

ANCIENT PAGAN  
AND  
MODERN CHRISTIAN SYMBOLISM

EXPOSED AND EXPLAINED;

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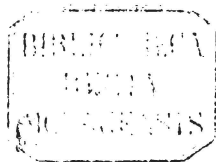
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## PREFACE.

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THE woodcuts in the present volume originally appeared in a large work, in two thick volumes, entitled *Ancient Faiths embodied in Ancient Names*. It has been suggested to me by many, that a collection of these Figures, and their explanation, are more likely to be generally examined than a very voluminous book. The one is, as it were, an alphabet; the other, an essay. The one opens the eyes; the other gives them opportunities to use their vision. The one teaches to read; the other affords means for practice. As the larger work endeavours to demonstrate the existence of a state of things almost unknown to the British public, so it is necessary to furnish overwhelming proof that the allegations and accusations made against certain nations of antiquity, and some doctrines of Christianity, are substantially true. Consequently, the number of witnesses is greater than is absolutely necessary to prove my point.

12, RODNEY STREET, LIVERPOOL,

*July*, 1869.



## INTRODUCTION.

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It may, we think, be taken for granted, that nothing is, or has ever been, adopted into the service of religion, without a definite purpose. If it be supposed that a religion is built upon the foundation of a distinct revelation from the Almighty, as the Hebrew is said to be, there is a full belief that every emblem, rite, ceremony, dress, symbol, etc. has a special signification. Many earnest Christians, indeed, see in Judaic ordinances a reference to Jesus of Nazareth. Hence we infer that there is nothing repugnant to the minds of the pious in an examination respecting the use of symbols, and into that which is shadowed forth by them. What has been done for Judaism may be attempted for other forms of religion.

As the Hebrews and Christians believe their religion to be God-given, so other nations, having a different theology, regard their own peculiar tenets. Though we may disbelieve the heathen pretension to a divine revelation, we cannot doubt that the symbols, etc., of Paganism have a meaning, and that it is as lawful to scrutinise the mysteries which they enfold as it is to speculate upon the Urim and Thummim of the Jews. Yet, even this freedom has, by some, been denied; for there are a few amongst us who adhere rigidly to the precept addressed to the followers of Moses, viz., "Take heed that thou enquire not after their gods, saying, How did these nations serve their gods?" (Deut. xii. 30.) The intention of the prohibition thus enunciated is well marked in the following words,<sup>1</sup> which indicate that the writer believed that the adoption of heathen gods would follow inquiry respecting them.

<sup>1</sup> "even so will I do likewise."

The philosopher of the present day, being freed from the shackles once riveted around him by a dominant hierarchy, may regard the precept in Deuteronomy in another light. Seeing that the same symbolism is common to many forms of religion, professed in countries widely apart both as regards time and space, he thinks that the danger of inquiry into faiths is not the adoption of foreign, but the relinquishment of present methods of religious belief. When we see the same ideas promulgated as divine truth, on the ancient banks of the Ganges, and the modern shores of the Mediterranean, we are constrained to admit that they have something common in their source. They may be the result of celestial revelation, or they may all alike emanate from human ingenuity. As men invent new forms of religion now, there is a presumption that others may have done so formerly. As all men are essentially human, so we may believe that their inventions will be characterised by the virtues and the failings of humanity. Again, experience tells us that similarity in thought involves similarity in action. Two sportsmen, seeing a hare run off from between them, will fire at it so simultaneously that each is unaware that the other shot. So a resemblance in religious belief will eventuate in the selection of analogous symbolism.

We search into emblems with a different intention to that with which we inquire into ordinary language. The last tells us of the relationship of nations upon Earth, the first of the probable connections of mankind with Heaven. The devout Christian believes that all who venerate the Cross may hope for a happy eternity; whilst an equally pious Mahometan regards the Crescent as the passport to the realms of bliss. Letters and words mark the ordinary current of man's thought, whilst religious symbols mark the nature of his religious aspirations. But all have this in common, viz., that they may be misunderstood. Many a Brahmin has uttered prayers in a language to him unintelligible; and many a Christian uses words in his devotions of which he never seeks to know the meaning. "*Om manee pani*," "*Om manee padme hoom*," and "*Ave Maria purissima*" may fairly be placed in the same category. In like manner, the signification of an emblem

may be unknown. The antiquary finds in Lycian coins, and in Aztec ruins, figures for which he can frame no meaning; whilst the ordinary church-goer also sees, in his place of worship, designs of which none can give him a rational explanation. Again, we find that a language may find professed interpreters, whose system of exposition is wholly wrong; and the same may be said of symbols. I have seen, for example, three distinctly different interpretations given to one Assyrian inscription, and have heard as many opposite explanations of a particular figure, all of which have been incorrect.

In the interpretation of unknown languages and symbols, the observer gladly allows that much may be wrong; but this does not prevent him believing that some may be right. In giving his judgment, he will examine as closely as he can the system adopted by each inquirer, the amount of materials at his disposal, and, generally, the acumen which is brought to the task. Perhaps, in an investigation such as we describe, the most important ingredient is care in collation and comparison. But a scholar can only collate satisfactorily when he has sufficient means, and these demand much time and research. The labour requires more time than ordinary working folk can command, and more patience than those who have leisure are disposed to give. Consequently, we have as yet had few attempts in England to classify and explain ancient and modern symbols.

The following can only be regarded as tentative. The symbolism herein contained seemed to me to support the views I have been led to form by a careful inquiry into the signification of ancient names, and the examination of ancient faiths. The figures were intended as corroborative of evidence drawn from other sources; and the idea of collecting them, and, as it were, making them speak for themselves, was an after-thought. In the following pages I have simply reprinted the figures, etc., which appear in *Ancient Faiths embodied in Ancient Names*. I make no attempt to exhaust the subject. There are hundreds of emblems which find herein no place; and there are explanations of symbols current to which I make no reference, for they are simply *exoteric*.

For the benefit of many of my readers, I must explain the meaning of the last word italicised. In most, if not in all, forms of religion, there are tenets not generally imparted to the vulgar, and only given to a select few under the seal of secrecy. A similar reticence exists in common life. There are secrets from children, for example, that are commonly known to all parents; there are *arcana*, familiar to doctors, of which patients have no idea. For example, when a lad innocently asks the family surgeon, or his parent, where the last new baby came from, he is put off with a reply, wide of the mark, yet sufficient for him. The answer which he receives is *exoteric*. The true rejoinder, made to one initiated, would be *esoteric*. In what is called "religion" there has been a similar distinction. We see this, not only in the "mysteries" of Greece and Rome, but amongst the Jews; Esdras stating the following as a command from God, "Some things shalt thou publish, and some things shalt thou show secretly to the wise" (2 Esdras xv. 26).

When there exist two distinct explanations, or statements, about the signification of an emblem, the true one "*esoteric*," and known only to the few, the other "*exoteric*," incorrect, and known to the many, it is clear that a time may come when the first may be lost, and the last alone remain. As an illustration, we can point to the original and correct pronunciation of the word יהוה, *ihvh*, commonly called Jehovah. Known only to a select few, it became lost when these died without imparting it; yet the incorrect method of pronouncing the word survives till to-day.

We may fairly assume that, when two such meanings exist, they are not identical, and that the one most commonly received is not the correct one. But when one alone is known to exist, it becomes a question whether another should be sought. If, it may be asked, the common people are contented with a fable, believing it true, why seek to enlighten them upon its hidden meaning? To show the bearing of this subject, let us notice what has always struck me as remarkable. The second commandment declares to the Jews, "Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the



earth beneath, or that is in the water under the earth; thou shalt not bow down thyself to them," etc. Yet in the temple of the God who is reported to have thus spoken, and who is also said to have declared that He would dwell in the house that Solomon made for Him, an ark, or box, was worshipped, and over it Cherubim were seen. Now both of these were likenesses of something, and the first was worshipped. We find it described, as being so sacred that death once followed a profane touching of it.<sup>2</sup> Indeed, the ark was regarded by the Jews much as a crucifix, or image of the Virgin, is by the Roman Catholics. So flagrant an apparent breach of the second commandment was covered for the common people by the assertion that the mysterious box was a token of God's covenant with His people; but that this statement was "exoteric," we feel sure, when we find a similar ark existing and used in "the mysteries" of Egypt and Greece, amongst people who probably never heard of Jews, and could by no chance know what passed in the Hebrew temple.

When ~~we~~ become dissatisfied with a statement, which is evidently a blind, some naturally endeavour to ascertain what is behind the curtain. In this they resemble the bold boy, who rushes upon a sheet and turnip lantern, which has imposed upon his companions and passed for a ghost. What is a bugbear to the many is a contemptible reptile to the few. Yet there are a great number who would rather run from a phantom nightly than grapple with it once, and would dissuade others from being bold enough to encounter it. Nevertheless, even the former rejoice when the cheat is exposed.

As when, by some courageous hand, that which has been mistaken by hundreds for a spectre has been demonstrated to be a crafty man, no one would endeavour to demonstrate the reality of ghosts by referring to scores who had been duped by the apparition thus detected; so, in like manner, when the falsehood of an exoteric story is exhibited, it is no argument in its favour that the vulgar in thousands have believed it. Speaking metaphorically, we have many such ghosts amongst ourselves; phantoms which

<sup>2</sup> 2 Sam. vi. 7.

pass for powerful giants, but are in reality perfect shams. Such we may describe by comparing them to the apocryphal vampires.

In the fictitious narratives which passed for truth in the dark ages of Christianity, there were accounts of individuals who died and were buried, and who, after a brief repose in the tomb, arose again. Some imagined that the resuscitated being was the identical one who had been interred. Others believed that some evil spirit had appropriated the body, and restored to it apparent vitality. Whatever the fiction was, the fact remained unchallenged, that some dead folk returned to earth, having the same guise as when they quitted it. We believe that a similar occurrence has taken place in religion. Heathendom died, and was buried; yet, after a brief interval, it rose again from its tomb. But, unlike the vampire, its garb was changed, and it was not recognised. It moved through Christendom in a seductive dress. If it were a devil, yet its clothing was that of a sheep; if a wolf, it wore broadcloth. If it ravened, the victims were not pitied. Heathenism, like a resuscitated vampire, once bore rule throughout Christianity. In most parts it still reigns supreme.

When vampires were discovered by the acumen of any observer, they were, we are told, ignominiously killed, by a stake being driven through the body; but experience showed them to have such tenacity of life that they rose again and again, notwithstanding renewed impalement, and were not ultimately laid to rest until wholly burnt. In like manner, the resuscitated Heathendom, which dominates over the followers of Jesus of Nazareth, has risen again and again, after being transfixed. Still cherished by the many, it is denounced by the few. Amongst other accusers, I raise my voice against the Paganism in Christianity, and do my utmost to expose the imposture.

In a vampire story, told in *Thalaba*, by Southey, the resuscitated being takes the form of a dearly beloved maiden, and the hero is obliged to kill her with his own hand. He does so; but, whilst he strikes the form of the loved one, he feels sure that he slays only a demon. In like manner, when I endeavour to destroy the current Heathendom, which has assumed the garb of

Christianity, I do not attack real religion. Few would accuse the bathman of malignancy who cleanses from vermin and filth the body of a pauper tramp. There may be some who are too nice to touch a nasty subject; yet even they will rejoice when some one else removes the dirt. Such a scavenger is much wanted.

The reader of the following pages will probably feel more interest therein if he has some clue whereby he may guide himself through their labyrinth.

An inquiry into antiquity, as represented by Babylonians, Assyrians, Egyptians, Phœnicians, Hebrews, Greeks, Etruscans, Romans, and others, and into modern faiths still current, as represented in the peninsula of India, in the Lebanon, and elsewhere, shows that ideas of sex have been very generally associated with that of creation. God has been described as a king, or as a queen, or as both united. As monarch, he is supposed to be man, or woman, or both. As man differs from woman in certain peculiarities, these very means of distinction have been incorporated into the worship of god and goddess. Rival sects have been ranged in ancient times under the symbol of the T and the O, as in later times they are under the cross and the crescent. The worship of God the Father has repeatedly clashed with that of God the Mother, and the votaries of each respectively have worn badges characteristic of the sex of their deity.<sup>3</sup> Ingenuity has been exercised to a wonderful extent in the contrivance of designs, nearly or remotely significant of this idea. Jupiter is a Proteus in form; now a man, now a bull, now a swan, now an androgyne. Juno, or her equivalent, is now a woman, now a lioness, and now a cow. All conceivable attributes of man and woman were symbolised; power, love, anger, desire, revenge, etc. Everything in creation that resembled in any way the presumed Creator, whether in name,

<sup>3</sup> An illustration of this is to be seen amongst ourselves; one sect of Christians adoring chiefly the Trinity, another reverencing the Virgin. There is a well-known picture, indeed, of Mary worshipping her infant; and to the former is given the title *Mater Creatoris*, "the mother of the Creator." Our sexual sections are as well marked as those in ancient Jerusalem, who swore by Jehovah and Ashtoreth respectively.

in character, or in shape, was supposed to represent the deity. Again, everything, which in any way resembled the characteristic marks of man and woman, became symbolic of the one and the other. Sometimes, but very rarely, these were depicted *au naturel*, and the means by which creation is effected became the mundane emblem of the Almighty. Generally, it was considered the most correct plan to represent the parts in question by some conventional form, understood by the initiated, but not by the unlearned. Anything upright, longer than broad, became symbolic of the father; whilst anything hollow, cavernous, or rounded, symbolised the mother. A sword, spear, arrow, dart, battering ram, spade, ship's prow, anything indeed intended to pierce into another, was emblematic of the male; whilst the female was symbolised as a door, a hole, a sheath, a target, a shield, a field, anything indeed which was to be entered. These symbols were not necessarily those of religious belief. They might indicate war, heroism, prowess, royalty, command, etc., or be nothing more than they really were. They only symbolised the Creator when they were adopted into religion. Again, there was a still farther refinement; and advantage was taken of the fact, that one symbol was tripliform, the other single; one of one shape, and the other different. Consequently, three things, arranged so that one should stand above the two, became emblematic of the Father, whilst an unit symbolised the Mother.

Again, as what we may call the most prominent part of the tripliform organ was naturally changeable in character, being at one time soft, small, and pendent, and at another hard, large, and upright, those animals that resembled it in these respects became emblematic. Two serpents, therefore, one Indian, and the other Egyptian, which are able to distend their heads and necks, and to raise them up erect, were emblematic, and each in its respective country typified the father. In like manner, another portion of the triad was regarded as similar in shape and size to the common hen's egg. As the celebrated physiologist, Haller, remarked, "*Omne vivum ex ovo*," every living thing comes from an egg; so more ancient biologists recognised that the dual part of the tripli-

form organ was as essential to the creation of a new being as the central pillar. Hence an egg and a serpent became a characteristic of "the Father." When to this was added a half moon, as in certain Tyrian coins, the trinity and unity were symbolised, and a faith expressed like the one held in modern Rome, that the mother of creation is co-equal with the father.

To the Englishman, who, as a rule, avoids talking upon the subject which forms the basis of many an ancient religion, it may seem incredible that any individual, or set of writers, could have exercised their ingenuity in finding circumlocutionary euphemisms for things which, though natural, are rarely named. Yet the wonder ceases when we find, in the writings of our lively neighbours, the French, a host of words intended to describe the parts in question, which correspond wholly with the pictorial emblems adopted by the Greeks and others.

As English writers have, as a rule, systematically avoided making any distinct reference to the sexual ideas embodied in ancient Paganism, so they have, by their silence, encouraged the formation of a school of theology which has no solid foundation. As each individual finds out this instability for himself, it becomes a question how far the information shall be imparted to others. So rarely has the determination to accuse the vampire been taken, that we can point to very few English books to which to refer our readers. We do not know one such that is easily accessible, R. Payne Knight's work, and the addition thereto, having been privately printed. To give a list of all the works which the author has consulted, prior to or during the composition of his book on Ancient Faiths, would be almost equivalent to giving a catalogue of part of his library. He may, however, indicate the name of one work which is unusually valuable for reference, viz., *Histoire abrégée des Différens Cultes*, par J. A. Dulaure, 2 vols., small 8vo, Paris, 1825. Though out of print, copies can generally be procured through second-hand booksellers.

The ancient Jews formed no exception to the general law of reverence for the male emblem of the Creator; and though we would, from their pretensions to be the chosen people of God,

gladly find them exempt from what we consider to be impurities, we are constrained to believe that, even in the worship of Jehovah, more respect was given to the symbol than we, living in modern times, think that it deserves. For example, Abraham makes his servant lay his hand upon the master's member, whilst he takes an oath to do his bidding, precisely like a more modern Palestinian might do. Again we learn, from Deut. xxiii. 1, that any mutilation of this part positively entailed expulsion from the congregation of the Lord. Even a priest of the house of Aaron could not minister, as such, if his masculinity had been in any way impaired; and report says that, in our Christian times, Popes have to be privately perfect. Again, the inquirer finds that the Jewish Scriptures teem with promises of abundant offspring to those who were the favourites of Jehovah; and Solomon, the most glorious of their monarchs, is described as a Hercules amongst the daughters of Thespis. Nothing can indicate the licentiousness of the inhabitants of Jerusalem more clearly than the writings of Ezekiel.<sup>4</sup> If, then, in Hebrew law and practice, we find such a strong infusion of the sexual element, we cannot be surprised if it should be found elsewhere, and gradually influence Christianity.

We must next notice the fact, that what we call impurity in religious tenets does not necessarily involve impurity in practice. The ancient Romans, in the time of the early kings, seem to have been as proper as early Christian maidens. It is true that we find, in the declining days of the empire city, exhibitions that call forth the fierce denunciations of the fathers of the Church; but we find very similar exhibitions in modern Christian capitals. In Spartan days, chastity and honesty were not virtues, but drunkenness was a vice. In Christian England, drunkenness is general, honesty rare, and we cannot pride ourselves upon universal chastity. It is not the national belief, but the national practice, which evidences a people's worth. Spain and Ireland, called respectively "Catholic" and "the land of saints," cannot boast of equality with infidel France and free-thinking Prussia. England will be as earnest, as

<sup>4</sup> See Ezekiel xxii. 1-30, and compare Jerem. v. 7, 8.

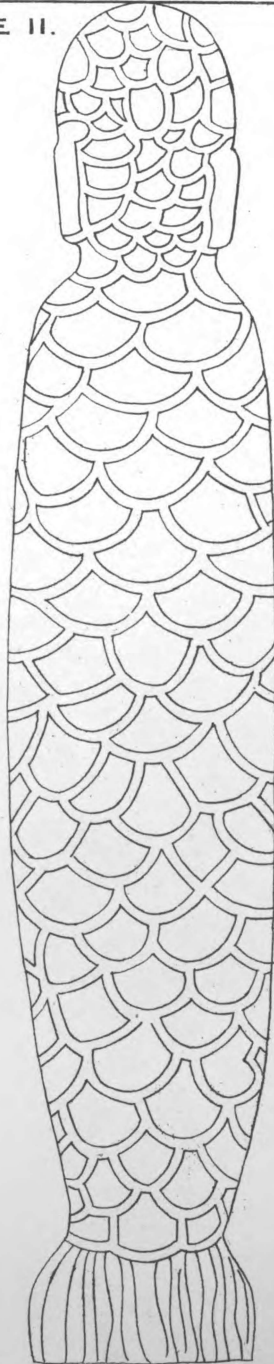
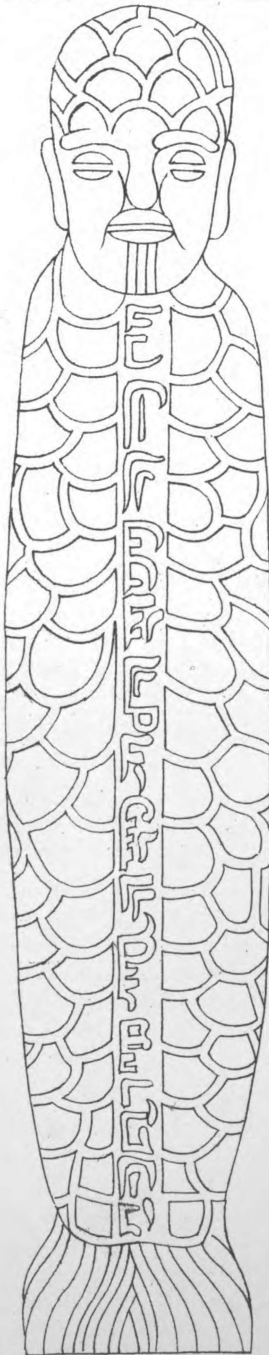
upright, and as civilised, when she has abandoned the heathen elements in her religion, as when she hugs them as if necessary to her spiritual welfare. Attachment to the good parts of religion is wholly distinct from a close embrace of the bad ones; and we believe that he deserves best of his country who endeavours to remove every possible source of discord. None can doubt the value of the order, "Do to others as you would wish others to do to you." If all unite to carry this out, small differences of opinion may at once be sunk. How worthless are many of the subjects that people now fight about, the following pages will show.







PLATE II.



## PAGAN AND CHRISTIAN SYMBOLISM.

### PLATE I.

This is taken from a photograph of a small bronze image in the Mayer collection of Brown's Museum, in Liverpool. The figure stands about nine inches high, and represents Isis, Horus, and the fish. It is an apt illustration of a custom, still prevalent amongst certain Christians, of reverencing a virgin giving suck to her child, and of the association of Isis, Venus, and Mary with the fish. Friday, for example, is both "fish day," and "dies Veneris." Fish are known to be extraordinarily prolific. There was a belief that animals, noted for any peculiarity, imparted their virtues to those who ate them; consequently, tigers' flesh was supposed to give courage, and snails to give sexual power. The use of fish in connubial feasts is still common. Those who consider it pious or proper to eat fish on Venus' day, or Friday, proclaim themselves, unconsciously, adherents to those heathen ideas that deified parts about which no one now likes to talk. The fish has in one respect affinity with the mandrake.

### PLATE II.

Is supposed to represent Oannes, Dagon, or some other fish god. It is copied from Lajard, *Sur le Culte de Venus*, pl. xxii., 1, 1a, and is thus described, "Statuette inédite, de grès houiller ou micacé, d'un brun verdâtre. Elle porte par devant, sur une bande perpendiculaire, un légende en caractères Syriaques tres anciens (*Cabinet de M. Lambert, à Lyon*)." I can find no clue to the signification of the inscription. It would seem paradoxical to say that there is something in common with the bull-headed deity and Oannes. It is so, nevertheless. One indicates, *par excellence*, physical, and the other sexual, power. That Oannes may, for the Assyrians, represent a man who played a part with them similar to that of Penn among the Indians of Pennsylvania, I do not deny; but, when we find a similar fish-god in Philistia and

Hindustan, and know that Cristna once appeared as a fish, the explanation does not suffice. It is curious that Jesus of Nazareth should be called *χθυσ*, or a fish; but this only proves that the religion of Christ has been adulterated by Paganism.

#### PLATE III.

Figs. 1 and 4 are illustrations of the respect for the antelope amongst the Assyrians. The first is from Layard's *Nineveh*; the second, showing the regard for the spotted antelope, and for "the branch," is from Bonomi's *Nineveh and its Palaces*.

Fig. 2 illustrates Bacchus, with a mystic branch in one hand, and a cup in the other; his robe is covered with spots arranged in threes. The branch is emblematic of the *arbor vitæ*, or tree of life, and its powers of sprouting. Such a symbol is figured on the houses of newly married couples amongst the Jews of Morocco. It will be noticed that on the fillet round the god's head are arranged many crosses. From Hislop's *Two Babylons*, and Smith's *Dictionary*, p. 208.

Figs. 3 and 5 are intended to show the prevalence of the use of spots on priestly dresses; they are copied from Hislop's *Two Babylons*, and Wilkinson, vol. vi., pl. 33, and vol. iv., pp. 341, 353. For an explanation of the signification of spots, see *Ancient Faiths*, Vol. I., p. 360, and Vol II., p. 769.

#### PLATE IV.

Fig. 1 represents an Assyrian priest worshipping by presentation of the thumb, which had a peculiar signification. Sometimes the forefinger is pointed instead, and in both cases the male is symbolised. It is taken from a plate illustrating a paper by E. C. Ravenshaw, Esq., in *Journal of Royal Asiatic Society*, vol. xvi, p. 114. Amongst the Hebrews, and probably all the Shemitic tribes, *bohen*, the thumb, and *ezba*, the finger, were euphemisms. They are so in some parts of Europe to the present day. The hand thus presented to the grove resembles a part of the Buddhist cross, and the shank of a key, whose signification is described in a subsequent page.

Fig. 2 is a Buddhist emblem; the two fishes forming the circle represent the mystic yoni, the sacti of Mahadeva, while the triad above them represents the mystic trinity, the triune father, Siva, Bel, or Asher, united with Anu and Hea. From *Journal of Royal Asiatic Society*, vol. xviii, p. 392, plate ii.

PLATE III.







PLATE IV.

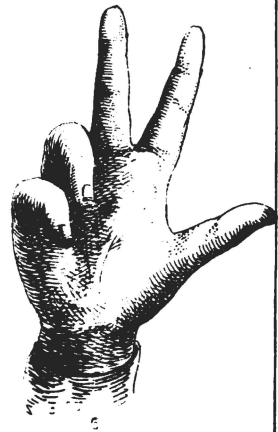
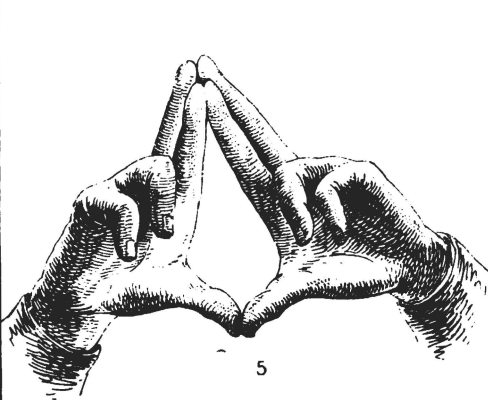
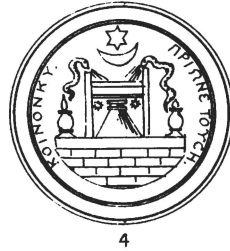
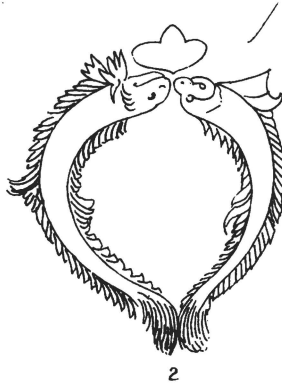




Fig. 3 is a very remarkable production. It originally belonged to Mons. Lajard, and is described by him in his second *Memoire*, entitled *Recherches sur le Culte, les Symboles, les Attributes, et les Monumens Figurés de Venus* (Paris, 1837), in pages 32, *et seq.*, and figured in plate i., fig. 1. The real age of the gem and its origin are not known, but the subject leads that author to believe it to be of late Babylonian workmanship. The stone is a white agate shaped like a cone, and the cutting is on its lower face. The shape of this gem indicates its dedication to Venus. The central figures represent the androgyne deity, Baalim, Astaroth, Elohim, Jupiter genetrix, or the bearded Venus Mylitta. On the left side of the cutting we notice an erect serpent, whose rayed head makes us recognise the solar emblem, and its mundane representative, *mentula arrecta*; on a spot opposite to the centre of the male's body we find a lozenge, symbolic of the yoni, whilst opposite to his feet is the amphora, whose mystic signification may readily be recognised; it is meant for Ouranos, or the Sun fructifying Terra, or the earth, by pouring from himself into her. The three stars over the head of the figure, and the inverted triangle on its head, are representations of the mythological four, equivalent to the Egyptian symbol of life (figs. 21, 32). Opposite to the female are the moon, and another serpent of smaller size than that characterising the male, which may readily be recognised by physiologists as symbolic of *tensio clitoridis*. In a part corresponding to the diamond, on the left side, is a six-rayed wheel, emblematic, apparently, of the sun. At the female's feet is placed a cup, which is intended to represent the passive element in creation. As such it is analogous to the crescent moon, and is associated in the Roman church with the round wafer, the symbol of the sun; the wafer and cup thus being synonymous with the sun and moon in conjunction. It will be observed that both serpents in the plate are apparently attacked by what we suppose is a dragon. There is some difficulty in understanding the exact idea intended to be conveyed by these, my own opinion is that they symbolise Satan, the old serpent that tempted Eve, viz., fierce lust, Eros, Cupid, or desire, whilst Lajard takes them to indicate the bad principle in nature, *i. e.*, darkness, night, Ahriman, etc.

Fig. 4 is also copied from Lajard, plate i., fig. 10. It is the reverse of a bronze coin of Vespasian, struck in the island of Cyprus, and represents the conical stone, under whose form Venus was worshipped at Paphos. The conjunction of the sun and moon is similar

to that which may be seen in the chapels of Mary in Papal churches. The framework around the cone indicates an ark.

Fig. 5 represents the position of the hands assumed by Jewish priests when they give the benediction to their flock. It will be recognised that each hand separately indicates the trinity, whilst the junction of the two indicates the unit. The whole is symbolic of the mystic Arba. One of my informants told me that, being a "cohen" or priest, he had often administered the blessing, and whilst showing to me this method of benediction, placed his joined hands so that his nose entered the central aperture. On his doing so, I remarked, "*bene nasatus*," and the expression did more to convince him of the probability of my views than anything else.

Fig. 6, modified in one form or another, is the position assumed by the hand and fingers, when Roman and Anglican bishops or other hierarchs give benediction to their people. A similar disposition is to be met with in Indian mythology, when the Creator doubles himself into male and female, so as to be in a position to originate new beings. Whilst the right hand in Plate VII., symbolises the male, the left hand represents the mystic feminine circle, and the dress worn by the celestial spouse is covered with groups of spots arranged in triads and groups of four. With regard to the signification of spots, we may notice that they indicated, either by their shape or by their name, the emblem of womankind. A story of Indra, the Hindoo god of the sky, confirms this. He is usually represented as bearing a robe covered with eyes; but the legend runs that, like David, he became enamoured of the wife of another man, but one whose austere piety made him almost equal to Brahma. The evil design of Indra was both frustrated and punished. The woman escaped, but the god became covered with marks that recalled his offence to mind. These, by the strong intercession of Brahma with the *Rishi*, were changed by the latter into eyes.

#### PLATE V.

Is a copy of a mediæval Virgin and Child, as painted in Della Robbia ware in the South Kensington Museum, a copy of which was given to me by my friend, Mr. Newton, to whose kindness I am indebted for many illustrations of ancient Christian art. It represents the Virgin and Child precisely as she used to be represented in Egypt, in India, in Assyria, Babylonia, Phœnicia, and Etruria; the accident

PLATE V.



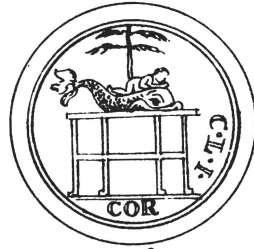




PLATE VI.



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PLATE VII.

"THE SUPREME SPIRIT IN THE ACT OF CREATION BECAME, BY VOGA, TWO-FOLD, THE RIGHT SIDE WAS MALE, THE LEFT WAS PRAKRITI. SHE IS OF ONE FORM WITH BRAMAH, SHE IS MAYA, ETERNAL AND IMPERISHABLE, SUCH AS THE SPIRIT, SUCH IS THE INHERENT ENERGY, (THE SACTI) AS THE FACULTY OF BURNING IS INHERENT IN FIRE."  
(BRAMAH VAIVARTTA PURANU, PROFESSOR WILSON.)



ARDANARI-ISWARA.

FROM AN ORIGINAL DRAWING BY CHRISNA SWAMI, PUNDIT.



of dress being of no mythological consequence. In the framework around the group, we recognise the triformed leaf, emblematic of Asher; the grapes, typical of Dionysus; the wheat ears, symbolic of Ceres, *l'abricot fendu*, the mark of womankind, and the pomegranate *rimmon*, which characterises the teeming mother. The living group, moreover, are placed in an arch-way, *delta*, or door, which is symbolic of the female, like the *vesica piscis*, the oval or the circle. This identification of Mary with the Sacti is strong; by and by we shall see that it is as complete as it is possible to be made.

#### PLATE VI.

Is a copy of figures given in Bryant's *Ancient Mythology*, plates xiii., xxviii., third edition, 1807. The first two illustrate the story of Palemon and Cetus, introducing the dolphin. That fish is symbolic of the female, in consequence of the assonance in Greek between its name and that of the womb, *delphis* and *delphus*. The tree symbolises the *arbor vitæ*, the life-giving sprout; and the ark is a symbol of the womb. The third figure, where a man rests upon a rock and dolphin, and toys with a mother and child, is equally suggestive. The male is repeatedly characterised as a rock, hermes, menhir, tolmén, or upright stone, the female by the dolphin, or fish. The result of the junction of these elements appears in the child, whom both parents welcome. The fourth figure represents two emblems of the male creator, a man and trident, and two of the female, a dolphin and ship. The two last figures represent a coin of Apamea, representing Noe and the ark, called *Cibotus*. Bryant labours to prove that the group commemorates the story told in the Bible respecting the flood, but there is strong doubt whether the scriptural story was not of Greek origin. The city referred to was in Phrygia, and the coin appears to have been struck by Philip of Macedon. The inscription round the head is ΑΥΤ. Κ. ΙΟΒΑ ΦΙΛΙΠΠΙΟΣ. ΑΥΤ.; on the reverse, ΕΠΙΜΑ. VP. ΑΑ. ΕΞΑΝΔΡ. ΟΥΒ. ΑΡΧΙ ΑΠΙΜΕΩΝ. See *Ancient Faiths*, Vol. II., pp. 123, and 385 — 392.

#### PLATE VII.

Is a copy of an original drawing made by a learned Hindoo pundit for Wm. Simpson, Esq., of London, whilst he was in India studying its mythology. It represents Brahma supreme, who in the act of creation made himself double, *i. e.*, male and female. In the original the central part of the figure is occupied by the triad and the unit, but far too grossly shown for reproduction here. They are replaced by the *crusa*

*ansata*. The reader will notice the triad and the serpent in the male hand, whilst in the female is to be seen a germinating seed, indicative of the relative duties of father and mother. The whole stands upon a lotus, the symbol of androgyny. The technical word for this incarnation is "Arddha Nari."

#### PLATE VIII.

Is Devi, the same as Parvati, or Bhavani. It is copied from Moor's *Pantheon*, plate xxx. The goddess represents the feminine element in the universe. Her forehead is marked by one of the symbols of the four creators, the triad, and the unit. Her dress is covered with symbolic spots, and one foot peculiarly placed is marked by a circle having a dot in the interior. The two bear the same signification as the Egyptian eye. I am not able to define the symbolic import of the articles held in the lower hand. Moor considers that they represent scrolls of paper, but this I doubt. The raised hands bear the unopened lotus flower, and the goddess sits upon another.

#### PLATE IX.

Consists of six figures copied from Maurice's *Indian Antiquities*, vol. vi., p. 273, and two from Bryant's *Mythology*, vol. ii., third edition, pp. 203 and 409. All are symbolic of the idea of the male triad: a central figure, erect, and rising above the other two. In one an altar and fire indicate, mystically, the linga; in another, the same is portrayed as a man, like Mahadeva always is; in another, there is a tree stump and serpent, to indicate the same idea. The two appendages of the linga are variously described; in two instances as serpents, in other two as tree and *concha*, and snake and shell. The two last seem to embody the idea that the right "egg" of the male germinates boys, whilst the left produces girls; a theory common amongst ancient physiologists. The figure of the tree encircled by the serpent, and supported by two stones resembling "tolmen," is very significant. The whole of these figures seem to point unmistakably to the origin of the very common belief that the male Creator is triune. In Assyrian theology the central figure is Bel, Baal, or Asshur; the one on the right Anu, that on the left Hea. See *Ancient Faiths*, Vol. i., pp. 83—85.

#### PLATE X.

Contains pagan symbols of the trinity or linga, with or without the unity or yoni.



PLATE VIII.



PLATE IX.



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PLATE X.

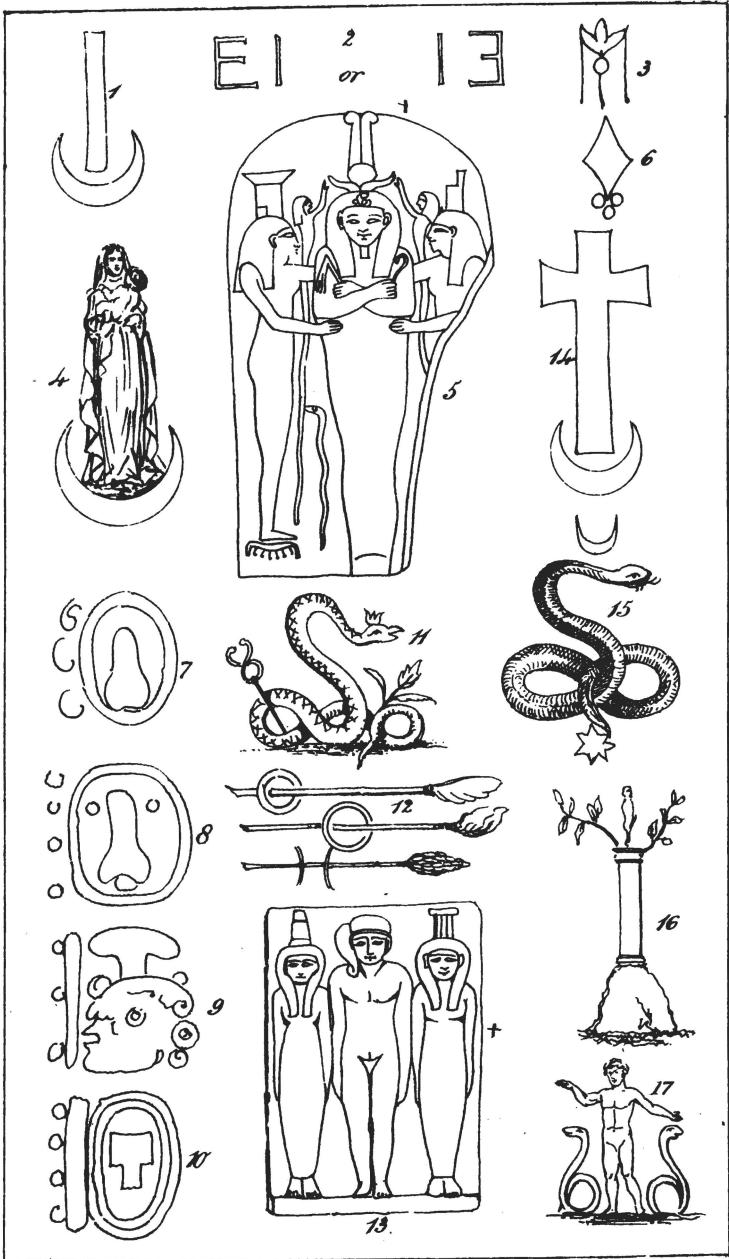




Fig. 1 represents a symbol frequently met with in ancient architecture, etc. It symbolises the male and female elements, the pillar and the half moon.

Fig. 2 represents the mystic letters said to have been placed on the portal of the oracle of Delphi. By some it is proposed to read the two letters as signifying "he or she is;" by others the letters are taken to be symbolic of the triad and the unit. If they be, the pillar is a very unusual form for the yoni.

Fig. 3 is a Hindoo sectarial mark copied from Moor's *Hindu Pantheon*, and is one out of many indicating the union of the male and female.

Fig. 4 is emblematic of the virgin and child. It identifies the two with the crescent. It is singular that some designers should unite the moon with the solar symbol, and others with the virgin. We believe that the first indicate ideas like that associated with Baalim, and Ashtaroth in the plural, the second that of Astarte or Venus in the singular. Or, as we may otherwise express it, the married and the immaculate virgin.

Fig. 5 is copied from Sharpe's *Egyptian Mythology*, p. 15. It represents one of the Egyptian trinities, and is highly symbolic, not only indicating the triad, here Osiris, Isis, and Nephthys, but its union with the female element. The central god Osiris is himself triune, as he bears the horns symbolic of the goddess Athor and the feathers of the god Ra.

Fig. 6 is a Hindoo sectarial mark, from Moor's *Hindu Pantheon*. The lozenge indicates the yoni. For this assertion we not only have evidence in Babylonian gems copied by Lajard, but in Indian and Etruscan designs. We find, for example, in vol. v., plate xlv., of *Antiquités Etrusques, etc.*, par F. A. David (Paris, 1785), a draped female, wearing on her breast a half moon and mural crown, holding her hands over the middle spot of the body, so as to form a "lozenge" with the forefingers and thumbs. The triad in this figure is very distinct, and we may add that a trinity expressed by three balls or three circles is to be met with in the remotest times and in most distant countries.

Figs. 7, 8, 9 and 10 are copied from Cabrera's account of an ancient city discovered near Palenque, in Guatemala, Spanish America (London, 1822). Although they appear to have a sexual design, yet I doubt whether the similarity is not accidental. After a close examination of the plates given by Cabrera, I am inclined to think that nothing of the ling-yoni element prevailed in the

mind of the ancient American sculptors. All the males are carefully draped in appropriate girdles, although in some a grotesque or other ornament, such as a human or bestial head, a flower, etc., is attached to the apron or "fall" of the girdle, resembling the sporran of the Highlander and the codpiece of mediæval knights and others. I may, however, mention some very remarkable sculptures copied; one is a tree whose trunk is surrounded by a serpent, and whose fruit is shaped like the *vesica piscis*; in another is seen a youth wholly unclothed, save by a cap and gaiters, who kneels before a similar tree, being threatened before and behind by some fierce animal. This figure is peculiar, differing from all the rest in having an European rather than an American head and face. Indeed, the features, etc., remind me of the late Mr. Cobden, and the cap is such as yachting sailors usually wear. There is also another remarkable group, consisting apparently of a man and woman standing before a cross, proportioned like the conventional one in use amongst Christians. Everything indicates American ideas, and there are ornaments or designs wholly unlike any that I have seen elsewhere. The man appears to offer to the cross a grotesque human figure, with a head not much unlike Punch, with a turned-up nose, and a short pipe shaped like a fig in his mouth. The body is well formed, but the arms and thighs are rounded off like "flippers" or "fins." Resting at the top of the cross is a bird, like a game cock, ornamented by a necklace. The male in this and the other sculptures is beardless, and that women are depicted, can only be guessed at by the inferior size of some of the figures. It would be unprofitable to carry the description farther.

Figs. 11, 12 are from vol. i., plates xix. and xxiii. of a remarkably interesting work, *Recherches sur l'origine l'esprit et les progrès des Arts de la Grèce*, said to be written by D'Harcenville, published at London, 1785. The first represents a serpent, coiled so as to symbolise the male triad, and the crescent, the emblem of the yoni.

Fig. 12 accompanies the bull on certain coins, and symbolises the sexual elements, *le baton et l'anneau*.

Fig. 13 is, like figure 5, from Sharpe's *Egyptian Mythology*, p. 14, and is said to represent Isis, Nephthys, and Osiris. One of the many Mizraite triads. The Christian trinity is of Egyptian origin.

Fig. 14 is a symbol frequently seen in Greek churches, but appears to be of pre-christian origin. The cross we have elsewhere described as being a compound male emblem, whilst the crescent symbolises the female element in creation.



PLATE XI.



Figure 15 is from D'Harcenville, *Op. Cit.*, vol. i., plate xxiii. It resembles Figure 11, *supra*, and enables us by the introduction of the sun and moon to verify the deduction drawn from the arrangement of the serpent's coils. If the snake's body, instead of being curved above the 8 like tail, were straight, it would simply indicate the linga and the sun; the bend in its neck, however, indicates the yoni and the moon.

Figure 16 is copied from plate xvi., fig. 2, of *Recueil de Pierres Antiques Gravées*, folio, by J. M. Raponi (Rome, 1786). The gem represents a sacrifice to Priapus, indicated by the rock, pillar, figure, and branches given in our plate. A nude male sacrifices a goat; a draped female holds a kid ready for immolation; a second man, nude, plays the double pipe, and a second woman, draped, bears a vessel on her head, probably containing wine for a libation.

Figure 17 is from vol. i. *Récherches*, etc., plate xxii. In this medal the triad is formed by a man and two coiled serpents on the one side of the medal, whilst on the reverse are seen a tree, surrounded by a snake, situated between two rounded stones, with a dog and a conch shell below. See *supra*, Plate iv., Fig. 6.

#### PLATE XI.

—With two exceptions, Figs. 4 and 9,—exhibits Christian emblems of the trinity or linga, and the unity or yoni, alone or combined; the whole being copied from Pugin's *Glossary of Ecclesiastical Ornament* (London, 1869).

Fig. 1 is copied from Pugin, plate xvii., and indicates a double union of the trinity with the unity, here represented as a ring, *l'anneau*.

Figs. 2, 3, are from Pugin, plate xiv. In figure 2, the two covered balls at the base of each limb of the cross are extremely significant, and if the artist had not mystified the free end, the most obtuse worshipper must have recognised the symbol. We may add here that in the two forms of the Maltese cross, the position of the lingam is reversed, and the egg-shaped bodies, with their cover, are at the free end of each limb, whilst the natural end of the organ is left unchanged. See figs. 35, 36. This form of cross is Etruscan. Fig. 3 is essentially the same as the preceding, and both may be compared with Fig. 4. The balls in this cross are uncovered, and the free end of each limb of the cross is but slightly modified.

Fig. 4 is copied in a conventional form from plate xxxv., fig. 4,

of *Two Essays on the Worship of Priapus* (London, 1865). It is thus described (page 147): "The object was found at St. Agata di Goti, near Naples.....It is a *crux ansata* formed by four phalli, with a circle of female organs round the centre; and appears by the look to have been intended for suspension. As this cross is of gold, it had no doubt been made for some personage of rank, possibly an ecclesiastic." We see here very distinctly the design of the egg- and systrum-shaped bodies. When we have such an unmistakable bi-sexual cross before our eyes, it is impossible to ignore the signification of Figs. 2 and 3, and Plate vii., Figs. 4 and 7.

Figs 5, 6 are from Pugin, plates xiv. and xv., and represent the trinity with the unity, the triune god and the virgin united in one.

Fig. 7 represents the central lozenge and one limb of a cross, figured plate xiv. of Pugin. In this instance the Maltese cross is united with the symbol of the virgin, being essentially the same as Fig. 9, *infra*. It is a modified form of the *crux ansata*.

Fig. 8 is a compound trinity, being the finial of each limb of an ornamental cross. Pugin, plate xv.

Fig. 9 is a well known Egyptian symbol, borne in the hand of almost every divinity. It is a cross, with one limb made to represent the female element in creation. The name that it technically bears is *crux ansata*, or "the cross with a handle." A reference to Fig. 4 serves to verify the idea which it involves.

Fig. 10 is from Pugin, plate xxxv. In this figure the cross is made by the intersection of two ovals, each a *vesica piscis*, an emblem of the yoni. Within each limb a symbol of the trinity is seen, each of which is associated with the central ring.

Fig. 11 is from Pugin, plate xix., and represents the *arbor vite*, the *branch*, or tree of life, as a triad, with which the ring is united.

#### PLATE XII.

Contains both pagan and Christian emblems.

Fig. 1 is from Pugin, plate xviii., and is a very common finial representing the trinity. Its shape is too significant to require an explanation; yet with such emblems our Christian churches abound!

Fig. 2 is from Pugin, plate xxi. It is a combination of ideas concealing the union patent in Figure 4, Pl. xi., *supra*.

Fig. 3 is from Moor's *Hindu Pantheon*. It is an ornament borne by Devi, and symbolises the union of the triad with the unit.

PLATE XII.

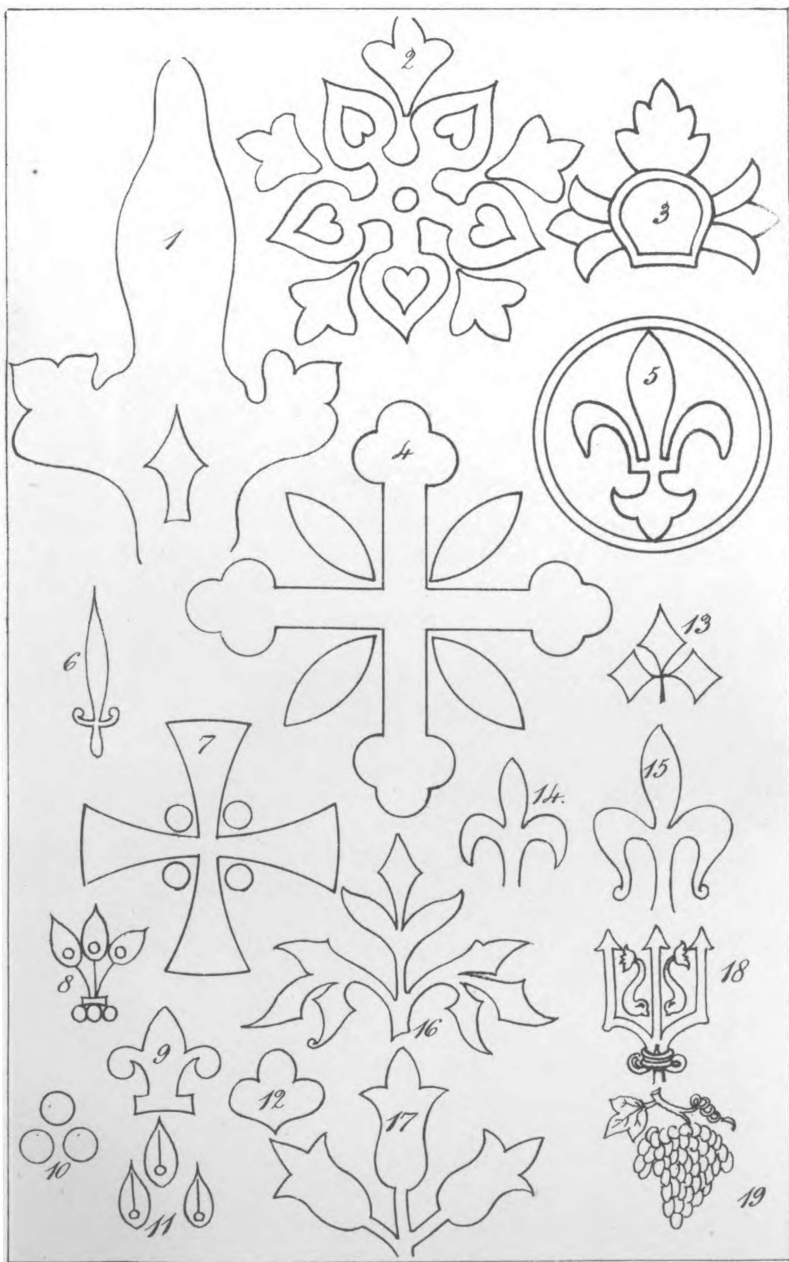








PLATE XIII.

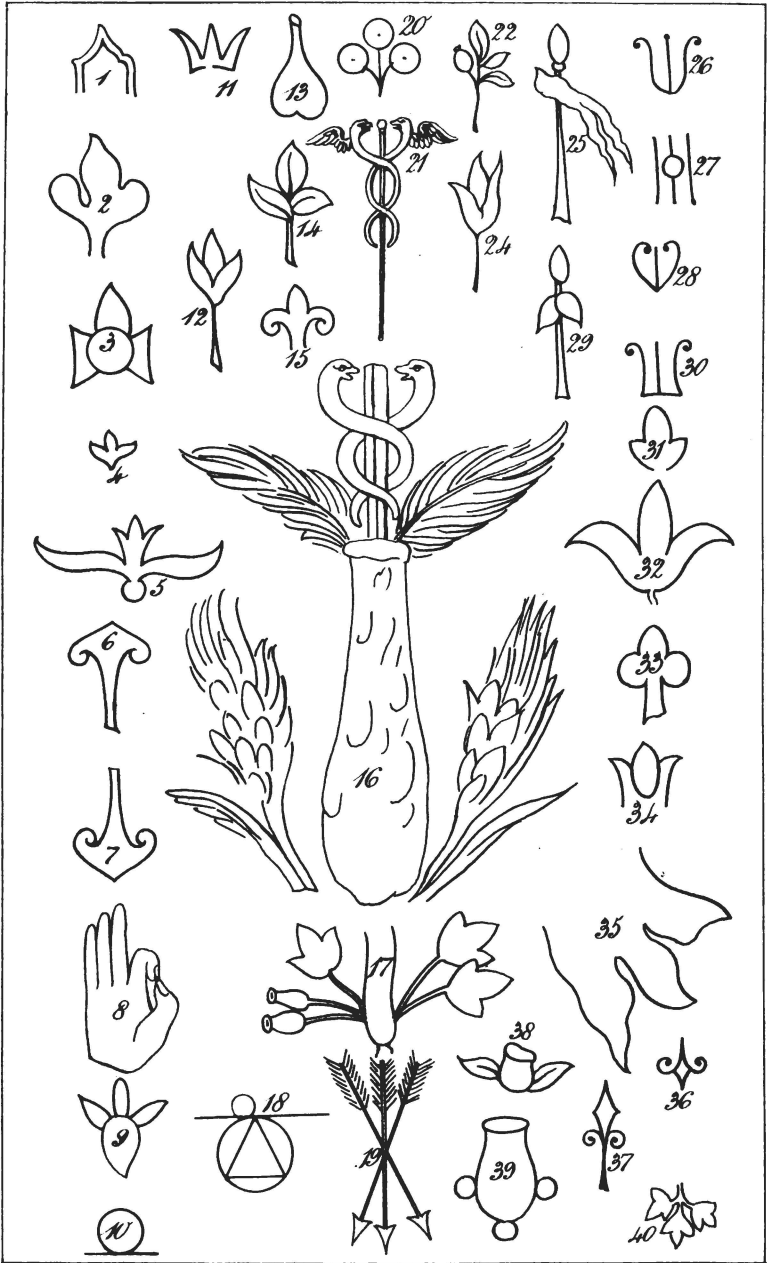






PLATE XIV.

Fig. 4 is from Pugin, plate xxxii. It is a double cross made up of the male and female emblems. It is a conventionalised form of Fig. 4, Plate xi., *supra*. Such eight rayed figures, made like stars, seem to have been very ancient, and to have been designed to indicate the junction of male and female.

Fig. 5 is from Pugin, plate xvii., and represents the trinity and the unity.

Fig. 6 is a Buddhist emblem from Birmah, *Journal of Royal Asiatic Society*, vol. xviii., p. 392, plate i., fig. 52. It represents the short sword, *le bracquemard*, a male symbol.

Fig. 7 is from Pugin, plate xvii. See plate xi., fig. 3, *supra*.

Figs. 8, 9, 10, 11, 12 are Buddhist (see Fig. 6, *supra*), and symbolise the triad.

Figs. 13, 14, 15, 16, 17, are from Pugin, and simply represent the trinity.

Figs. 18 and 19 are common Grecian emblems. The first is associated with Neptune and water, the second with Bacchus. With the one we see dolphins, emblems of the womb, the name of the two being assonant in Greek; with the other, the saying, *sine Baccho et Cerere friget Venus*, must be coupled.

#### PLATE XIII.

Consists of various emblems of the triad and the unit, drawn almost exclusively from Grecian, Etruscan, Roman, and Indian gems, figures, coins, or sculptures, Maffei's *Gemme Antiche Figurate*, Raponi's *Recueil*, and Moor's *Hindu Pantheon*, being the chief authorities.

#### PLATE XIV.

Is a copy of a small Hindoo statuette in the Mayer Collection (in the Free Museum, Liverpool). It probably represents Parvati, the Hindoo virgin, and her child. The right hand of the figure makes the symbol of the yoni with the forefinger and thumb, the rest of the fingers typifying the triad. In the palm and on the navel is a lozenge, emblematic of woman. The child, perhaps Christna, equivalent to the Egyptian Horus and the Christian Jesus, bears in its hand one of the many emblems of the linga, and stands upon a lotus. The monkey introduced into the group plays the same part as the cat, cow, lioness, and ape, in the Egyptian mythology, being emblematic of that desire which eventuates in the production of offspring.

## PLATE XV.

Fig. 1, the cupola, is well known in modern Europe; it is equally so in Hindostan, where it is sometimes accompanied by pillars of a peculiar shape. In one such compound the design is that of a cupola, supported by closely placed pillars, each of which has a "capital," resembling "the glans" of physiologists; in the centre there is a door, wherein a nude female stands, resembling in all respects Figure 61, except in dress and the presence of the child. This was copied by the late Mr. Sellon, from a Buddhist Dagopa in the Junnar Cave, Bombay Presidency, and a tracing given to, and lent me by, William Simpson, Esq., London.

The same emblem may be found amongst the ancient Italians.

Fig. 2 represents Venus standing on a tortoise, whose symbolic import will be seen by referring to Fig. 74, *infra*. It is copied from Lajard, *Sur le Culte de Venus*, plate iii., fig. 5, and is stated by him to be a drawing of an Etruscan candelabrum, existing in the Royal Museum at Berlin.

## PLATE XVI.

Is a representation of Siva, taken from Moor's *Hindu Pantheon*, plate xiii. He is supposed to be the oldest of the Indian deities, and to have been worshipped by the aborigines of Hindostan before the Aryans invaded that country. It is thought that the Vedic religion opposed this degrading conception at the first, but was powerless to eradicate it. Though Siva is yet the most popular of all the gods, he is venerated I understand only by the vulgar. Though he personifies the male principle, there is not anything indecent in pictorial representations of him. In one of his hands is seen the trident, one of the emblems of the masculine triad; whilst in another is to be seen an oval systrum-shaped loop, a symbol of the feminine unit. On his forehead he bears an eye, symbolic of the Omniscient, the sun, and the union of the sexes.

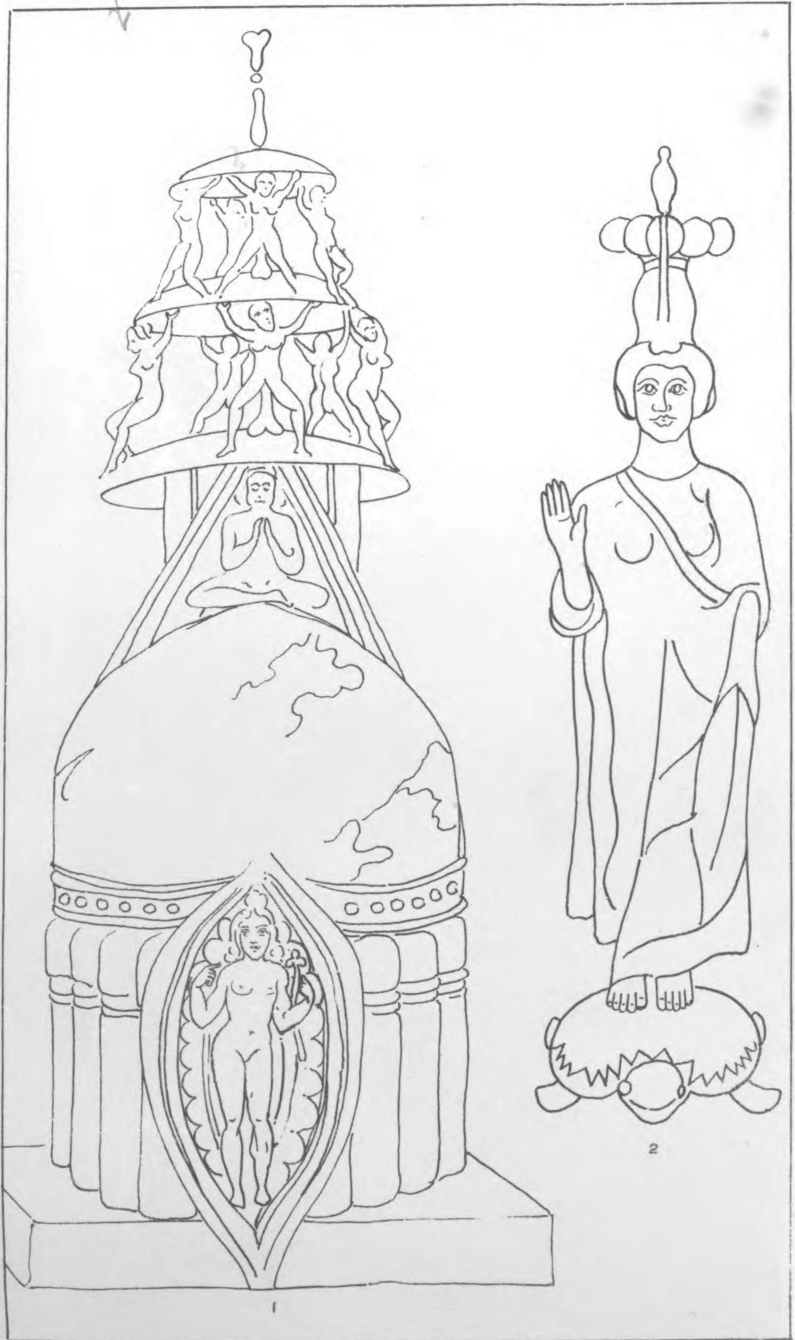








PLATE XVI.



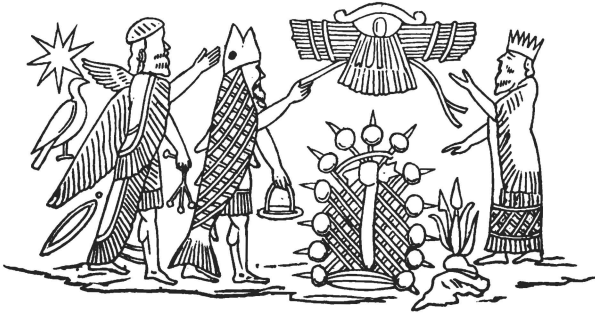


Figure 1.

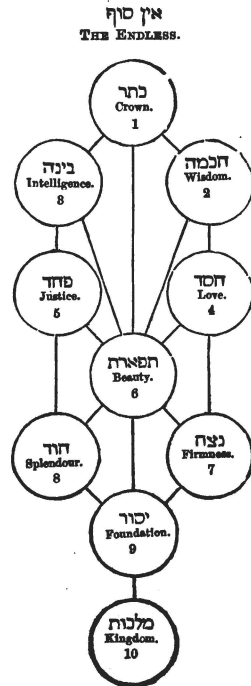
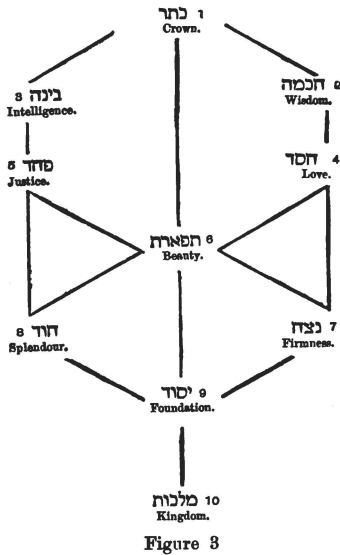
This Figure represents Assyrian priests offering in the presence of what is supposed to be Baal—or the representative of the sun—and of the grove. The first is typified by the eye, with wings and a tail, which make it symbolic of the male triad and the female unit. The eye, with the central pupil, is in itself emblematic of the same. The grove represents mystically *le verger de Cypris*. On the right, stands the king; on the left are two priests, the foremost clothed with a fish's skin, the head forming the mitre, thus showing the origin of modern Christian bishops' peculiar head-dress. Arranged about the figures are, the sun; a bird, perhaps the sacred dove, whose note, *coa* or *coo*, has, in the Shemitic, some resemblance to an invitation to amorous gratification; the oval, symbol of the yoni; the basket, or bag, emblematic of the scrotum, and apparently the lotus. The trinity and unity are carried by the second priest.



Figure 2.

Figure 2 is copied from an ancient copper vase, covered with Egyptian hieroglyphic characters, found at Cairo,

and figured in a book entitled *Explication des divers monumens singuliers, qui ont rapport à la religion des plus anciens peuples*, par le R. P. Dom..... à Paris, 1739. The group of figures represents Isis and Horus in an unusual attitude. They are enclosed in a framework of the flowers of the Egyptian bean, or of the lotus. This framework may be compared to the Assyrian "grove," and another in which the Virgin Mary stands. The bell was of old a symbol of virginity, for maidens wore them until marriage (see Isa. iii. 16). Isis is represented as a cow, because that animal is equally noted for its propensity to seek and its care to preserve offspring. As the bull with a human head, so a human being with a cow's horns, was made to represent a deity. The solar orb between the horns, and the serpent round the body, indicate the union with the male, an incongruous conjunction with the emblem of the sacred Virgin, nevertheless a very common one. In some of the coins pictured by R. P. Knight, in



*Worship of Priapus, etc.*, a cow caressing her suckling calf replaces Isis and Horus, just as a bull on other coins replaces Dionysus. The group is described in full in *Ancient Faiths*, Vol. i., pp. 53, 54.

Figures 3, 4, are taken from Ginsburg's *Kabbalah*, and illustrate that in the arrangement of "potencies" two unite, like parents, to form a third.

Figures 5, 6, are copies from figures found in Carthage and in Scotland, from Forbes Leslie's *Early Races of Scotland*, vol. i., plate 6, page 46 (London, 1866). This book is one to which the



Figure 5.

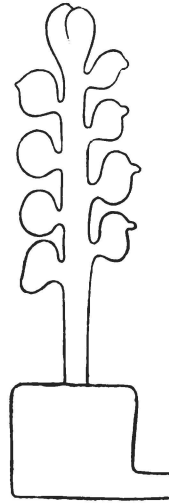



Figure 6.



Figure 7.

reader's attention should be directed. The amount of valuable information which it contains is very large, and it is classified in a philosophical, and we may add, attractive manner.

Figure 7, is from Bonomi, page 292, *Nineveh and its Palaces* (London, 1865). It apparently represents the mystic yoni, door, or delta; and it may be regarded as an earlier form of the framework in Plate iv. It will be remarked by those learned in symbols, that the outline of the hands of the priests who are nearest to the figure is a suggestive one, being analogous to the figure of a key and its shank whilst those who stand behind these officers present the pine cone and bag, symbolic of Anu, Hoa, and their residence. It  is to be noticed, and once for all let us assert our belief, that every detail in a sculpture relating to religion has a signification; that the first right hand figure carries a peculiarly shaped staff; and that the winged symbol above the yoni consists of a male archer in a winged circle, analogous to the symbolic bow, arrow, and target.

Figures 8 to 14 are representations of the goddess mother, the virgin and child, Ishtar, Mylitta, Venus, Sacti, Mary, Yoni, Juno,



Figure 8.



Figure 9.

Mama Ocello, etc. Fig. 8 is a copy of the deified woman or celestial mother, from Idalium, in Cyprus. Fig. 9 is from Egypt, and is remarkable for the cow's horns (for whose signification, see Vol. I.,

p. 54, *Ancient Faiths*), which here replace the lunar crescent, in conjunction with the sun, the two being symbolic of hermaphroditism, whilst above is a seat or throne, emblematic of royalty. The two figures are copied from Rawlinson's *Herodotus*, vol. 2, p. 447, in an essay by Sir Gardiner Wilkinson, wherein other illustrations of the celestial virgin are given. Fig. 10 is a copy of plate 59, Moor's *Hindu*, wherein it is entitled *Pantheon*, "Chrisna nursed by Devaki, from a highly finished picture." In the account of Krishna's birth and early history as given by Moor (*Op. Cit.*, pp. 197, *et. seq.*), there



Figure 10.

is as strong a resemblance to the story of Christ, as the picture here described has to papal paintings of Mary and Jesus. Fig. 11 is an enlarged representation of Devaki. Fig. 12 is copied from Rawlinson's *Ancient Monarchies*, vol. 3, p. 399. Fig. 13 is a figure of the mother and child found in ancient Etruria at Volaterræ; it is depicted in Fabretti's *Italian Glossary*, plate 26, figure 349. It is described as a marble statue, now in the Guarnacci Museum. The letters, which are Etruscan, and read from right to left, may be thus rendered into the ordinary Latin characters from left to right,

MI: GANA: LARTHIAS ZANL: VELKINEI: ME—SE.; the translation I take to be, “the votive offering of Larthias (a female) of Zanal, (= Zancle = Messana in Sicily) (wife) of Velcinius, in the sixth month.” It is uncertain whether we are to regard the statue as an effigy of the celestial mother and child, or as the representation of some devout lady who has been spared during her pregnancy, her parturition, or from some disease affecting herself and child. Analogy would lead us to infer that the Queen of Heaven is intended. Fig. 14 is copied from Hislop’s *Two Babylons*; it represents Indranees, the wife of Indra or Indur, and is to be found in Indur Subba, the south front of the Caves of Ellora, *Asiatic Researches*, vol. vi., p. 393. Indra is equivalent to Jupiter



Figure 11.



Figure 12.

Tonans, and is represented as seated on an elephant; “the waterspout is the trunk of this elephant, and the iris is his bow, which it is not auspicious to point out,” Moor’s *Pantheon*, p. 260. He is represented very much as if he were a satyr, Moor’s *Pantheon*, p. 264; but his wife is always spoken of as personified chastity and propriety. Indrani is seated on a lioness, which replaces the cow of Isis, the former resembling the latter in her feminine and maternal instincts.

Figures 15, 16, are copies of Diana of the Ephesians; the first is from Hislop, who quotes Kitto’s *Illustrated Commentary*, vol. 5, p. 250;



the second from Higgins' *Anacalypsis*, who quotes Montfauçon, plate 47. I remember to have seen a figure similar to these in the Royal Museum at Naples. The tower upon the head represents virginity (see *Ancient Faiths*, Vol. I., p. 144); the position of the hand; forms a cross with the body; the numerous breasts indicate abundances the black colour of Figure 14 indicates the ordinary colour of the *lanugo*, or, as some mythologists imagine, "Night," who is said to be one of the mothers of creation. (See *Ancient Faiths*, Vol. II., p. 382.) The emblems upon the body indicate the attributes or symbols of the male and female creators.



Figure 13.



Figure 14.

Figure 17 is a complicated sign of the yoni, delta, or door of life it is copied from Bonomi's *Palaces of Nineveh*, p. 309.

Figure 18, signifies the same thing; the priests adoring it present the pine cone and basket, symbolic of Anu, Hoa, and their residence. Compare the object of the Assyrian priest's adoration with that adored by a Christian divine, in a subsequent figure. (See *Ancient Faiths*, Vol. I., p. 83, *et. seq.*, and Vol. II., p. 648.)

Figure 19 is copied from Lajard (*Op. Cit.*), plate xxii, fig. 5.

It is the impression of an ancient gem, and represents a man clothed with a fish, the head being the mitre; priests thus clothed, often bearing in their hand the mystic bag, are common in Mesopotamian sculptures; one such is figured on Plate iii. Fig. 3. In almost every instance



Figure 15.



Figure 16.

it will be recognised that the fish's head is represented as of the same form of the modern bishop's mitre.

Figure 20 represents two equilateral triangles, infolded; so as



Figure 17.

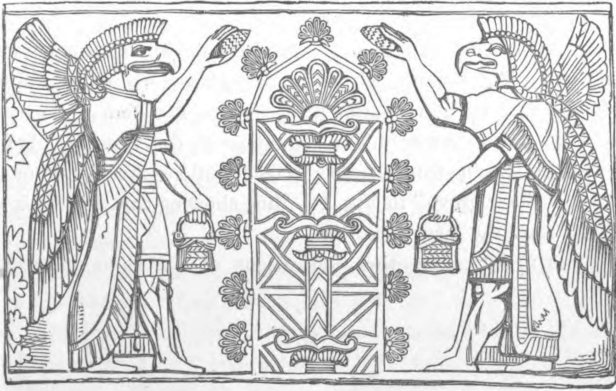


Figure 18.

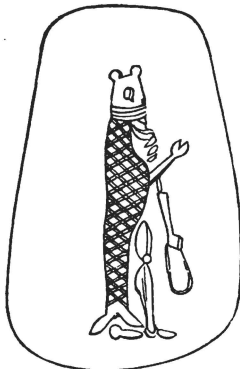


Figure 19.

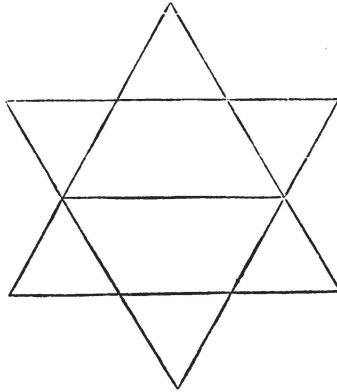


Figure 20.

to make a six-rayed star, the idea embodied being the androgynous nature of the deity. The pyramid with its apex upwards signifying the male, that with the apex downwards the female. The line at the central junction is not always seen, but the shape of the three parallel bars reappears in Hindoo frontlet signs in conjunction with a delta or door, shaped like the "grove" in Fig. 17; thus showing that the lines serve also to indicate the masculine triad.

Figures 21, 22, are other indications of the same fundamental



Figure 21.

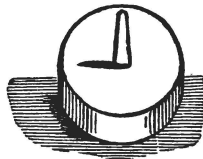


Figure 22.

idea. The first represents Nebo, the Nabhi, or the navel, characterised by a ring with a central mound. The second represents the circular and upright stone so common in Oriental villages. The two indicate the male and female; and a medical friend resident in India has told me, that he has seen women mount upon the lower stone and seat themselves reverently upon the upright one, having first adjusted their dress so as to prevent it interfering with her perfect contact with the miniature obelisk. During the sitting, a short prayer seemed fitting over the worshipper's lips, but the whole affair was soon over.

Figures 23, 24, are discs, circles, aureoles, and wheels, to repre-

sent the sun. Sometimes the emblem of this luminary is associated with rays, as in Plate III., Fig. 3, and in another Figure elsewhere. Occasionally, as in some of the ancient temples in Egypt discovered in 1854, the sun's rays are represented by lines terminating in hands, sometimes one or more of these contain objects as if they were gifts sent by the god; amongst other objects, the *crux ansata* is shown conspicuously. In a remarkable plate in the Transactions of the *Royal Society of Literature* (second series, vol. i., p. 140), the sun is identified with the serpent; its rays terminate in hands, some holding the handled cross or *tau*, and before it a queen, apparently, worships. She is offering what seems to be a lighted tobacco pipe, the bowl being of the same shape as that commonly used in Turkey; from this a wavy pyramid of flame rises. Behind her, two female slaves elevate the sistrum; whilst before her, and apparently between herself and her husband, are two altars occupied by round cakes and one crescent-shaped emblem. Figure 23 was used in ancient days by Babylonian artists or sculptors, when they wished to represent a being, apparently human, as a god. The same plan has been adopted by the moderns, who have varied the symbol by representing it now as a golden disc, now as a terrestrial orb, again as a rayed sphere. A writer, when describing a god as a man, can say that the object he sketches is divine; but a painter thinks too much of his art to put on any of his designs, "this woman is a goddess," or "this creature is a god"; he therefore adds an aureole round the head of his subject, and thus converts a very ordinary man, woman, or child into a deity to be revered; modern artists thus proving themselves to be far more skilful in depicting the Almighty than the carpenters and goldsmiths of the time of Isaiah (xl. 18, 19, xli. 6, 7, xliv. 9—19).

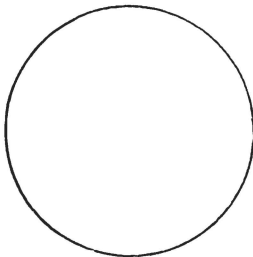


Figure 23.

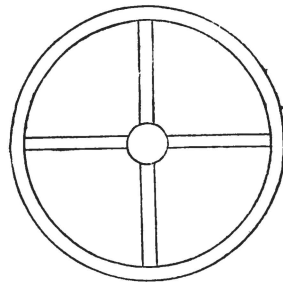


Figure 24.

Figure 24 is another representation of the solar disc, in which it is

marked with a cross. This probably originated in the wheel of a chariot having four spokes, and the sun being likened to a charioteer. The chariots of the sun are referred to in 2 Kings xxiii. 11 as idolatrous emblems. Of these the wheel was symbolic. The identification of this emblem with the sun is very easy, for it has repeatedly been found in Mesopotamian gems in conjunction with the moon. In a very remarkable one figured in Rawlinson's *Ancient Monarchies*, vol. ii., p. 249, the cross is contrived as five circles. It is remarkable, that in

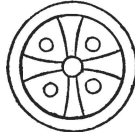


Figure 25.

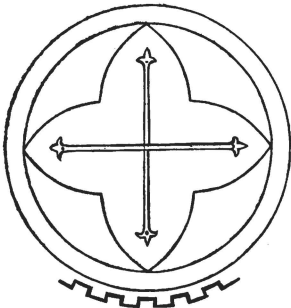


Figure 26.

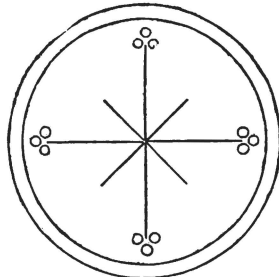


Figure 27.

many papal pictures the wafer and the cup are depicted precisely as the sun and moon in conjunction. See Pugin's *Architectural Glossary*, plate iv., fig. 5.

Figures 25, 26, 27, are simply varieties of the solar wheel, intended to represent the idea of the sun and moon, the mystic triad and unit, the "arba," or four. In Figure 26, the mural ornament is introduced, that being symbolic of feminine virginity. For explanation of Figure 27, see Figures 36, 37.

Figure 28 is copied from Lajard, *Op. Cit.*, plate xiv. F. That author states that he has taken it from a drawing of an Egyptian stèle, made by M. E. Prisse (*Monum. Egypt.*, plate xxxvii.), and that the original is in the British Museum. There is an imper-



Figure 28.

fect copy of it in Rawlinson's *Herodotus*, vol. ii. The original is too indelicate to be represented fully. Isis, the central figure, is wholly nude, with the exception of her head-dress, and neck and breast ornaments. In one hand she holds two blades of corn apparently, whilst in the other she has three lotus flowers,

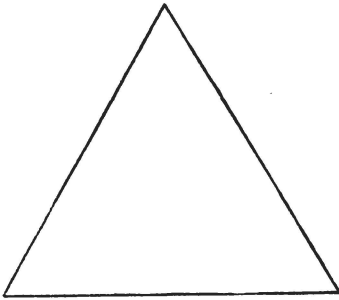


Figure 29

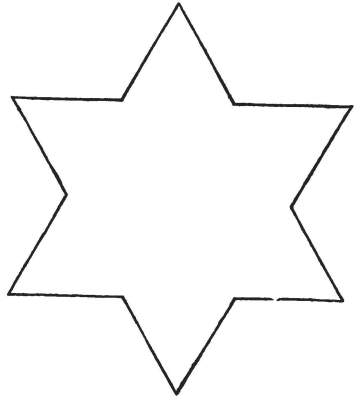


Figure 30.

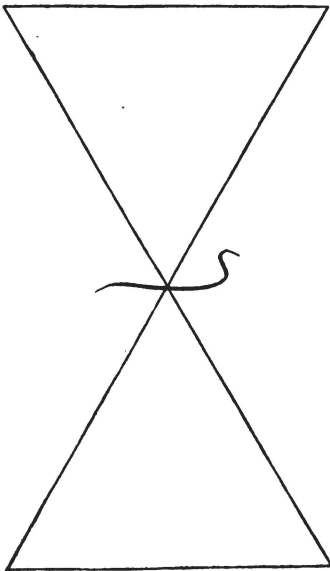


Figure 31.

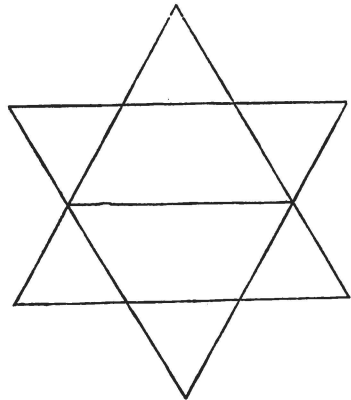


Figure 32.

two being egg shaped, but the central one fully expanded; with these, which evidently symbolise the mystic triad, is associated a circle emblematic of the yoni, thus indicating the fourfold creator. Isis stands upon a lioness; on one side of her stands a clothed male figure, holding in one hand the *crux ansata*, and in the other an upright spear. On the opposite side is a male figure wholly nude, like the goddess, save his head-dress and collar, the ends of which are arranged so as to form a cross. His hand points to a flagellum, behind him is a covert reference to the triad, whilst in front Osiris offers undisguised homage to Isis. The head-dress of the goddess appears to be a modified form of the crescent moon inverted.

Figures 29, 30, 31, 32, represent the various triangles and their union which have been adopted in worship. Figure 29 is said to represent fire, which amongst the ancient Persians was depicted as a cone, whilst the figure inverted represents water.

Figure 33, is an ancient Hindoo emblem, called Sri Jantra. The

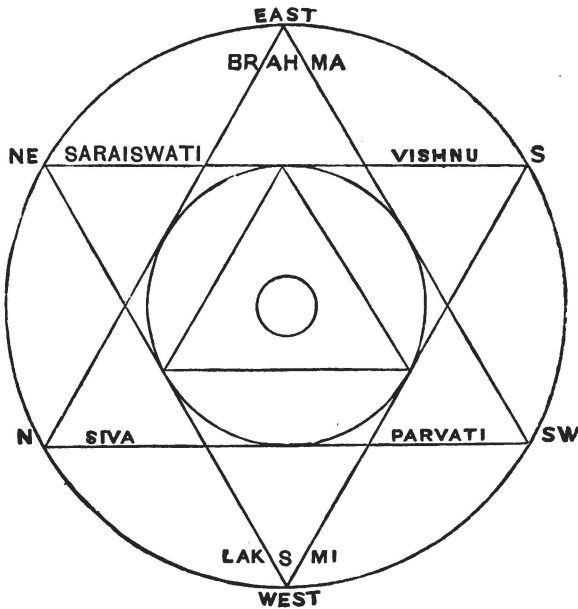


Figure 33.

circle represents the world, in which the living exist; as male, the triangle with the point upwards; and as female, the triangle with the



apex downwards; as distinct, yet united. These have a world within themselves, in which the male is uppermost. In the central circle the image to be worshipped is placed. When used, the figure is placed on the ground, with Brahma to the east, and Laksmi to the west. Then a relic of any saint, or image of Buddha, like a modern Papal crucifix, is added, and the shrine for worship is complete. It has now been adopted in Christian churches and Freemasons' lodges.

Figure 34, is a very ancient Hindoo emblem, whose real significance I am unable to divine. It is used in calculation; it forms the

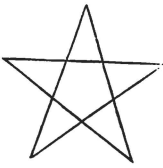


Figure 34.

basis of some game, and it is a sign of vast import in sacti worship. A coin, bearing this figure upon it, and having a central cavity with the Etruscan letters SUPEN placed one between each two of the angles, was found in a fictile urn, at Volaterræ, and is depicted in Fabretti's *Italian Glossary*, plate xxvi., fig. 358, *bis a*. As the coin is round, the reader will see that these letters may be read as Supen, Upens, Pensu, Ensup, or Nsup. A search through Fabretti's *Lexicon* affords no clue to any meaning except for the third. There seems, indeed, strong reason to believe that *pensu* was the Etruscan form of the Pali *panca*, the Sanscrit *pāñch*, the Bengalli *pāñch*, and the Greek *penta*, *i.e.* five. Five, certainly, would be an appropriate word for the pentangle. It is almost impossible to avoid speculating upon the value of this fragment of archæological evidence in support of the idea that the Greeks, Aryans, and Etruscans had something in common; but into the question it would be unprofitable to enter here.

But, although declining to enter upon this wide field of inquiry, I would notice that whilst searching Fabretti's *Glossary* my eye fell upon the figure of an equilateral triangle with the apex upwards, depicted plate xliii., fig. 2440 *ter*. The triangle is of brass, and was found in the territory of the Falisci. It bears a rude representation of the outlines of the soles of two human feet, in this respect resembling a Buddhist emblem; and there is on its edge an inscription which may be rendered thus in Roman letters, KAVI: TERTINEI. POSTIKNU, which probably signifies "Gavia, the wife of Tertius, offered it." The occurrence of two Hindoo symbols in ancient Italy is very remarkable. It must, however, be noticed that similar symbols have been found on ancient sculptured stones in Ireland and Scotland. There may be no emblematic ideas whatever conveyed by the design; but when the marks appear on Gnostic gems, they are supposed to indicate death,

*i. e.*, the impressions left by the feet of the individual as he springs from earth to heaven.

Figures 35, 36, are Maltese crosses. In a large book of Etru-

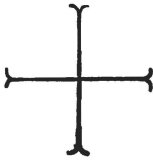


Figure 35.



Figure 36.

rian antiquities, which came casually under my notice about twenty years ago, when I was endeavouring to master the language, theology, etc., of the Etruscans, but whose name, and other particulars of which, I cannot now remember; I found depicted two crosses, made up of four masculine triads, each *asher* being erect, and united to its fellows by the gland, forming a central diamond, emblem of the yoni. In one instance, the limbs of the cross were of equal length; in the other, one *asher* was three times as long as the others. A somewhat similar cross, but one united with the circle, was found some time ago near Naples. It is made of gold, and has apparently been used as an amulet and suspended to the neck. It is figured in plate 35 of *An Essay on the Worship of the Generative Powers during the Middle Ages* (London, privately printed, 1865). It may be thus described: the centre of the circle is occupied by four oblate spheres arranged like a square; from the salient curves of each of these springs a yoni (shaped as in Figure 59), with the point outwards, thus forming a cross, each ray of which is an egg and fig. At each junction of the ovoids a yoni is inserted with the apex inwards, whilst from the broad end arise four *ashers*, which project beyond the shield, each terminating in a few golden bead-like drops. The whole is a graphic natural representation of the intimate union of the male and female, sun and moon, cross and circle, Ouranos and Ge. The same idea is embodied in Figure 27, p. 24, but in that the mystery is deeply veiled, in that the long arms of the cross represent the sun, or male, indicated by the triad; the short ones, the moon, or the female (see *Ancient Faiths*, Vol. II., Plate vi., Fig. 4).

Figure 37, is copied from the *Journal of the Royal Asiatic Society*,

vol. xviii., p. 393, plate 4. It is a Buddhist emblem, and represents the same idea under different aspects. Each limb of the cross

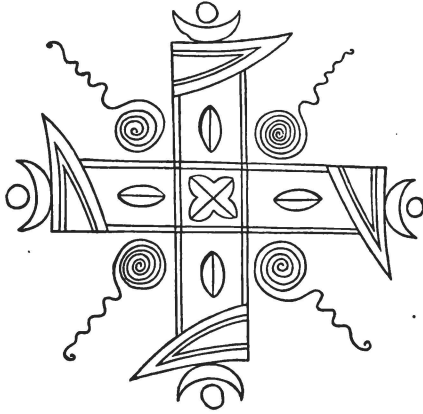


Figure 37.

represents the *fascinum* at right angles with the body, and presented towards a barley corn, one of the symbols of the yoni. Each limb is marked by the same female emblem, and terminates with the triad triangle; beyond this again is seen the conjunction of the sun and moon. The whole therefore represents the mystic *arba*, the creative four, by some called Thor's hammer.

Figures 38 to 42, are developments of the triad, triangle, or trinity.



Figure 38.

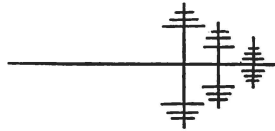


Figure 39.



Figure 40.



Figure 41.



Figure 42.

Figure 43, is by Egyptologists called the 'symbol of life.' It is also called the 'handled cross,' or *cruz ansata*. It represents the male triad and the female unit, under a decent form. There are few symbols more commonly met with in Egyptian art than this. In some remarkable sculptures, where the sun's rays are represented as terminating in



Figure 43.

hands, the offerings which these bring are many a *crux ansata*, emblematic of the truth that a fruitful union is a gift from the deity.

Figures 44, 45, are representations of the Hindoo *arba*, or the four elements in creation.



Figure 44.

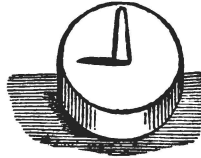


Figure 45.

Figures 46, 47, ancient male triad, symbolise the Trinity.



Figure 46.



Figure 47.

are representatives of the adopted by moderns to symbolise the Trinity.

Figures 48, 49, represent the trefoil which was used by the

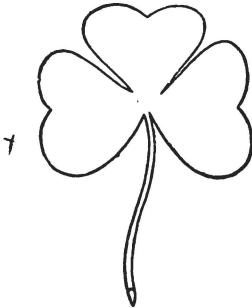


Figure 48.



Figure 49.

ancient Hindoos as emblematic of the celestial triad, and adopted by modern Christians. It will be seen that one stem arises from three curiously shaped segments, each of which is supposed to resemble the male *scrotum*, "purse," "bag," or "basket."

Figure 50, is copied from Lajard, *Culte de Venus*, plate i., fig. 2. He states that it is from a gem cylinder in the British Museum. It represents a male and female figure dancing before the mystic palm-tree, into whose signification we need not enter beyond saying that it is a symbol of Asher. Opposite to a particular part of the figures is to

be seen a diamond, or oval, and a *fleur de lys*, or symbolic triad. This gem is peculiarly valuable, as it illustrates in a graphic manner the



Figure 50.

meaning of the emblems in question, and how "the lilies of France" had a Pagan origin.

Figures 51 to 60, are various representations of the union of the four, the arba, the androgyne, or the linga-yoni.



Fig. 51.



Fig. 52.



Figure 53.

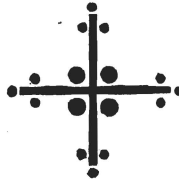


Figure 54.

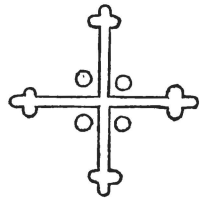


Figure 55.

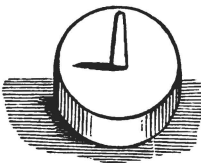


Figure 56.



Fig. 57.

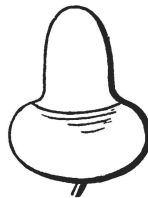


Figure 58.

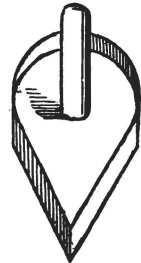


Figure 59.



Figure 60.



Figure 61.

In modern Christian art this symbol is called *vesica piscis*, and is usually surrounded with rays. It commonly serves as a sort of framework in which female saints are placed, who are generally the representatives of the older Juno, Ceres, Diana, Venus, or other impersonations of the feminine element in creation. In a subsequent figure its meaning is unequivocally demonstrated.

Figure 62, represents one of the forms assumed by the sis-

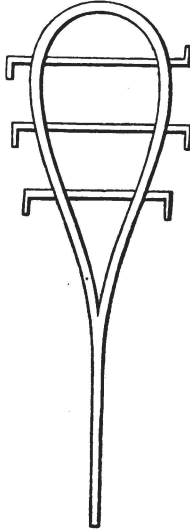


Figure 62.

trum of Isis. Sometimes the instrument is oval, and sometimes it terminates below in a horizontal line, instead of in an acute angle. The inquirer can very readily recognise in the emblem the mark of the female creator. If there should be any doubt in his mind, he will feel at rest after a reference to Maffei's *Gemmi Antiche Figurati* (Rome, 1707), vol. ii., plate 61, wherein Diana of the Ephesians is depicted as having a body of the exact shape of the sistrum figured in Payne Knight's work on the remains of the worship of Priapus, etc. The bars across the sistrum show that it denotes a pure virgin (see *Ancient Faiths*, Vol. 11., pp. 743 — 746).

Figures 63 to 66, are all drawn from Assyrian sources. The

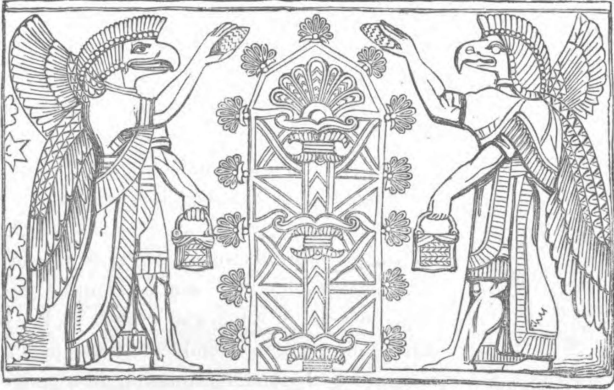


Figure 63.



Figure 64.



Figure 65.

D



Figure 66.

central figure, which is usually called "the grove," represents the delta, or female "door." To it the attendant genii offer the pine cone and basket. The signification of these is explained subsequently. I was unable at first to quote any authority to demonstrate that the pine cone was a distinct masculine symbol but now the reader may be referred to Maffei, *Gemme Antiche Figurate* (Rome, 1708), where in vol. iii., plate 8, he will see a Venus Tirsigera. The goddess is nude, and carries in her hand the tripliform arrow, emblem of the male triad,

whilst in the other she bears a thyrsus, terminating in a pine or fir cone. Now this cone and stem are carried in the Bacchic festivities, and can be readily recognised as *virga cum ovo*. Sometimes the thyrsus is replaced by ivy leaves, which like the fig are symbolic of the triple creator. Occasionally the thyrsus was a lance or pike, round which vine leaves and berries were clustered; Bacchus *cum vino* being the companion of Venus *cum Cerere*. But a stronger confirmation of my views may be found in plate xl. of the same volume. This is entitled *Sacrificio di Priapo*, and represents a female offering to Priapus. The figure of the god stands upon a pillar of three stones and it bears a thyrsus from which depend two ribbons. The devotee is accompanied by a boy, who carries a pine- or fir-cone in his hand, and a basket on his head, in which may be recognised a male effigy. In

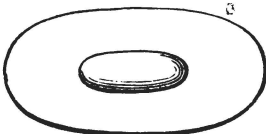


Figure 67.



Figure 68.



Figure 69.

Figure 64 the position of the advanced hand of each of the priests nearest to the grove is very suggestive to the physiologist. Figure 65 is explained similarly. It is to be noticed that a door is adopted amongst modern Hindoos as an emblem of the sacti (see *infra*).

Figures 67, 68, 69, are fancy sketches intended to represent the "sacred shields" spoken of in Jewish and other history. The last is drawn from memory



and represents a Templar's shield. According to the method in which the shield is viewed, it appears like the *os tinæ*, or the navel.

Figures 70, 71, represent the shape of the systrum of Isis, the



Figure 70.



Figure 71.

fruit of the fig, and the yoni. When a garment of this shape is made and worn, it becomes the "pallium" donned alike by the male and female individuals consecrated to Roman worship.

Figures 72, 73, represent an ancient Christian bishop and a



Figure 72.



Figure 73.

modern nun wearing the emblem of the female sex. In the former, said (in *Old England Pictorially Illustrated*, by Knight) to be a drawing of St. Augustine, the amount of symbolism is great. The "nimbus" and the tonsure are solar emblems; the pallium, the feminine sign, is studded with phallic crosses; its lower end is the ancient T, the mark of the masculine triad; the right hand has the forefinger extended, like the Assyrian priests whilst doing homage to the grove, and within it is the fruit, *tappuach*, which is said to have

tempted Eve. When a male dons the pallium in worship, he becomes the representative of the *arba*, or mystic four. See *Ancient Faiths*, Vol. II., pp. 915—918.

Figure 74, is a well known Christian emblem, called "a foul anchor." The anchor, as a symbol, is of great antiquity. It may be seen on an old Etruscan coin in the British Museum, depicted in *Veterum Populorum et Regum Nummi*, etc. (London, 1814), plate ii., fig. 1. On the reverse there is a chariot wheel. The foul anchor represents the crescent moon, the argha, ark, navis, or boat; in this is placed the mast, round which the serpent, the emblem of life in the "verge," entwines itself. The cross beam completes the mystic four, symbolic alike of the sun and of androgyny.



Fig. 74.

Figures 75 to 79, are Asiatic and Egyptian emblems in use amongst ourselves, and receive their explanation similarly to preceding ones.



Figure 75.



Figure 76.



Figure 77.



Figure 78.

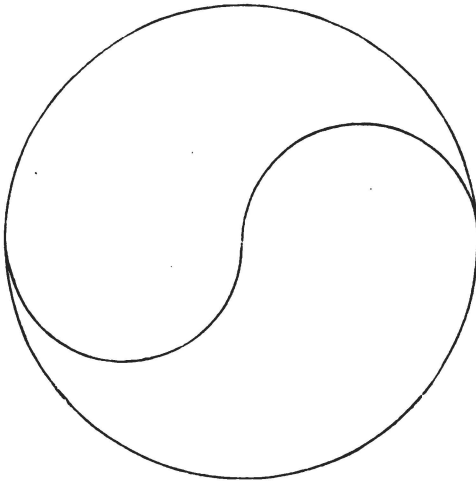


Figure 79.

Figure 80, is copied from Godfrey Higgins' *Anacalypsis*, vol. II., fig. 27. It is drawn from Montfauçon, vol. II. pl. 132, fig. 6. In his text, Higgins refers to two similar groups, one which exists in the

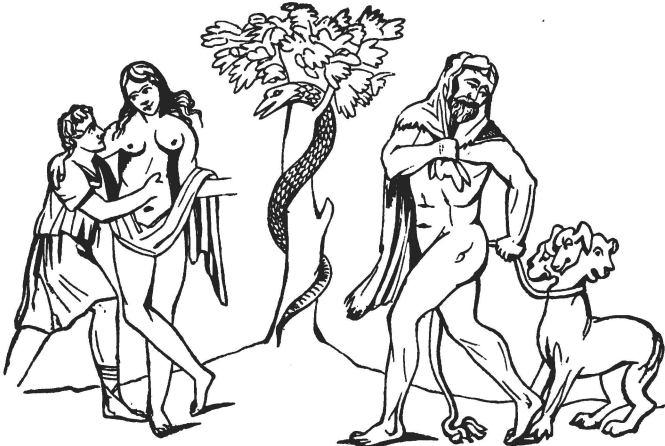


Figure 80.

Egyptian temple of Ipsambul in Nubia, and described by Wilson, *On Buddhists and Jeynes*, p. 127, another, found in a cave temple in the south of India, described by Col. Tod, in his *History of Rajpootanah*. The group is not explained by Montfauçon. It is apparently Greek, and combines the story of Hercules with the seductiveness of Circe. The tree and serpent are common emblems. This group has even been found in Indian temples in central America.

Figure 81, is copied from Lajard, *Culte de Venus*, plate xix. fig. 11. The origin of this, which is a silver statuette in that author's possession, is unknown. The female represents Venus bearing in one hand an apple; her arm rests upon what seems to be a representative of the mystic triad (the two additions to the upright stem not being seen in a front view) round which a dolphin (*δελφίς*, 'dolphin,' for *δελφύς* 'womb') is entwined, from whose mouth comes the stream of life.

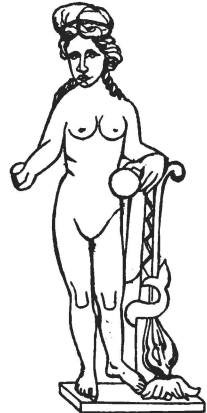


Figure 81.

Figure 82, is from Lajard (*Op. Cit.*), plate xiv. b, fig. 3. The gem is of unknown origin, but is apparently Babylonish; it represents the male and female in conjunction: each appears to be holding the symbol of the triad in much respect, whilst the curious cross suggests a new reading to an ancient symbol.



Figure 82.

exists on the one containing the club. The club, formed as in Figure 83, occurs frequently on Etruscan coins. For example, two clubs are joined with four balls on a Tudertine coin, having on the reverse a hand apparently gauntleted for fighting, and four balls arranged in a square. On other coins are to be seen a bee, a trident, a spear

Figure 83, may be found in Fabretti's *Corpus Inscriptionum Italicarum* (Turin, 1867), plate xxv., fig. 303 f. The coins which bear the figures are of brass, and were found at Volaterræ. In one the double head is associated with a dolphin and crescent moon on the reverse, and the letters VELATHRI, in Etruscan. A similar inscription

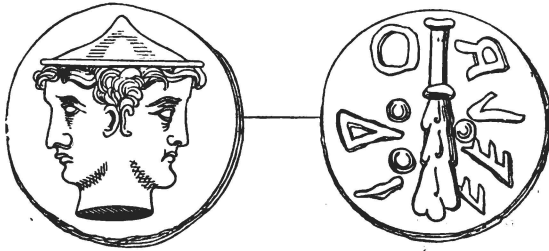


Figure 83.

head, and other tripliform figures, associated with three balls in a triangle; sometimes two, and sometimes one. The double head with two balls is seen on a Telamonian coin, having on the reverse what appears to be a leg with the foot turned upwards. In a coin of Popperonia the club is associated with a spear and two balls, whilst on the reverse is a single head. I must notice too that on other coins a hammer and pincers, or tongs, appear, as if the idea was to show that a maker, fabricator, or heavy hitter was intended to be symbolised. What that was is farther indicated by other coins on which a head appears thrusting out the tongue. At Cortona two statuettes of silver have been found, representing a double-faced individual. A lion's head for a cap, a collar, and buskins are the sole articles of dress worn. One face appears to be feminine, and the other masculine, but neither

are bearded. The pectorals and the general form indicate the male, but the usual marks of sex are absent. On these have been found Etruscan inscriptions (1) *V. CVINTI ARNTIAS CULPIANSI ALPAN TURCE*; (2) *V. CVINTE ARNTIAS SELANSE TEZ ALPAN TURCE*. Which may be rendered (1) "V. Quintus of Aruntia, to Culpian pleasing, a gift"; (2) "V. Quintus of Aruntia to Vulcan pleasing gave a gift," evidently showing that they were *ex voto* offerings.

Figure 84. The figure here represented is, under one form or another, extremely common amongst the sculptured stones in Scotland. Four varieties may be seen in plate 48 of Col. Forbes Leslie's *Early Races of Scotland*. In plate 49 it is associated with a serpent,



Figure 84.

apparently the cobra. The design is spoken of as "the spectacle ornament," and it is very 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 "spectacle ornament" once out of Scotland; it is figured on apparently a Gnostic gem (*The Gnostics and their Remains*, by C. W. King, London, 1864, plate ii., fig. 5). 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; besides them is a six rayed star, each ray terminating in a circle, precisely resembling the star in Plate III., Fig. 3, *supra*. I can offer no satisfactory explanation of the emblem. But I would strongly urge upon those who are interested in the subject to read *The Early Races of Scotland*, quoted above (2 vols., 8vo., Edinburgh: Edmonson and Douglas, 1866).

Figures 85, 86, represent a Yorkshire and an Indian stone



Figure 85.

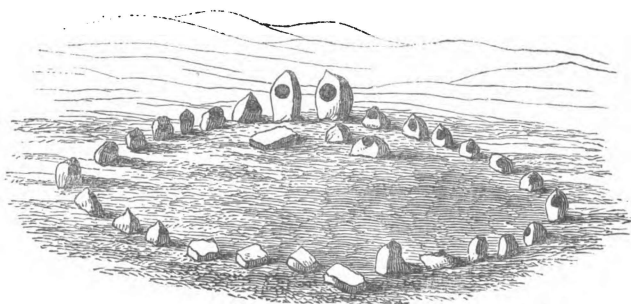


Figure 86.

circle. The first is copied from *Descriptions of Cairns, Cromlechs, Kistvaens, and other Celtic, Druidical, or Scythian Monuments in the Dekkan*, by Col. Meadows Taylor, *Transactions of the Royal Irish Academy*, vol. 24. The mound exists in Twizell Moor, and the centre of the circle indicates an ancient tomb, very similar to those found by Taylor in the Dekkan; this contained only one single urn, but many of the Indian ones contained, besides the skeleton or the great man buried therein, skeletons of other individuals who had been slaughtered over his tomb, and buried above the kistvaen containing his bones; in one instance two bodies and three heads were found in the principal grave, and twenty other skeletons above and beside it. A perusal of this very interesting paper will well repay the study bestowed upon it. Figure 86 is copied from Forbes Leslie's book mentioned above, plate 59. It represents a modern stone circle in the Dekkan, and is of very modern construction. The dots upon the stones represent a dab of red paint, which again represents blood. The figures are introduced into my text to show that Palestine contains evidence of the presence of the same religious ideas as existed in ancient England and Hindostan, as well as in modern India. The name of the god worshipped in these modern shrines is Vetal, or Betal. It is worth mentioning in passing that there is a celebrated monolith in Scotland called the Newton stone, on which are inscribed, evidently with a graving tool, an inscription in the Ogham, and another in some ancient Aryan character (see Moore's *Ancient Pillar Stones of Scotland*).

Figure 87, indicates the solar wheel, emblem of the chariot of Apollo. This sign is a very common one upon ancient coins; sometimes the rays or spokes are four, at others they are more nume-

rous. Occasionally the tire of the wheel is absent, and amongst the Etruscans the nave is omitted. This solar cross is very common in Ireland, and amongst the Romanists generally. See *ante*, p. 24.

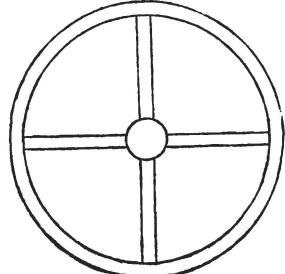


Figure 87.

Figure 88, is copied from Hyslop, who gives it on the authority of Col. Hamilton Smith, who copied it from the original collection made by the artists of the French Institute of Cairo.

It is said to represent Osiris, but this is doubtful. There is much that is intensely mystical about the figure. The whip, or flagellum, placed over the tail and the head passing through the *yoni*, the circular spots with their central dot, the horns with solar disc, and two curiously

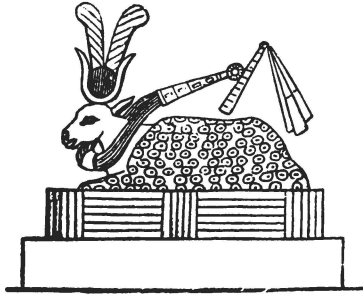


Figure 88.

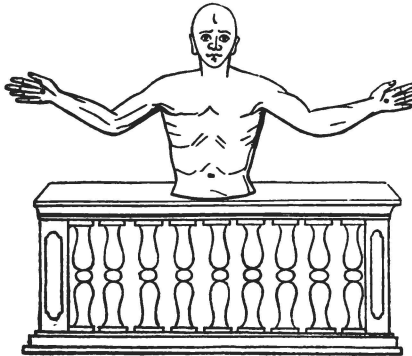


Figure 89.

shaped feathers (?), the calf reclining upon a plinth, wherein a division into three is conspicuous, all have a meaning in reference to the mystic four.

Figure 89, is copied from Higgins' *Anacalypsis*, plate 2, fig. 14. The author appears to have taken them from Maurice's *Indian Antiquities*, a copy of which I have hitherto been unable to procure.

Figure 90, is also from Higgins, who has copied it from Moor's *Hindu Pantheon*. Having been able recently to procure a copy of

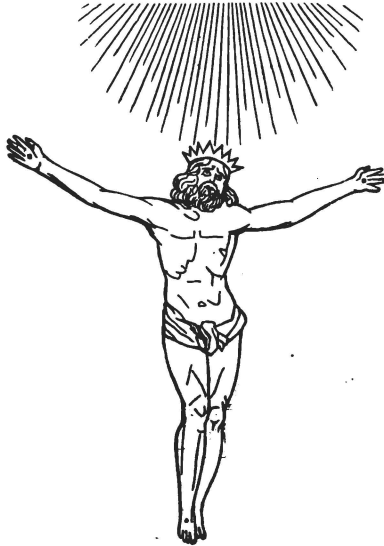


Figure 90.

this work, I find that Moor distinctly expresses his opinion that it is of European and not of Indian origin, and consequently that it is worthless as illustrating the life of Cristna.

Figure 91, is stated by Higgins, *Anacalypsis*, p. 217, to be a mark

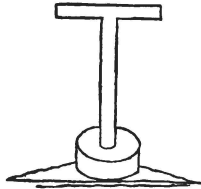


Figure 91.



on the breast of an Egyptian mummy in the Museum of University College, London. It is essentially the same symbol as the *cruz ansata*, and is emblematic of the male triad and the female unit.

Figure 92, is from the same authority, and I have not yet been able to confirm it.

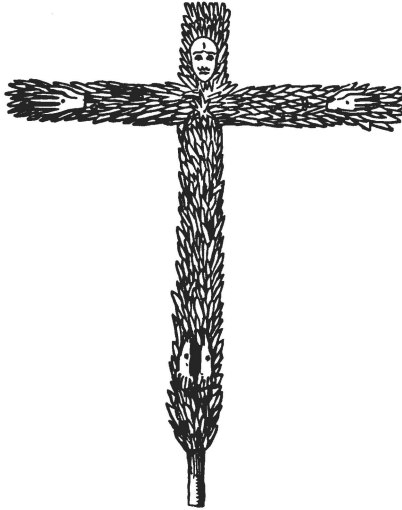


Figure 92.

Figure 93, is the Mithraic lion. It may be seen in Hyde's *Religion of the Ancient Persians*, second edition, plate 1. It may also be seen in vol. ii., plates 10 and 11 of Maffei's *Gemme Antiche Figuratae*

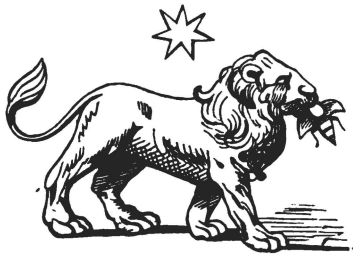


Figure 93.

(Rome, 1707). In plate 10 the Mithraic lion has seven stars above it, around which are placed respectively, words written in Greek, Etrus-

an and Phœnician characters, ZEDCH, TELKAN. TELKON. TELKON. QIDEKH. UNEULK. LNKELLP. apparently showing that the emblem was adopted by the Gnostics. It would be unprofitable to dwell upon the meaning of these letters. After puzzling over them, I fancy that "Bad spirits, pity us," "Just one, I call on thee," may be made out by considering the words to be very bad Greek, and the letters to be much transposed.

Figure 94, is copied by Higgins, *Anacalypsis*, on the authority



Figure 94.

of Dubois, who states, vol. iii., p. 33, that it was found on a stone on a church in France, where it had been kept religiously for six hundred years. Dubois regards it as wholly astrological, and as having no reference to the story told in Genesis. It is unprofitable to speculate on the draped figures as representative of Adam and Eve. We have introduced it to show how such tales are intermingled with Sabeanism.

Figure 95, is a copy of a gem figured by Layard (*Nineveh and Babylon*, p. 156), and represents a deity seated on a lotus, adoring the mundane representative of the mother of creation. I have not yet met with any ancient gem or sculpture which seems to identify the yoni so completely with various goddesses. Compare this with Figure 138, *infra*, wherein the emblem is even more strikingly identified with woman, and with the virgin Mary. Those who are familiar with the designs too often chalked on blank walls, will see that learned ancients and boorish moderns represent certain ideas in precisely similar fashion.

Fig. 95.



Figure 96, is copied from plate 22, fig. 3, of Lajard's *Culte de Venus*. He states that it is an impression of a cornelian cylinder, in the collec-



Figure 96.

tion of the late Sir William Ouseley, and is supposed to represent Oaunes, or Bel and two fish gods, the authors of fecundity. It is thought that Dagon of the Philistines resembled the two figures supporting the central one.

Figure 97, is copied from a small Egyptian statuette, in the Mayer Collection of the Free Museum, Liverpool. It represents Isis, Horus, the fish, and the serpent. The figure is curious, as showing the long persistence of reverence for the virgin and child, and the identification of the fish with the eye symbol, both indicating the yoni, whilst the serpent indicates the linga. Dagon, or the fish god; male above, piscine below is one of the many symbols of an androgyne creator. In the first of the Avatars of Vishnu, he is represented as emerging from the mouth of a fish, and being a fish himself. The legend being that he was to be the Saviour of the world in a deluge which was to

follow. See Moor's *Hindu Pantheon*, and Coleman's *Mythology of the Hindus*. Whenever the fish is intended to represent the fecund female, it is usually oval shape, as in this figure. Sometimes it takes the form of a dolphin.



Figure 97.

Figure 98, is a fancy sketch of the *fleur de lys*, the lily of France. It symbolises the male triad, whilst the ring around it represents the female. The identification of this emblem of the trinity with the tripliform Mahadeva, and of the ring with his sacti, may be seen in the next figure.

Figure 99, which we have already given on page 31, is one of great value to the inquirer into the signification of certain symbols. It has been reintroduced here to show the identification of the eye, fish, or oval shape, with the yoni, and of the *fleur de lys* with the lingam, which is recognised by the respective positions of the emblems in front of particular parts of the mystic animals, who both, on their part, adore the sym-



bolic palm tree, and its pistil and stamens. The similarity of the palm tree to the ancient round towers in Ireland and elsewhere will naturally strike the observer. He will perhaps remember also that on certain occasions dancing, feasting, and debauchery were practised about a round tower in Wicklow,



Figure 99.

as were practised round the English may-pole, the modern substitute of the mystic palm tree. We have now humanised our practice, but we have not purified our pand of all its veiled symbols.

Figures 100, 101, represent the Buddhist cross and one of its arms. The first shows the union of four phalli. The single one being a conventional form of a well-known organ. This form of cross does not essentially differ from the Maltese cross. In the latter, Asher stands perpendicularly to Anu and Hea; in the former it is at right angles to them. "The pistol" is a well-known name amongst our soldiery, and four such joined together by the muzzle would form the Buddhist cross. Compare Figure 37, *ante*.



Fig. 100.



Fig. 101.

Figures 102, 103, 104, indicate the union of the four creators, the trinity and the unity. Not having at hand any copy of an ancient key, I have used a modern one; but this makes no essential difference in the symbol.



Figure 102.



Figure 103.



Figure 104.

Figures 105, 106, are copied from Lajard, *Sur le Culte de Venus*, plate ii. They represent ornaments held in the hands of a great female figure, sculptured in bas relief on a rock at Yazili Kaia, near to Boghaz Keni, in Anatolia, and described by M. C. Texier in 1834. The goddess is crowned with a tower, to indicate virginity; in her right hand she holds a staff, shown in Figure 106, in the other, that given in Figure 105, she stands upon a lioness, and is attended by an antelope. Figure 105 is a complicated emblem of the 'four.'



Figure 105.



Figure 106.

Figures 107, 108, 109, are copied from Moor's *Hindu Pantheon*, plate lxxxiii. They represent the lingam and the yoni, which amongst the Indians are regarded as emblems of God, much in the same way as a crucifix is esteemed by certain modern Christians. In worship,

*ghee*, or oil, or water, is poured over the pillar, and allowed to run off by the spout. Sometimes the pillar is adorned by a necklace.

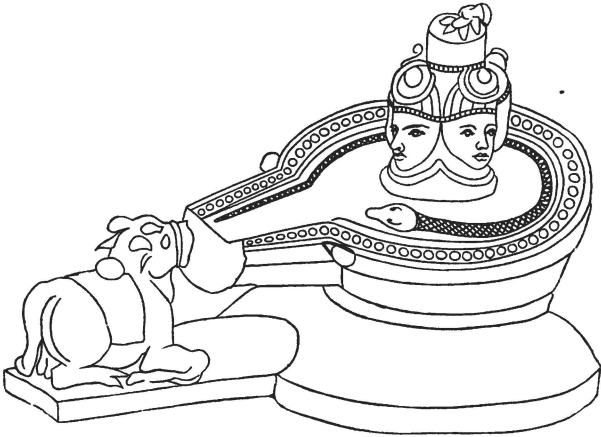


Figure 107.



Figure 108.

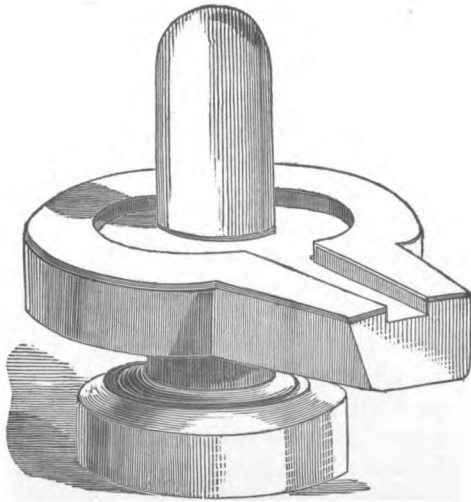


Figure 109.

Figures 110, 111, both from Moor, plate lxxxvi., are forms of the argha, or sacred sacrificial cup, bowl, or basin, which represent the yoni and many other things besides. See Moor, *Hindu Pantheon*, pp. 393, 4.



Figure 110.

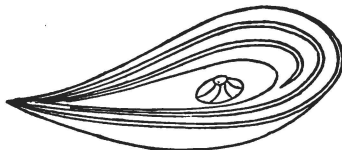


Figure 111.



Figure 112.

Figure 112. Copied from Rawlinson's *Ancient Monarchies*, vol. i., p. 176, represents Ishtar, the Assyrian representative of Devi, Par-

vati, Isis, Astarte, Venus, and Mary. The virgin and child are to be found everywhere, even in ancient Mexico.

Figure 113 is copied from Lajard, *Sur le Culte de Venus*, plate xix., fig. 6, and represents the male and female as the sun and moon,



Figure 113.



Figure 114.



thus identifying the symbolic sex of those luminaries. The legend in the Pehlevi characters has not been interpreted.

Figure 114 is taken from a mediæval woodcut, lent to me by my friend, Mr. John Newton, to whom I am indebted for the sight of, and the privilege to copy many other figures. In it the virgin Mary is seen as the Queen of Heaven, nursing her infant, and identified with the crescent moon. Being before the sun, she almost eclipses its light. Than this, nothing could more completely identify the Christian mother and child with Isis and Horus, Ishtar, Venus, Juno, and a host of other pagan goddesses, who have been called 'Queen of Heaven,' 'Spouse of God,' the 'Celestial Virgin,' etc.

Figure 115 is a common device in papal churches and pagan symbolism. It is intended to indicate the sun and moon in conjunction, the union of the triad with the unit. I may notice, in passing, that Mr. Newton has showed to me some mediæval woodcuts, in which the young unmarried women in a mixed assemblage were indicated by wearing upon their foreheads a crescent moon.



Figure 115.

Figure 116 is a Buddhist symbol, or rather a copy of Maitryā



Figure 116.

Bodhisatwa, from the monastery of Gopach, in the valley of Nepal. It is taken from *Journal of Royal Asiatic Society*, vol. xviii., p. 394. The horseshoe, like the *vesica piscis* of the Roman church, indicates the yoni; the last, taken from some cow, mare, or donkey, being used in eastern parts where we now use their shoes, to keep off the evil eye. It is remarkable that some nations should use the female organ, or an effigy thereof, as a charm against ill luck, whilst others adopt the male symbol. In Ireland, a female shamelessly exhibiting herself was sculptured over the door of certain churches, within the last century. A similar figure, associated with an equally shameless man, is to be seen beside the church door of Servatos, in Spain.

That some Buddhists have mingled sexuality with their ideas of religion, may be seen in plate ii. of Emil Schlagintweit's *Atlas of Buddhism in Tibet*, wherein VAJARSATTVA, "The God above all," is represented as a male and female conjoined. Rays, as of the sun, pass from the group; and all are enclosed in an ornate oval, or horseshoe, like that in this figure.

I may also notice in passing, that the goddess DOLJANG (A.D. 617-98) has the *stigmata* in her hands and feet, like those assigned to Jesus of Nazareth and Francis of Assisi.

Figure 117 is a copy of the medal issued to pilgrims at the shrine of the virgin at Loretto. It was lent to me by Mr. Newton, but my engraver has omitted to make the face of the mother and child black, as it ought to be. Instead of the explanation given in *Ancient Faiths*, Vol. II., p. 262, of the adoption of a black skin for Mary and her son, D'Harcenville suggests that it represents night, the period during



Figure 117.

which the feminine creator is most propitious or attentive to her duties. It is unnecessary to contest the point, for almost every symbol has more interpretations given to it than one. I have sought in vain for even a plausible reason for the blackness of certain virgins and children, in certain papal shrines, which is compatible with decency and Christianity. It is clear that the matter will not bear the light.

Figure 118 is from Lajard, *Op. Cit.*, plate iii. fig. 8. It represents the sun, moon, and a star, probably Venus. The legend is in Phœnician, and may be read LNBRB. Levy, in *Siegel und Gemmen*, Breslau, 1869, reads the legend אַבְרָבְרַבְע, LKBRBO, but does not attempt to explain it.

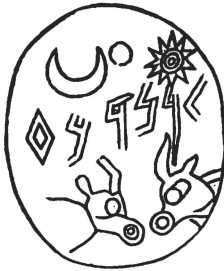


Figure 118.



Figure 119.

Figure 119 is from Lajard, plate i., figure 8. It represents a priest before a vacant throne or chair, which is surmounted by the sun and moon, and a curious cross-shaped rod and triangle; before the throne is the diamond or oval, which symbolises the female, and behind it is the palm tree, an emblem of the male. In the temple of the Syrian goddess the seat of the sun was empty. See *Ancient Faiths*, Vol. II., p. 788.

Figure 120 is Harpocrates, on a lotus, adoring the emblem of woman,† which we have once before noticed. Lajard and others state that homage, such as is here depicted, is actually paid in some parts of Palestine and India to the living symbol; the worshipper on bended knees offering to it, *la bouche inférieure*, with or without a silent prayer, his food before he eats it. A corresponding homage is paid by female devotees to the masculine emblem of the scheik or patriarch, which is devoutly kissed by all the women of the tribe on one solemn occasion during the year, when the old ruler sits in state



Fig. 120.

to receive the homage. The emblem is, for many, of greater sanctity than a crucifix. Such homage is depicted in Picart's *Religious Ceremonies of all the people in the World*, original French edition, plate 71. See also *The Dabistan*, translated from the Persian (London, vol. ii., pp. 148—153).

Figure 121, is explained above, Figure 115, page 51.

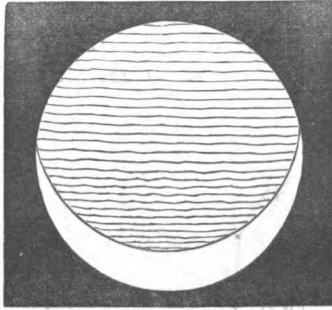


Figure 121.



Figure 122.

Figure 122 is copied from Bryant's *Ancient Mythology*, 3rd edition, vol. iii., p. 193. That author states that he copied it from Spanheim, but gives no other reference. It is apparently from a Greek medal, and has the word CAMIΩN as an inscription. It is said to represent Juno, Sami, or Selenitis, with the sacred peplos. The figure is remarkable for showing the identity of the moon, the lozenge, and the female. It is doubtful whether the attitude of the goddess is intended to represent the cross.

Figure 123 is a composition taken from Bryant, vol. iv., p. 286.

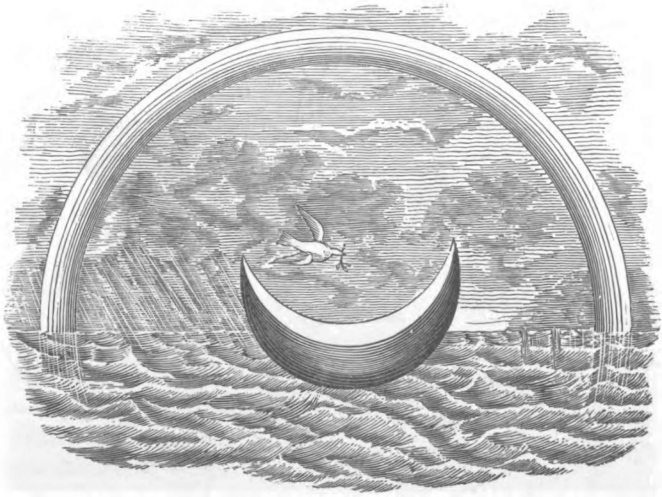


Figure 123.

The rock, the water, the crescent moon as an ark, and the dove hovering over it, are all symbolical; but though the author of it is right in his grouping, it is clear that he is not aware of its full signification. The reader will readily gather their true meaning from our articles upon the ARK and WATER, and from our remarks upon the DOVE in *Ancient Faiths*.

Figure 124 is copied from Maffei's *Gemme Antiche Figurate*, vol. 3, plate 40. In the original, the figure upon the pillar is very conspicuously phallic, and the whole composition indicates what was associated with the worship of Priapus. This so-called god was regarded much in the same light as St. Cosmo and St. Damian were

at Isernia, and St. Foutin in Christian France. He was not really a deity, only a sort of Saint, whose business it was to attend to certain parts. As the Pagan Hymen and Lucina attended upon weddings and parturitions, so the Christian Cosmo and Damian attended to spouses, and assisted in making them fruitful. To the last two were offered, by sterile wives, wax effigies of the part cut off from the nude figure in our plate. To the heathen saint, we see a female votary offer quince leaves,

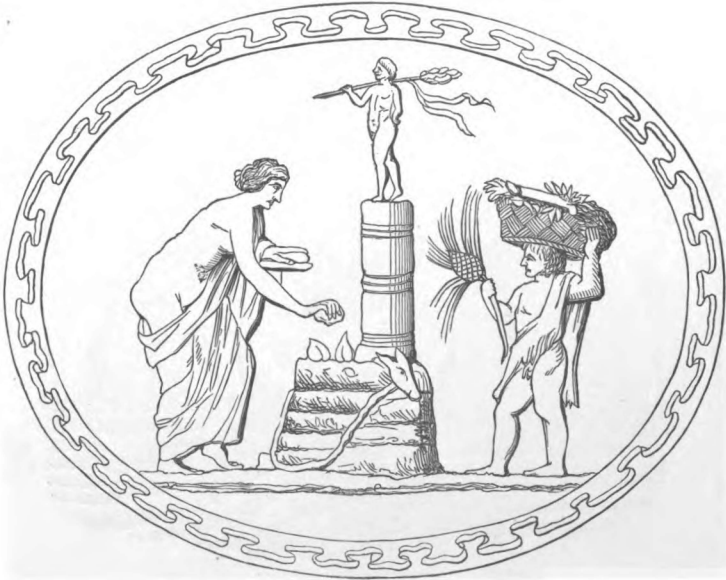


Figure 124.

equivalent to *la feuille de sauge*, egg-shaped bread, apparently a cake; also an ass's head; whilst her attendant offers a pine cone, and carries a basket containing apples and phalli. This gem is valuable, inasmuch as it assists us to understand the signification of the pine cone offered to 'the grove,' the equivalent of *le verger de Cypris*. The pillar and its base are curiously significant, and demonstrate how completely an artist can appear innocent, whilst to the initiated he unveils a mystery.

Figures 125, 126, 127, are various contrivances for indicating decently that which it was generally thought religious to conceal, *la bequille, ou les instrumens*.



Figure 125.



Figure 126.



Figure 127.

Figure 128 represents the same subject; the cuts are grouped so as to show how the knobbed stick, *le bâton*, becomes converted either into a bent rod, *la verge*, or a priestly crook, *le bâton pastoral*. There is no doubt that the episcopal crozier is a presentable effigy of a very private and once highly venerated portion of the human frame.



Figure 128.

Figures 129, 130, 131, are, like the preceding four, copied from various antique gems; Fig. 129 represents a steering oar, *le timon*, and is usually held in the hand of good fortune, or as moderns would say "Saint Luck," or *bonnes fortunes*; Fig. 130 is emblematic of Cupid, or Saint Desire; it is synonymous with *le dard*, or *la pique*; Fig. 131 is a form less common in gems; it represents the hammer, *le marteau qui frappe l'enclume et forge les enfans*. The ancients had as many pictorial euphemisms as ourselves, and when these are understood

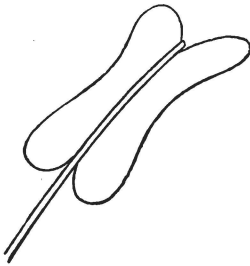


Figure 129.



Figure 130.

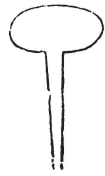


Figure 131.

they enable us to comprehend many a legend otherwise dim; *e. g.*, when Fortuna, or luck, always depicted as a woman, has for her characteristic *le timon*, and for her motto the proverb, "Fortune favours the bold," we readily understand the *double entendre*. The steering oar indicates power, knowledge, skill, and bravery in him who wields it; without such a guide, few boats would attain a prosperous haven.

Figure 132 is copied from plate 29 of Pugin's *Glossary of Ecclesiastical Ornament* (Lon., 1868). The plate represents "a pattern for diapering," and is, I presume, thoroughly orthodox. It consists of the double triangle, see Figures 20, 30, 31, 32, pp. 22—25, the emblems of Siva and Parvati, the male and female; of Rimmon the pomegranate, the emblem of the fertile womb, which is seen full of seed through the "*vesica piscis*," *la fente*, or *la porte de la vie*. There

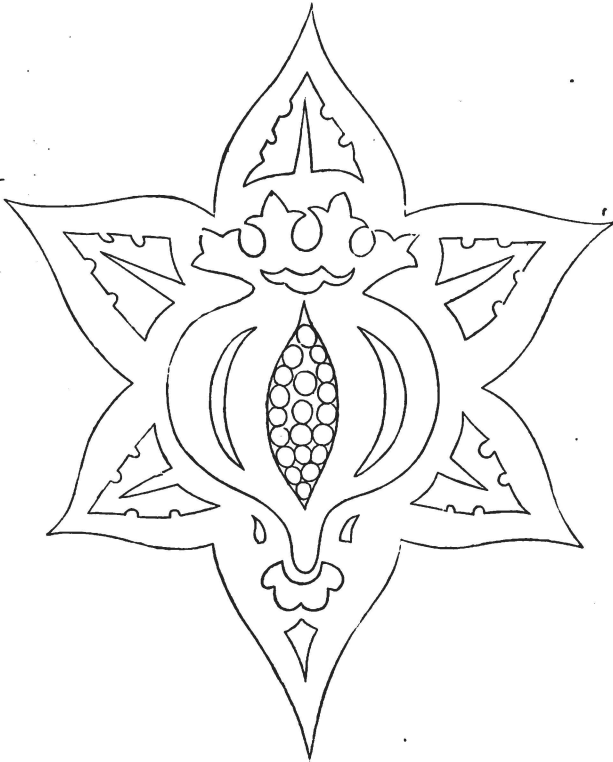


Figure 132.



are also two new moons, emblems of Venus, or *la nature*, introduced. The crown above the pomegranate represents the triad, and the number four; whilst in the original the group which we copy is surrounded by various forms of the triad, all of which are as characteristic of man as Rimmon is of woman. There are also circles enclosing the triad, analogous to other symbols common in Hindostan.



Figure 133.

Figure 133 is copied from Moor's *Hindu Pantheon*, pl. 9, fig. 3. It represents Bavhani, Maia, Devi, Lakshmi, or Kamala, one of the many forms given to female nature. She bears in one hand the lotus, emblem of self-fructification, whilst in the other she holds her infant Krishna, Christna, or Vishnu. Such groups are as common in India as in Italy, in Pagan temples as in Christian churches. The idea of the mother and child is pictured in every ancient country, of whose art any remains exist.

Figure 134 is taken from plate 24, fig. 1, of Moor's *Hindu Pantheon*. It represents a subject often depicted by the Hindoos and the Greeks, viz., androgynism, the union of the male and female creators. The technical word is Arddha-Nari. The male on the right side bears the emblems of Siva or Mahadeva, the female on the left

those of Parvati or Sacti. The bull and lioness are emblematic of the masculine and feminine powers. The mark on the temple indicates the union of the two; an aureole is seen around the head, as in modern pictures of saints. In this picture the Ganges rises from the male, the idea being that the stream from Mahadeva is as copious and fertilising



Figure 134.

as that mighty river. The metaphor here depicted is common in the East, and is precisely the same as that quoted from some lost Hebrew book in John vii. 38, and in Num. xxiv. 7. It will be noticed, that the Hindoos express androgynicity quite as conspicuously, but generally much less indelicately, than the Grecian artists.

Figure 135 is a common Egyptian emblem, said to signify eternity, but in truth it has a wider meaning. The serpent and the ring indicate *l'andouille* and *l'anneau*, and the tail of the animal, which the mouth appears to swallow, *la queue dans la bouche*. The symbol resembles the *crux ansata* in its signification, and imports that life upon the earth is rendered perpetual by means of the union of the sexes. A ring, or circle, is one of the symbols of Venus, who carries indifferently this, or the triad emblem of the male. See Maffei's *Gems*, vol. iii., page 1, plate 8.



Figure 135.



Figure 136

Figure 136 is the *vesica piscis*, or fish's bladder; the emblem of woman and of the virgin, as may be seen in the two following.



Figure 137.

Figures 137, 138, are copied from an ancient Rosary of the Blessed Virgin Mary, printed at Venice, 1582, with a license from the Inquisition; the book being lent to me by my friend, Mr. Newton. The first represents the same part as the Assyrian "grove." It may appropriately be called the Holy Yoni. The book in question contains other analogous figures, all resembling closely the Mesopotamian emblem of Ishtar. The presence of the woman therein identifies the two as symbolic of Isis, or *la nature*; and a man bowing down in adoration thereof shows the same idea as is depicted in Assyrian sculptures, where males offer to the goddess symbols of themselves. Compare Figs. 63, 64, 65, 66, pp. 33, 34.



Figure 138.

If I had been able to search through the once celebrated Alexandrian library, it is doubtful whether I could have found any pictorial representation more illustrative of the relationship of certain symbolic forms to each other than is Figure 138. A circle of angelic heads, forming a sort of sun, having luminous rays outside, and a dove, the emblem of Venus, darts a spear (*la pique*) down upon the earth (*la terre*), or the virgin. This being received, fertility follows. In Grecian

story, Ouranos and Ge, or heaven and earth, were the parents of creation; and Jupiter came from heaven to impregnate Alcmena. The same mythos prevailed throughout all civilised nations. Christianity adopted the idea, merely altering the names of the respective parents, and attributed the regeneration of the world to "holy breath" and Mary. Every individual, indeed, extraordinarily conspicuous for wisdom, power, goodness, etc., is said to have been begotten on a virgin by a celestial father. Within the *vesica piscis*, artists usually represent the virgin herself, with or without the child; in the figure before us the child takes her place. It is difficult to believe that the ecclesiastics who sanctioned the publication of such a print could have been as ignorant as modern ritualists. It is equally difficult to believe that the latter, knowing the real meaning of the symbols commonly used by the Roman church, would adopt them.

Figures 139 to 153, are copied from Moor's *Hindu Pantheon*; they are sectarial marks in India, and usually traced on the forehead. Many resemble what are known as "mason's marks," *i. e.*, designs found on tooled stones, in various ancient edifices, like our



Fig. 139.



Fig. 140.



Fig. 141.



Fig. 142.

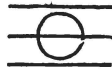


Fig. 143.

own 'trade marks.' They are introduced to illustrate the various designs employed to indicate the union of the "trinity" with the "unity," and



Fig. 144.



Fig. 145.



Fig. 146.



Fig. 147.



Fig. 148.

the numerous forms representative of "*la nature*." *A priori*, it appears absurd to suppose that the eye could ever have been symbolical of anything but sight; but the mythos of Indra, given in *Ancient*



Fig. 149.

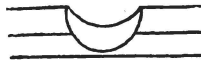


Fig. 150.



Fig. 151.

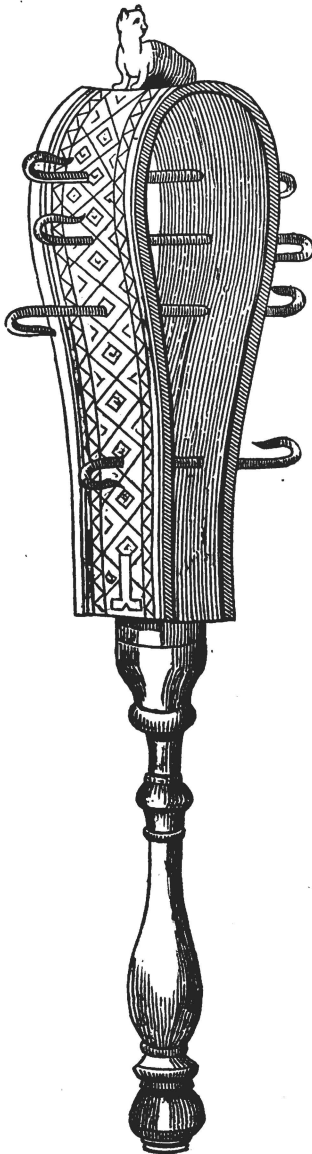


Figure 155.



Fig. 152.



Fig. 153.

*Faiths*, Vol. II., p. 649, Note 129, proves that it has another and a hidden meaning. These figures are alike emblematic of the "trinity," "the virgin," and "the four."



Figure 154.

Figure 154 is from Pugin, plate 5, figure 3. It is the outline of a pectoral ornament worn by some Roman ecclesiastic in Italy, A. D. 1400; it represents the Egyptian *crux ansata* under another form, the T (signifying the triad, the O the unit).

Figures 155, 156, are different forms of the sistrum, one of the emblems of Isis. In the latter, the triple bars have one signification, which will readily suggest itself to those who know the meaning of the triad. In the former, the emblem of the trinity, which we have been obliged to conventionalise, is shown in a distinct manner. The cross bars indicate that Isis is a virgin. The cat at the top of the instrument

indicates 'desire,' Cupid, or Eros. The last is copied from plate x., R. P. Knight's *Worship of*, etc.

Figure 157 represents the cup and wafer, to be found in the hands of many effigies of papal bishops; they are alike symbolic of the sun

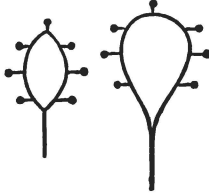


Figure 156.



Figure 157.

and moon, and of the "elements" in the Eucharist. See Pugin, plate iv., figs. 5, 6.



Figure 159.

Figure 159 represents the various forms symbolic of Juno, Isis, Parvati, Ishtar, Mary, or woman, or the virgin.

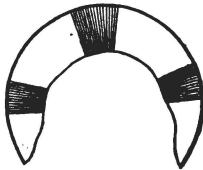


Figure 160.

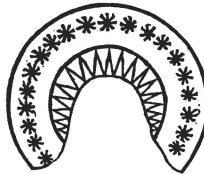


Figure 161.



Figure 162.

Figures 160, 161, 162, are copied from Audsley's *Christian Symbolism* (London, 1868). They are ornaments worn by the Virgin Mary, and represent her as the crescent moon, conjoined with the cross (in Fig. 160), with the collar of Isis (in Fig. 161), and with the double triangle (in Fig. 162).

Figure 163 represents a common tortoise, with the head retracted and advanced. When it is seen that there is a strong resemblance between this creature and the linga, we can readily understand why both in India and in Greece the animal should be

regarded as sacred to the goddess personifying the female creator, and why in Hindoo mythoses it is said to support the world.

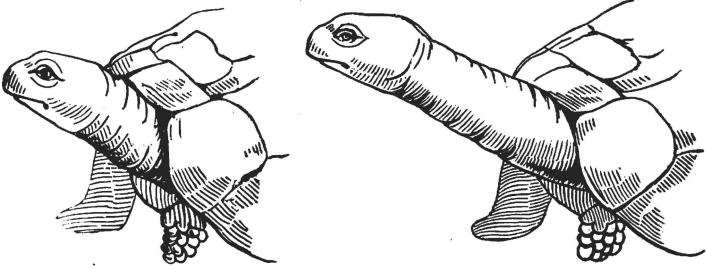


Figure 163.



Fig. 164.



Figure 165.

Figures 164, 165, represent a pagan and Christian cross and trinity. The first is copied from R. P. Knight (plate x., fig. 1), and represents a figure found on an ancient coin of Apollonia. The second may be seen in any of our churches to-day.

Figure 166 is from an old papal book lent to me by Mr. Newton, *Missale Romanum*, written by a monk (Venice, 1509). It repre-



Figure 166.



Figure 167.



sents a confessor of the Roman church, who wears the *crux ansata*, the Egyptian symbol of life, the emblem of the four creators, in the place of the usual *pallium*. It is remarkable that a Christian church should have adopted so many pagan symbols as Rome has done.

Figure 167 is copied from a small bronze figure in the Mayer collection in the Free Museum, Liverpool. It represents the feminine creator holding a well marked lingam in her hand, and is thus emblematic of the four, or the trinity and the virgin.

Figure 168 represents two Egyptian deities in worship before an emblem of the triad, which closely resembles an Irish round tower.



Figure 168.

Figure 169 represents the modern *pallium* worn by Roman priests. It represents the ancient systrum of Isis, and the yoni of the Hindoos. It is symbolic of the celestial virgin, and the unit in the creative four. When donned by a Christian priest, he resembles the pagan male worshippers, who wore a female dress when they ministered before the altar or shrine of a goddess. Possibly the Hebrew ephod was of this form and nature.



Figure 169.

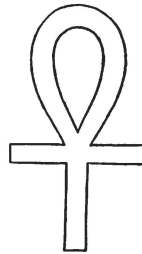


Figure 170.

Figure 170 is a copy of an ancient *pallium*, worn by papal ecclesiastics two or three centuries ago. It is the old Egyptian symbol described above. Its common name is *crux ansata*, or the cross and handle.

Figure 171 is the albe worn by Roman and other ecclesiastics when officiating at mass, etc. It is simply a copy of the chemise ordinarily worn by women as an under garment.

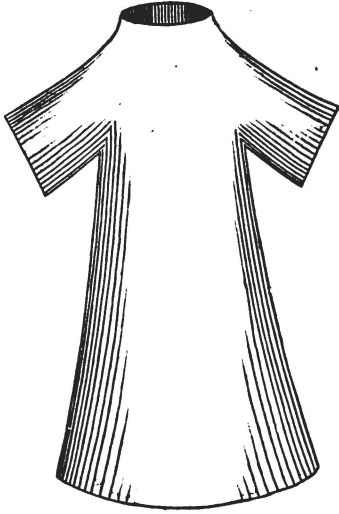


Figure 171.

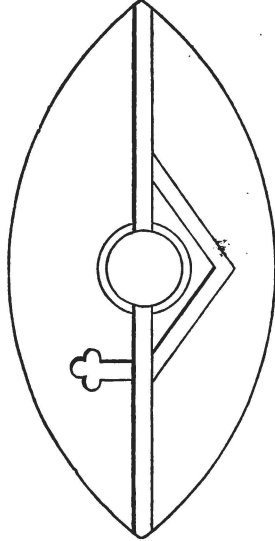


Figure 172

Figure 172 represents the chasuble worn by papal hierarchs. It is copied from Pugin's *Glossary*, etc. Its form is that of the *vesica piscis*, one of the most common emblems of the yoni. It is adorned by the triad. When worn by the priest, he forms the male element, and with the chasuble completes the sacred four. When worshipping the ancient goddesses, whom Mary has replaced, the officiating ministers clothed themselves in feminine attire. Hence the use of the chemise, etc. Even the tonsured head, adopted from the priests of the Egyptian Isis, represents "*l'anneau*," so that on head, shoulders, breast, and body, we may see in Christian churches the relics of the worship of Venus and the adoration of woman!

D. MARPLES, PRINTER, LORD STREET, LIVERPOOL.