names are due to "phonetic decay," but it is far more probable that elementary words of one syllable are more primitive and more ancient than well-developed and complicated terms of two, three, four, or six syllables. It is more difficult to suppose that there was once intimate intercommunication between BRITAIN and MEXICO than it is to believe that both lands derived their customs and ideas from some common intermediate source—a parent-people who, like the British of to-day, circum-navigated and colonised the world.

Dr FRAZER observes that:—"The comparative study of the beliefs and institutions of mankind is fitted to be much more than a means of satisfying an enlightened curiosity, and of furnishing materials for the researches of the learned. Well handled, it may become a powerful instrument to expedite progress, if it lays bare certain weak spots in the foundations on which modern society is built—if it shows that much which we are wont to regard as solid rests on the sands of superstition rather than on the rocks of nature. It is indeed a melancholy and in some respects thankless task to strike at the foundations of beliefs in which, as in a strong tower, the hopes and aspirations of humanity through long ages have sought a refuge from the storm and stress of life. Yet sooner or later it is inevitable that the battery of the comparative method should breach these venerable walls, mantled over with the ivy and

<sup>1</sup> Sayce, *Principles of Comparative Philology*, Preface.



mosses and wild flowers of a thousand tender and sacred associations. At present we are only dragging the guns into position ; they have hardly yet begun to speak. The task of building up into fairer and more enduring forms the old structures so rudely shattered is reserved for other hands, perhaps for other and happier ages. We cannot foresee, we can hardly even guess, the new forms into which thought and society will run in the future. Yet this uncertainty ought not to induce us, from any consideration of expediency or regard for antiquity, to spare the ancient moulds, however beautiful, when these are proved to be outworn."

Dr FRAZER is our leading exemplar of the Comparative Method, and it is evident—*vide* the extract with which I have headed this chapter—that he is writhing uneasily at the pessimism of his own conclusions. It is true that Christianity—its symbols having grown too stark and solid—has been cast into the melting-pot, whence it will never emerge except in a more rational, more widely sympathetic, less parochial, less petty, and less literalistic form. But the ancient moulds—to the degree that they are beautiful—will never prove outworn, and it would be a curious revenge if the irresistible guns of the Comparative Method instead of wreaking fresh and ever greater destruction, recoiled from the present dismal mud-and-dust Materialism, and became an instrument of the armies above, a trumpet-call of the Eternal Reason, and a weapon of the poetic dictum : "Beauty is truth, truth beauty."

Poets have from all time claimed to be the Tongues of an Unseen World, the custodians of an interior certainty, of a Knowledge standing behind and apart from evidence, and of an Understanding that makes darkness light. "Poets," to quote SHELLEY, "are the hierophants of an unapprehended inspiration ; the mirrors of the gigantic

shadows which futurity casts upon the present ; the words which express what they understand not ; the trumpets which sing to battle, and feel not what they inspire ; the influence which is moved not but moves." And he adds : "The persons in whom this power resides, may often, as far as regards many portions of their nature, have little apparent correspondence with that spirit of good of which they are the ministers. But even whilst they deny and abjure, they are yet compelled to serve the power which is seated on the throne of their own soul."<sup>1</sup>

Although every scruple of due weight may be given to the force of Memory, to the possible existence of a Secret Tradition, and to the world-wide influence of Freemasonry ; yet these causes are alone not adequate to account for the phenomena of Symbolism.

There are manifold problems in Literature that are insoluble except by the supposition that the mind is at times an instrument played upon by the fingers of an Unseen Force. "When I sit down to write my book," said CHARLES DICKENS, "some beneficent power shows it all to me and tempts me to be interested, and I don't invent—really do not—but see it and write it down." Dickens, like most other imaginative artists, is said to have declared that every word uttered by his characters was distinctly heard by him before it was written down. Yet, on the other hand, he averred : "I work slowly and with great care, and never give way to my invention recklessly, but constantly restrain it." We have it on the authority of MILTON that the Muse "dictated" to him his "unpremeditated song." WAGNER was astonished at the gulf existing between his intuition and his reason, *i.e.* between his inspiration as an artist and his intellectual ideas as a philosopher. "Seldom perhaps," he writes in this con-

<sup>1</sup> *A Prelude to Poetry.*

nection, "have a man's ideas and intuitions been at such marvellous variance as mine."<sup>1</sup> In his essay on *The Oversoul*, EMERSON says, "I am a pensioner; not a cause, but a surprised spectator of this ethereal water; I desire and look up, and put myself in the attitude of reception, but from some alien energy the visions come."

It is curious that Etymology, unable to account for the curiously fluctuating and seemingly whimsical variations of speech, is now perplexedly falling back upon old and discarded ideas. The author of *The English Language*,<sup>2</sup> published only just recently, writes: "When the early physicists became aware of forces they could not understand, they tried to escape their difficulty by personifying the laws of nature and inventing 'spirits' that controlled material phenomena. The student of language, in the presence of the mysterious power which creates and changes language, has been compelled to adopt this mediæval procedure, and has vaguely defined, by the name of 'the Genius of the Language,' the power that guides and controls its progress. If we ask ourselves who are the ministers of this power, and whence its decrees derive their binding force, we cannot find any definite answer to our question. It is not the grammarians or philologists who form or carry out its decisions; for the philologists disclaim all responsibility, and the schoolmasters and grammarians generally oppose, and fight bitterly, but in vain, against the new developments. We can, perhaps, find its nearest analogy in what, among social insects, we call, for lack of a more scientific name, 'the Spirit of the Hive.' This 'spirit,' in societies of bees, is supposed to direct their labours on a fixed plan, with intelligent consideration of needs and opportunities; and although proceeding from no fixed

<sup>1</sup> Cleather and Crump, *Ring of the Nibelung*, pp. 127, 153.

<sup>2</sup> Logan Pearsall Smith, M.A.

authority, it is yet operative in each member of the community. And so in each one of us the Genius of the Language finds an instrument for the carrying out of its decrees."

The Brahmins in the Hymns of the Veda raised Language to a Divine rank, as they did all things that they were unable to explain. They addressed hymns to Her in which she is said to have been with the Gods from the beginning, achieving the most wonderful things, and never revealed to man except in part. It is impossible to fix the exact number of known languages, but they number, it is supposed, not less than nine hundred. When we consider that the myriads and myriads of human aspirations and ideas are all microscopically expressed by the mere permutations of some two dozen elementary sounds, the results without question are not far distant from the miraculous.

The present is a period when the walls of matter are crumbling momentarily down and the Fairy-land of Electricity, Radium, Röntgen Rays, Wireless Telegraphy, Gramophones, Cinematographs, and other scientific wonders, is becoming a reality. I believe with MILTON in the Fairies and that—

"Millions of spiritual beings walk this earth,  
Unseen, both when we wake and when we sleep."

I believe with Sir THOMAS BROWNE that "We do surely owe the discovery of many secrets to the discovery of good and bad angels, and I do think that many mysteries ascribed to our own inventions have been the courteous revelations of spirits ; for these noble essences in Heaven bear a friendly regard unto their fellow natures on earth."<sup>1</sup>

I am in sympathy with the poet who wrote :

<sup>1</sup> *Religio Medici*.

“ Verily I was wrong,  
And verily many thinkers of this age ;  
Ay, many Christian teachers, half in heaven,  
Are wrong in just my sense who understood  
Our natural world too insularly, as if  
No spiritual counterpart completed it,  
Consummating its meaning, rounding all,  
To justice and perfection, line by line,  
Form by form, nothing single nor alone ;  
The great below clenched by the great above,  
Shade here, authenticating substance there,  
The body proving spirit, as the effect,  
The cause : we meantime being too grossly apt  
To hold the natural as dogs a bone,  
(Though Reason and Nature beat us in the face)  
So obstinately that we'll break our teeth  
Or ever we let go. For everywhere  
We're too materialistic . . . ay, materialist  
The age's name is. God himself with some  
Is apprehended as the bare result  
Of what his hand materially has made.”<sup>1</sup>

<sup>1</sup> E. B. Browning, *Aurora Leigh*.

## APPENDIX

### THE LETTERS OF THE LATIN ALPHABET AS SEEMINGLY UNDERSTOOD BY THE MYSTICS

- A = A cone, mountain, or pyramid, the Primal Cause.  
B = The Feeder (?).  
C = The crescent moon, the Great Mother, the Sea.  
D = The Brilliant.  
E = The letter of Apollo or the Sun, as at DELPHI.  
F = The Fire or Life.  
G = The Self-Existent.  
H = Twin pillars, the Aged and Immutable Gateway or Door.  
I = The "Holy One," the Pole or Axis of the Universe.  
L = God or Power.  
M = When angular, twin mountain-peaks; when cursive, the waves of the sea or the undulations of a serpent.  
O = The Sun disc, the perfect One, the Pearl of Price.  
P = A Shepherd's crook.  
R = A Shepherd's crook.  
S = A twisted serpent.  
T = A hammer, or twin axes.  
U = JUPITER's Chain.  
V = Twin rays.  
W = Gemini, The Twins.  
X = The Cross of LUX.  
Y = The Three in One, the Great Unit.  
Z = The zigzags of the Lightning Flash.

A SUMMARY OF THE PRIMITIVE ROOTS  
USED IN THE FOREGOING PAGES

## P or B

OP = *hoop* or *eye*, as in *hoop*, *optics*.

PA = *Father*, as in *pa*, *pater*, *parent*.

## T or D

OT = *hot*, as in *hot*.

DI = *brilliant*, as in DIANA, *diamond*, etc., and Sanscrit *dyu*, DYAUS.

## CH or J

AJ = *aged*, as in *age*.

JA, IA, or YA = *ever-existent*, as in JAH, JEHOVAH, JAHWE.

## K or G

AK = *great* or *mighty*, as in KARNAK, CARNAC, *Zodiac*.

## L

EL = *God* or *Power*, as Semitic EL.

LA = "That which has existed for ever."

## M

OM = *Sun*, as in Hindoo OM or AUM.

MA = *Mother*, as in *ma*, *mama*, *mater*.

## N

ON = *one*, as in *one*.

NE = *born of*, as in French *né* (I have not made any use of this root, which is seemingly apparent in *né*, *natal*, *navel*, *naître*, *natus*, *naissance*, *nascence*, *nucleus*, *new* (or just *born*), and *Noël*, the Birth of God).

## R

UR = *Fire* and *Light*, as in Semitic *ur*.

RA = *The Sun-God Ra* or *Re*—fundamentally *ur A*, the *Fiery A*.

S or Z and SH or ZH

ES = *essence* or *light*, as in *esse*, *to be*.

ZE = *Fire* and *Life*, as in ZEUS, *Zoology*, *Zodiac*.

F or V

EF = *Life*, as in EVE, *alive*, and *ivy*.

FI = *Life* and *Fire*, as in *feu* and *vie*.



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NOTE.—The entries in *italics* relate to the etymologies of those words.

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