

ON
ANCIENT
PILLAR STONES AND CAIRNS,

THEIR ANTIQUITY,
THE EXTENT OF COUNTRY OVER WHICH THEIR USE EXTENDED,
AND THEIR SIGNIFICATION:

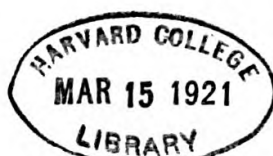
BEING AN ESSAY READ AT THE
LIVERPOOL LITERARY & PHILOSOPHICAL SOCIETY,

BY
THOMAS INMAN, M.D., LOND.,
LATE PRESIDENT OF THE SOCIETY;
PHYSICIAN TO THE LIVERPOOL ROYAL INFIRMARY, ETC.

From the Transactions of the Liverpool Literary and Philosophical Society.

LIVERPOOL:
ADAM HOLDEN, CHURCH STREET.
1867.

R 260.15



Hale fund

ON PILLAR STONES, STONE CIRCLES, &c.

ON a previous occasion I endeavoured to show that the spread of nations, trade, or missionary zeal was much greater in days gone by than History had led us to believe ; and I noticed that names still current amongst ourselves had been borne by Eastern nations in the remotest antiquity. The subject then selected embraced many others, and when pointing out that signs ought to be studied as well as language, I remarked that it was a startling thing to find, in the most sacred places of some of our churches, a symbol used alike by the Freemason in his lodge, and by a Buddhist or Hindoo in his devotions when away from a Temple, and to see this side by side with another emblem, which was that used in Babylon to represent the sun. It is equally curious to discover that emblems supposed to be essentially Christian were in use amongst the Etruscans, who were old as a nation when Rome was an infant ; and that they have existed from time immemorial in those Eastern countries with which Europe has only just become acquainted.

If we turn from devices of small compass to those of greater size, we are struck with the same resemblance between the past and the present, and the geographically remote and near.

Stone pillars are to be met with in Great Britain, from Cornwall on the South to the Orkneys in the North, and they, alone or with stone circles, may be traced from Scotland to the plains of India.

Some of us may perhaps lament the infatuation of votaries

who could see in a stone a holy emblem, and pay their homage before him; and we may plume ourselves upon the increased intelligence of our own age; but the flattering unction is somewhat dashed, when we find reverence to a boulder existing in the highest circle of England, and that a black stone still remains in Westminster Abbey to perform a silent but important part in the ceremony of crowning each new sovereign. What we think and say about those of Tyre and Ephesus may be said by posterity about the Londoners of to-day; and some erudite New Zealander may descant learnedly upon the ideas of our Kings and Queens, who could only put a diadem on their heads while sitting upon a particular bit of rock.

So much has already been written upon the subject of pillar stones, circles, and cairns, that I cannot pretend in this essay to any great originality. The late Godfrey Higgins, in his *Celtic Druids*, almost exhausted every thing which could be said upon the matter in his time; and since then Colonels Forbes Leslie and Meadows Taylor have produced still more interesting details, and handled the subject in a way which leaves nothing to be desired. Dr. Moore, in *The Pillar Stones of Ancient Scotland*, has done much in a philological sense, and his labours supplement a very elaborate work on the *Pillar Stones of Scotland*, a copy of which I have not yet been able to procure.

In the present essay, my intention is to point out what we know about the reverence given to conical and pillar stones, circles, and cairns, and the way in which the present is linked to the past.

We find that in ancient Phœnicia, and elsewhere, there were certain forms of the Deity called Bætuli, which were a peculiar kind of conical shaped stones which were erected in remarkable places, and were from time to time anointed with oil, wine, or blood. The custom is supposed to have arisen

from setting up meteorokites; and we remember with interest that Diana of the Ephesians was said to be an image which fell down from Jupiter, doubtless a meteoric stone originally, and subsequently fashioned in a peculiar way. Eusebius (I quote from Smith's *Dictionary*), says that Bætuli were believed to be stones endowed with souls, and created by Uranus (Οὐρανός, the heaven). Bætulus, when personified, is called a son of Uranus and Ge, and brother of Ilus and Chronos.

The word Bætulus and its connexion with heaven and earth, the sun and time, induces us to bestow a few words upon it. If what Eusebius relates was true, each such stone would be supposed to be the habitation of a portion of the spirit living in heaven, and as such would be in the Phœnician tongue Beth-el, or in the Babylonian, Bit-il or Bit-ilos, *i. e.*, House of the Sun, which would readily degenerate into the Bit-helios, House of the Sun, ἥλιος of the Greeks; and it is from Greek writers that we hear of Bætuli.

I need not remind my hearers how Jacob, on the morning after his memorable dream, raised up the stone which he had used for a pillow, poured oil upon it, and called it Bethel. This coincidence would be insignificant if it stood alone, but it becomes important when we find that one of the ancient aboriginal Gods of Hindostan, and one to whom worship is still offered in a way we shall subsequently describe, is called *Betel*, or *Vetel*, and that he is represented apparently by an upright stone. Bætuli amongst Phœnicians, Betel amongst the Indians, and Bethel in Palestine are too closely allied in form not to attract our attention, especially when in all they are connected with a similar form of worship. It may be said that Jacob called the place, and not the pillar, "Bethel;" but as the place could only be recognised by the pillar, and the pillar was the very spot which he named, the objection stands for little,

It is tolerably clear that the pillar was sacred, and as such was anointed.

If we pursue this word as representing a sacred emblem, by investigating proper names, apparently derived from it, we find Batalus and Bathyllus amongst the Greeks, and Vetulinus, Vitalis, and the Vitellii amongst the Romans; nor can I altogether pass by the fact, that the most ancient name amongst the French for the Phallus is spelled *Vit*.

When once the idea was received, that an upright stone represented the Deity, or one of his attributes, we can easily conceive that the imagination of man would vary the symbol. Some would select for the emblem a mass of vast bulk; others would prefer length to breadth; some would select a red, others a white colour, and adopt a curved, rather than a straight stone. The transition from a rough and unhewn block to a polished one would naturally follow as wealth increased, and rudeness merged into civilisation. As society began to indulge in luxury, we can readily understand how the tall stone would become the stately pillar, and the conical bit of rock would be the elegant minaret. A farther outgrowth from the ideal form would naturally follow the development of the primitive faith.

The simple stone was emblem of a single idea; one which ultimately expanded amongst the Babylonian and Assyrian races into the belief that the Deity was fourfold. There were four great Gods:—Arba-il, from whence the name of *Arbela*, so well known and so very ancient, was derived. What was at first a simple pillar, became now a four-sided obelisk, or a towering triangle, whose bulk told of vastness, whose pyramidal form perpetuated the ancient conical notion, whose height told of majesty, and whose four sides told of the four parties in the creation of mankind and the world in general.

As the playful fancy of the devotees of the Bætuli


increased with their luxury, the image became developed into forms known amongst the Greeks as *Hermæi*, ἑρμαῖ,—a word coming, I presume, from the Phœnician and Hebrew word אָרַם, *aram*, “to be high,” “to swell up, to exalt oneself;” or, possibly, from אָרַם, *aram*, “to be or to make naked,” “to be high;” there is also אֶרְמָה, *armah*, “craftiness, guile;” and עֵרְמָה, *airemah*, “a heap of ruins or fragments.” Greek, ἑρμα.

If our etymology be correct, we shall expect to find that the *Hermæi* are some way connected with the Phallic idea (and with cunning?). That they are so is evident, in corroboration of which we quote an article from Smith.—“Hermæ were statues, usually composed of a head, generally that of the God Hermes (Mercury, it must be remembered, was represented as being very cunning, and as the patron of thieves), placed on a quadrangular pillar. Hermes presided over journeys, traffic, roads, boundaries, &c. He was represented by a block of marble or a heap of stones. To such heaps everybody who passed added a pebble.”

“Another form of making a boundary was a stone pillar (at first unhewn), the sacred character of which was marked by pouring oil upon it, and adoring it. The first attempt at artistic development was by adding a head, and afterwards other members of the body, at first with a symbolic meaning. *The phallus formed an essential part of the symbol; probably because the divinity represented by it was, in the earliest times, the personification of the powers of nature. So the symbol is described by Herodotus, who ascribes its origin to the Pelasgi. Pausanias gives a similar account, and adds that the Arcadians were particularly fond of the four-sided ornament.*”

“These Hermæ were much venerated at Athens, and every house had one. They were placed in front of temples, near to tombs, in the gymnasia, palæstræ, libraries, porticoes, and

public places ; at corners of streets, on high roads, as sign-posts, with distances inscribed on them ; and some are still to be seen at Athens with the names of victors in the gymnastic contests engraved thereon."

"In process of time a torso was added, and after that the quadrangular pillar was ooved, to indicate the legs." We need not pursue the history farther. But we may advert for a moment to the fact that stones were used in some places to typify the feminine rather than the masculine element of creation ; for example—the representative of the Paphian Venus, the most popular one of antiquity, was a conical stone. Tacitus thus speaks of it : "The statue of the Goddess bears no resemblance to the human form. It is round throughout, broad at one end, and gradually tapering to a narrow span at the other, like a goal. The reason of this is not ascertained. The cause is stated by Philostratus to be symbolic."¹

"In all Cyprian coins," says Lajard, *Recherches sur la Culte de Venus*, "from Augustus to Macrinus, may be seen in the place where we should anticipate to find a statue of the Goddess, the form of a conical stone. The same is found placed between two cypresses under the portico of the temple of Astarte, in a medal of Elia Capitolina ; but in this instance the cone is crowned. In another medal, struck by the elder Philip, Venus is represented between two genii, each of whom stands upon a cone or pillar with a rounded top. There is reason to believe, that at Paphos, images of the conical stone were made and sold as largely as were effigies of Diana of the Ephesians at Ephesus."

Again we read in the same Author, "Medals and engraved stones demonstrate that the hieratic prescriptions required that all those hills which were consecrated to

¹ *History*, book ii., c. 3.

Jupiter should be represented in a conical form. At Sycione, Jupiter was adored under the form of a pyramid."

Again, — "The cone was one of the symbols peculiar to many of the gnostic sects. It had sometimes a funereal sense. A cone in the possession of Mons. Lajard, and which was found at Aleppo, proves that in the first centuries of our era the conical form was also employed for Christian monuments, since the one in question has engraved upon it the bust of Christ, with the letters X P I C T O Y. Below the bust there is a fish.

Both the cone and the phallus had the double sense of life and death. The Divinity represented by the cone was androgynous; and the Author gives a plate of the individual whom he supposes to be Venus, of which I have attempted to make a copy. In different other medals of which he gives us examples, the Goddess is represented as a Hermes, sometimes as standing on a square stone. The union of ideas about the cone, the square, and the pillar are seen in the pyramids and obelisks, and the frequency with which altars were made conical, square, cylindrical, or with an union of all these forms. The cone was essentially a female emblem. The pillar was a male sign. The square, or the four-sided cone, was the emblem of the union of the sexes.

Lajard also adds, that "Monsieur Creuzer found amongst the ruins of Carthage a large conical stone, which he considered to be a representation of the female Venus." He also mentions many smaller cones which he had found in Greece, some of them bearing the name Aphrodite. In Gozo a conical monumental stone was found in one of the niches of the ruins of a temple which had been sacred to Astarte. Many other small cones have been found that have evidently been worn in personal ornamentation, or as charms, and these have usually been engraved with doves or other mystic devices. It must be noted that Lajard

is speaking of the androgynous Venus, the Celestial mother from whom all creation was supposed to emerge, not the Grecian Goddess of desire.

On returning to one of the ideas—that of strength, or height, or both combined—which the Bætuli involved, we may ask if the *stone* was the only form it took? Surely, other emblems might be adopted to illustrate the same notion. They were so; and the stump of any tree, especially the oak, and the growing pine and palm trees, were almost equally sacred with the pillar. One of the ancient Hebrew names for the oak was אֵלֶּה, *Elah*; אֱלֹהִים, *Alah*; and אֵלֹן, *Elon*; the second of which, *i. e.* Alah, is one of the names of the Creator, and the original of the Allah of the Mahometans. When we recognise the fact, that the emblem was intended to represent length and strength, we can readily understand that the human thumb or finger, standing alone, might typify the same notion. Such was in reality the case; and these became, with the palm and pine tree, symbolic of the same thing. In Drogheda, there exists in one part a tall pillar tower, and in another a pointed rock, whose name is “The Lady’s Finger.” Both seem to have a similar meaning, and represent the Creator in the same form as that under which Hindoos worship him, *i. e.* as Mahadeva.

The varied forms in which the pillar idea has developed itself is very curious. A broken column is to this day an emblem of the death of a warrior or other conspicuous man. The ancient altars were of pillar form; sometimes cylindrical, sometimes four-sided, and sometimes triangular, as we have already noticed. Solomon adorned the two pillars, Jachin and Boaz, which he placed in the porch of his temple (see 1 Kings vii. 19–21), with abundance of lilies and pomegranates, whose mystic significance is well known to the curious; and the Christian hermits, of whom Simeon Stylites was a very conspicuous example, thought that a

dwelling upon and prayers offered from the summit of a pillar were pre-eminently proper. In this we see reproduced the notion current at the Temple of Surya, at Hierapolis, and thus set forth by Lucian. After describing the temple, &c., he says, "Moreover, we see in the vestibule two enormous phalli, thirty fathoms high, with this inscription—"These Phalli have been raised by me, Bacchus, in honour of Juno, my mother-in-law." After describing two other sacred images, conspicuous for their Priapic size, and sundry other things, he continues—"All those who raise phalli to Bacchus place upon their top wooden men (a custom still to be seen in many an ancient Hindoo temple)—why, I cannot tell, unless it be to imitate the man who ascends. And this is how the latter manages:—He passes a thick chain round the phallus and his own body; then he mounts by means of little bits of wood which stick out, large enough for him to stand upon; as he rises, he takes up the chain with him. . . . Having arrived at the top, he lets down another chain which he carries with him, and by its means he draws to himself everything which he requires—wood, clothes, utensils, &c. With these he arranges a dwelling, a sort of nest, in which he sits during the seven days he sojourns there. The crowd which arrives bring him gold, silver, or copper, and place these offerings before him, and then retire, leaving their names. Another priest is present who shouts these names, and when the top man hears them he offers a prayer for them. While praying, he strikes upon a brazen instrument, which makes a loud and discordant noise. The man does not sleep. . . . The reason of the ascent is, that the people are persuaded that the man, from this elevated spot, converses with the Gods, and asks from them the prosperity of all Syria, and that they hear his prayer, seeing that he is so near." There is strong reason to believe that the "high places,"

of which the Jews built so many whereon to offer incense, &c., were simple pillars, resembling in some respects the Lingams of Hindostan, and the round towers in Ireland.

The abundant use of pillars in sacred edifices seems to have preceded, for a long period, their use as ordinary architectural contrivances to economise space, or to increase elegance of design.

We have seen that the pillar was considered as a sort of embodiment of the Almighty in remote antiquity. There was also the expression "God is my witness," just as we have at the present day "So help me God." We have also frequent examples, amongst the criminal classes, of an expression equivalent to "As I now stand in the presence of the Almighty," as the sort of affirmation or oath to which they attribute the greatest sanctity. We shall be prepared, then, to find that the pillar was in ancient times used to represent the Great Judge as if present. In default of any other antique repository of ancient customs, let us turn to the Old Scripture writings, and glean from them the uses that pillars were put to. We find Jacob erecting one, מַצֵּבֶת, *mazebeth*, as a memorial of his dream, and a second one as a memorial of his wife Rachel. He also erects a pillar and a heap, as a witness of a compact, a sort of terminus, beyond which the contracting parties would not pass. Compare this with the Roman Terminus, or Hermes.

We then come upon two prohibitions, to the effect that the Israelites should not set up any standing pillar, מַצֵּבָה, *mazebah*, or figured stone (Levit. xxvi. 1),² as it, מַצֵּבָה, *mazebah*, was hateful to the Lord (Deut. xvi. 22); but it is clear that the pillars meant in the prohibition were unmistakeable phallic emblems, else we should not find Moses

² This verse is thus rendered in the Vulgate:—"Non facietis vobis idolum et sculptile, nec titulos erigetis, nec insignem lapidem ponetis in terra vestra, ut adoretis eum."

himself building an altar and twelve pillars, מַצֵּבָה, *mazebah* (Exod. xxiv. 4);³ nor should we have had the pillar of fire and cloud as the visible form assumed by the Almighty. Farther on (Deut. vii. 5),⁴ it is clear that the Phœnicians or Canaanites used pillars in worship, for the Israelites were told to destroy them, with the groves and graven images, when they entered the Promised Land.

Joshua sets up twelve stones, אֲבָנִים, *abnim*, in Gilgal, as soon as he enters Canaan, as a memorial; and the departing tribes set up what is called an altar, or a memorial; while in after times, Absalom rears up a pillar, מַצֵּבֶת, *mazebeth*, for a remembrance of himself, as he had no child (2 Sam. xviii. 18). Of the two pillars of Solomon, I need not speak again; but pass on to the time when Josiah was crowned, and where we find him standing by a *pillar*, עֲמוּד, *amud*, as the manner was (2 Kings xi. 14).

From this it is abundantly clear that some pillars, then as now, were used as memorials of some important event, or of some departed man or woman, just as we erect columns to Nelson, Wellington, and others, or raise tombstones in all forms over our dead. It is equally clear that others had a phallic significance, which did not, however, in the smallest degree, prevent them being looked upon as divine emblems. Any one familiar with the sacred writings cannot fail to be struck with the veneration with which the *grove* was regarded by some, and the enthusiasm with which it was destroyed by others. The Hebrew word for that translated *grove* is אֲשֵׁרָה, *asherah*. This word has a number of relations—*ash*, *asher*, *asha*, *ashua*—and we have some cognomens compounded

³ In the Vulgate this verse runs thus:—"Scripsit autem Moyses universos sermones Domini: et mane consurgens ædificavit altare ad radices montis, et duodecim titulos per duodecim tribus Israel."

⁴ In the Vulgate this verse runs thus:—"Quin potius hæc facietis eis: Aras eorum subvertite, et confringite statuas, מַצֵּבוֹת, *mazebot*, lucosque succidite, et sculptilia comburite."

from it, as *Ashbel* and *Ashban*. The significations are "heat, fire, man, woman, being, pillar." Leaving philology here, I will copy the account which Fürst's *Lexicon* gives of *Asherah*. He says, "The name is that of a Phœnician Goddess, who is sometimes identified with the Sidonian Astarte, and who stands beside ^{בַּעַל}, *Baal*. In usage, the word denotes—(1) the idol of this female deity *consisting of a pillar*, and it is identical with the image pillars of Ashera. (2) The female deity of the Tyrians, whose worship Jezebel introduced into Israel. (3) The image pillar of this Goddess, in whom a plurality of forces were united. The images of Ashera were upright wooden pillars, or stems of trees, whose tops and boughs were cut off, and which were worshipped as symbols of the Phœnician Nature-God, partly as the *numen* itself. The word is usually derived from ^{אַשֶׁרֶת}, *asher*, "the Goddess of good fortune;" but considering that *ashua* denotes a pillar, and ^{אַשַׁר}, *ashar*, signifies "to be erect," it appears to be more correct to explain *ashera* as "the spouse or husband," and cognate to the Phœnician ^{אַסַר}, *asar*, equivalent to Osiris." I may add that ^{אַשַׁח}, *ashah*, signifies "to be firm," and "to be firmly fitted together," a word which in itself unites the idea of an androgynous deity, and that intimate connexion between the sexes which produces a new being.

That the pillar stone was at the same time a phallic emblem, and the representation of the Creator, none can doubt, whose knowledge of ancient ways of thinking is great, and whose modern reading is extensive. In many a Hindoo temple, whose "adyta" are open to British though not to native eyes, a rude stone of curious shape represents the God. I cannot now lay my hand upon a narrative which I lately read, telling of the wink or leer with which the officiating priest of some temple in India pointed out the nature of the object worshipped, and of his request that the visitors would not tell the worshippers; but it recalled the lines of Moore—

à propos of Mokanna, the veiled prophet of Khorassan—
 “Ye would be dupes and victims, and ye are.” It is impossible to read much of the Gods of Hindostan without seeing how strong an element runs through all of them of the Creator being represented by the particular organs which are essential to the formation of a new being upon earth.

It was so in ancient days in Western Asia. We scarcely need turn to the history of Ham and Noah, and other well-known narratives, to show that the real organ was held in profound esteem. By it Abraham made his steward swear, when he wished to bind his promise most effectually.⁵ Even amongst the Jews, those who had been seriously injured in any part of the essential organs of the male were not allowed to enter into the holy congregation.⁶

The evidence of pillar stones having had a phallic meaning, is inferential as regards some nations; amongst others it is all but demonstrated. In the scenes of love depicted at Pompeii, and their number is considerable, we find, in almost all, that the pillar is introduced as a witness, or because that which is being done is appropriate to the Hermes.

In one remarkable scene, a priest pours a libation on a slab, in front of a pillar which is adorned by oak boughs,

⁵ “Another primitive custom which obtained in the patriarchal age was, that the one who took the oath put his hand under the thigh of the adjurer (Gen. xxiv. 2; xlvii. 29). This practice evidently arose from the fact that *the genital member*, which is meant by the euphemic expression *thigh* (יָד), was regarded as the most sacred part of the body, being the symbol of union in the tenderest relation of matrimonial life, and the seat whence all issue proceeds, and the perpetuity so much coveted by the ancients. Hence this creative organ became the symbol of the Creator and the object of worship among all nations of antiquity; and it is for this reason that God claimed it as the sign of the covenant between himself and his chosen people in the rite of circumcision. Nothing, therefore, could render the oath more solemn in those days than touching the symbol of creation, the sign of the covenant, and the source of that issue who may at any future period avenge the breaking of a compact made with their progenitor.” C. D. Ginsburg, in Kitto's *Cyclopædia of Biblical Literature*, s. v. OATH.

⁶ Deut. xxiii. 1.

and surmounted by a leaf of the Quince. This leaf was emblematic. The fruit of the tree was eaten, because it was believed to increase the virile power; and the oak leaves were equally symbolic, typifying that the pillar was strong as the oak, and as enduring under trials. I have already expressed my opinion in the Society, that the round towers of Ireland were built in imitation of high pillar stones, and were nothing more than phallic emblems, and I need not revert to the subject now. Some have doubted whether the idea of Christianity, and of reverence for any phallic emblem, could have existed side by side; but that they have so done, we have abundant evidence in Old France, up indeed until the close of the sixteenth century, and even later.

A difficulty which has been felt by some, is to reconcile the notion of a phallic emblem being used as a memorial stone. To me the difficulty was insuperable, until I read an account of the opening of a child's grave at Cumæ, near Baiæ. In it lay the ashes of the once endeared youth; around them were placed a doll's chair, table, and many another toy, all betokening a keen sense of love and memory. Yet the chief part of the excavation was occupied by a huge phallus of red clay. In the same part of the country, to this day, this emblem is held to be powerful in averting the evil eye; and if in Christian Naples an effigy of the "fascinum" is held to be powerful against demoniac influence, we readily believe that a tender Etruscan may have placed one in the tomb of a darling child, to scare away Typhon. Again, if we visit our own cemeteries, we find our tombs adorned with those emblems which are most revered amongst us—the cross, the solar wheel, and some other mortuary emblems copied from Pagan sources. Surely, if we erect a sacred symbol as a memory of the dead, the ancients may have done so too; and of the many signs which have descended to us, none seems to be so ancient, so persistent, and so hallowed,

as that which was used to represent on earth the Creative Power on high.

The strongest evidence we have of the phallic nature of certain stones is from India; and the following quotations are from the pen of Mr. Edward Sellon, author of *The Monolithic Temples of India*, &c., and which I find are abridged from writings in the *Journal of the Royal Asiatic Society*. "Benares, however, is the peculiar seat of this form of worship. The principal deity, Siva, is a Linga, and most of the chief objects of pilgrimage are similar blocks of stone. Not less than forty-seven Lingas are visited, all of pre-eminent sanctity. In the opinion of those who compiled the *Puranus*, Phallus was first publicly worshipped by the name of Basewarra-Linga, on the banks of the Cumudoati, or Euphrates."

This author, like others, shows how strong was the similarity between the Egyptian and Grecian mysteries and those of India, not only in general matters but in detail. It is unnecessary to follow him farther, and I will close my quotations from him with the record of the idea of the effects of this style of worship upon those who practise it. "One of the most accomplished Oriental scholars of our time, to whom the public is indebted for a *Teluga* dictionary and a translation of the Bible into the same language, a resident for thirty years in India, has recorded his judgment that, on the questions of probity and morality, Europeans (notwithstanding their boasted Christianity and morality), as compared with the Hindüs, 'have not much to boast of.' The same author adds—what I do not remember to have met with in any other writer—"that the Linga of the Assyrians was typified by a cone, numerous specimens of which were found projecting from the walls of the palace at Nimroud, of which examples may also be seen in the British Museum."

With these pillars, of which we have already spoken,

whether they were shapely or unhewn, were associated stone circles, or stone heaps. The latter, usually called cairns, are found in great numbers in Britain and Brittany, are common throughout the shores of the Mediterranean, and may be traced from Britain to Central Asia, probably farther. In ancient times, they were abundant along every highway in Greece and Rome, and at last seem to have been adopted as mile-stones.

There is something curious in the idea of throwing stones so as to make a heap to commemorate a hero, and that the menhir should be more efficacious *with* the cairn, than when standing alone; and the strangeness of the custom leads us to surmise the probable idea which originated it. We shall have no difficulty in tracing this, if we investigate the subject as ancient Orientalists; but if we act as modern Englishmen, the reason will surely escape us. It is simply that a phallus with many stones must necessarily be stronger than one with two.

These cairns were sometimes of enormous dimensions, of which we have an example in Avebury, and in Silbury Hill; and they were places whence laws could be promulgated, or where judgment could be given, or counsel taken. The tourist sees such a hill in the Isle of Man, on which the Governor is seated when he ratifies certain laws, already agreed upon by the legislature of the Island, and from which he promulgates them. The Tynwald Hill is not the seat of the government, it is, in fact, little more than a locality; but it is resorted to on certain days by the inhabitants of all parts of the Island, and becomes for a time the centre of law, trade, and conviviality.

There is something, but we cannot tell how much, in common between the cairns of which we speak and the vast pyramids erected by the Egyptians, the Burmese, and the Mexicans. As human nature is much the same everywhere,

we can readily conceive that sacrifice on high places has been adopted partly because the victims were made to approach nearer than they had been before to heaven, and partly because a great multitude might better see the offering when presented on an elevation, than when it was sacrificed on the level.

There is something strangely congruous between the religious ceremonies of peoples wide as the poles asunder. The Israelite used a knife of flint by which he cut off a part of his person ; the Mexican used the same sort of implement when he cut open his living victim, so that he might tear the heart from its tenement and present it to the Sun, although he, like the Hebrew, was familiar with a metal hard enough to cut stone. The Mexican ruthlessly sacrificed the choicest of his youths on a pyramid of enormous height ; the Oriental prepared to do the same upon a natural mountain. Baal fires were lighted on the towering heights of ancient Hermon, and similar ones blaze still from time to time on the hills of Ireland and Scotland.

Leaving the cairns, we may say a few words about the Stone Circles, so common in our own Islands, and in Brittany.

Colonel Leslie more recently, and Godfrey Higgins anteriorly, have clearly shown that they were of the nature of temples or churches—spots in which the people could and did meet to go through religious ceremonies—to hear expositions of faith and practice, and to take counsel in solemn conclave. In these stone circles there was one fragment always removed to admit of the entrance of the party, although the space between each upright was ample enough to admit every individual going at once to his own peculiar stone ; and there was either one or a pair of conspicuous stones, opposite to which the chief performers stood ; whilst in front of these was a recumbent stone for sacrifice.

There is something curious in these circles, as linking the past and dark with the present and comparatively enlightened times.

At Stonehenge we see huge trilithons, with the transverse rock mortised to the two uprights, the tenon and hole evidently having been worked by stone celts, hammers, or axes, thus showing, apparently, the absence of any iron or bronze tool. In the circle at Gilgal we see the circular fane associated with the use of flint knives, although the context demonstrates that there were silver trumpets, which could scarcely be made without tools. There were carved stones also, which imply a knowledge of the lapidary's art; Babylonish garments, which tell of looms that could scarcely have been made without metal tools; an ark and staves, which imply a knowledge of carpentry, and a variety of other details, which demonstrate the advancement of the arts of civilised life; yet, for the cutting of flesh, flint is preferred to iron or steel. But if we think of what is going on around us, we can readily understand how one portion of the actions, habits, and customs of a nation may remain unchanged, whilst others appear to advance. In all countries that I know, every thing connected with religion is essentially stable, except, perhaps, doctrine; few can tolerate change, either in the form of worship, the rites used, or the nature of the house of meeting; and though time has to a certain extent made the cruciform a more common shape for our churches than any other, there are still a few circular fanes which tell of a probable descent from the ancient stone circles which formed the basilics of our remote forefathers. Cruciform temples also exist in India which are of very ancient date.

I purposely omit entering into the statement that in Scotland, 'going to the stones' is used as an equivalent for

going to church, as the subject is too important not to require a special dissertation.

As these circles were sacred, so they were adapted for burials; and the faithful were interred around them, just as our dead are usually deposited in the churchyard around the church. The barrows within sight of Stonehenge may have received as many bodies as the graveyard around the Church of the Innocents in Ancient Paris; and then, as now, the *enceinte* of the circle may have received only the remains of those men whom a nation loved to honour, just as our illustrious dead repose under the dome of St. Paul's, or beneath the roof of the Abbey at Westminster, whilst the less distinguished ones repose around the fane.

Some have argued upon the improbability of the relics of a rude age being, under any circumstances, compatible with the existence of advanced, or, as some would say, an enlightened civilisation; but the allegation is of little worth, for not a year elapses in which the newspaper reader in Britain does not find instances of a belief in witchcraft, and of an adoption of superstitious practices amongst ourselves, existing side by side with the electric telegraph, the railroad, the steam-boat, the church or chapel, the national school, and an earnest priesthood of all denominations; and some, to their shame be it spoken, who wear broadcloth, silk, satin, lawn, or velvet, believe in the balefulness of *thirteen*, the power of the evil eye, and the influence of charms and religious emblems. Whilst others, equally high in society, and equally educated with the most erudite amongst us, converse through "media" with the dead.

The Galgal, which is the modern as well as the ancient name for the stone circle, was a place for the administration of justice, as well as for religious rites. To such an one Samuel the Prophet went in circuit ever year; nor can we wonder at such an occurrence amongst ancient people,

where as a rule the priest had more power than the king. We have seen how Samuel dictated to Saul to undertake an enterprise, apparently quite irrespective of *policy*; and profane history has told us how certain Egyptian priests used to dictate suicide to the monarch, whenever they thought he had reigned long enough.⁷ Without dwelling upon the connexion of priestly, judicial, and kingly power, we may advert to the practice, still current amongst ourselves, of using the parish church as the place in which the election business of the parish is attended to. We have made no scruple until recently of using the sacred building during the week days for ecclesiastical voting, so as to discover the decision of a majority; nor did the worshippers in the stone circles have any greater compunctions. Of the general sanctity in which these circles were held, their persistence to the present day is evidence. To plunder the stones was as bad as the commission of sacrilege; and the peasant dreaded to remove them as much as a peer would avoid destroying the venerable minsters which have replaced their rude progenitors.

Let us now, leaving these general considerations, turn our eyes to India. There, "in the Dekkan," says Leslie,⁸ "Cyclopean monuments are to be seen, constructed in all the varied forms in which they are to be found in France and Britain. Monoliths, arranged in circles single and consecutive, in ovals and oblongs, in single and in several parallel lines, and occasionally numerous circles in one of larger dimensions,—all these varieties may there be found in connexion with dolmens, kistvaens, galgalls, barrows, and other primitive stone memorials, that exist in Britain and Armonica. The simple fane and the elaborate inelegant pagoda are often

⁷ Rawlinson's *Herodotus*, vol. ii., p. 36.

⁸ *Early Races of Scotland, and their Monuments*, 1866, 2 vols. 8vo. Edinburgh, Edmonston and Douglas.

very near each other. That the simple cyclopean fanes preceded the skilfully designed and elaborately executed Buddhist temples of the Dekkan, none can doubt. That the former would continue to be erected a thousand years after the rock cut temples were deserted, without being destroyed, could never have been imagined; yet so it is." After describing some circles which had been renovated and used immediately before he examined them, Colonel Leslie writes, "The sacrifice used in these high places is generally a red cock, sometimes a white one. The blood of the sacrifice is offered to the spirit, but the votary wisely retains the flesh of the animal; the savour of its blood being deemed a substantial enough repast for the unembodied being whose favour it is sought to propitiate, or whose wrath it is intended to appease. It is probable that the sacrifice of cocks and goats is but the representation of bloody sacrifices, in which at some former period nobler animals, and even human beings, were involved. Within the last twenty years, human sacrifices were offered by the Khonds of the Indian peninsula.

"The spot of red paint put over the whitewash on the inner side of each stone I believe to be typical, and to be occasionally used in place of the blood which, from motives of policy, humanity, or economy, some modern votaries are unwilling to shed." The cock was offered, I believe, on the stone in front of the two large ones. "In Ceylon, the person who proffered the sacrifice bit off the head of the cock, and thus ensured a thorough sprinkling from the blood of the offering. The other stones within the circle were used for divination. It was believed that, when lifted, these stones felt weighty or light according to the degree of merit achieved by the votary in his sacrifice." After a few remarks upon the irregular number of the stones in the circuit, Leslie quotes from *The Statistical Account of Scotland* the follow-

ing:—“On All-Saints even they set up bonfires in every village. When the fires are consumed, the ashes are carefully collected in the form of a circle. There is a stone put near the circumference for every person interested in the bonfire, and whatever stone is moved out of its place, or injured before next morning, is devoted or “fey,” and is supposed not to live twelve months from that day.” “These rites,” says Dr. Jamieson, “can be viewed in no other light than as acts of Devil-worship.” The Colonel continues:—“The ceremonies and sacrifices in most of these rude temples of the Dekkan were in honour of the God Vetāl or Betāl, who is called a Demon by the Brahmins. The reason for the dislike may be, that any individual may sacrifice to them without the interference of a Brahman.”

I cannot follow Colonel Leslie farther upon this subject, nor go through all the steps by which he traces the existence of the ancient race from India to Europe, but will go on to a reference to the sculptured or inscribed stone, called the “Newton Stone,” found in Aberdeenshire, and which presents two inscriptions, one in letters of unknown relationship, the other in Ogham characters. Various attempts have been made to translate it. Dr. Mill, says Leslie, thus reads it:—“To Eshmun, God of Health! by this monumental stone may the wandering exile of me, thy servant, go up in never-ceasing memorial, even the record of Han Thanet Zenaniah, magistrate, who is saturated with sorrow.”—Phœnician. I pass by some fragmentary ones to come to Dr. Moore’s translation. After giving a long account of the similarity of the letters which are found on the stone to many which are found in ancient caves in India, he concludes that the writing is ancient Arian, but that its signification is Phœnician, and he reads the inscription thus:—“In the tomb with the dead (is) Aittie, the light of the darkness of a perverted people, who shall be consecrated pure priest to

God. Like the vessel of prayer my glory covered me.” The Oghams he gives thus:—“When Baal ruled Jutland and the Coast before thee, Iatti was smitten.” We may fairly doubt the translations, but we *cannot* doubt that the author of the inscription was acquainted with *letters* belonging to two distinct alphabets, and was in possession of a *graving tool* sufficiently hard to enable him to cut them into the rock,—all of which tell of travel, literature, and art, which existed in Scotland before the time of the Picts, and are as interesting as some British monument in New Zealand may be when England, like Tyre, has lost her maritime supremacy—perhaps even the memory of her own greatness—and has been compelled to abandon her missionary-formed colonies to their original barbarism; to give up the intellectual to the brutal instinct; and to withdraw the preaching of that religion which strives in vain against human instincts, until it has had time to train them, through many generations, into the belief that it is better to trust in spiritual directors than in their own rude arm of flesh.

Whether he who erected, and caused to be carved, the stone of which we speak was one of the Indo-Germanic stock, some mariner in a Phœnician galley, or some Lascar resembling the shivering creatures which occasionally are seen in our streets, none can tell. But so long as the stone remains, it seems to afford evidence that our country was not wholly peopled by savages whom ancient traders avoided.

There is a great number of pillar stones in Scotland; many are sculptured after a rude fashion, and are almost precisely similar to those existent in India and Ceylon. Elephants are depicted upon some, the legs terminating in scrolls, just in the same fashion as they are depicted in the East. It is singular to see copies of elephants so far from their ordinary habitat; still more curious is it to find that the artist is as conventional in Scotland as in Hindostan. Amongst the

most numerous of the emblems sculptured are the crescent and the triangle, the serpent, the fish, the mirror, the comb, and the horse-shoe. This fact is particularly interesting to the student of ancient times. He recognises in the crescent and the triangle symbols of the maternal creator. The serpent has long been recognised as an emblem of desire or love, or by whatever other name the "heat" of animals is spoken of amongst men. The fish has been sacred to Venus, or the female deity, from time immemorial; it is still eaten amongst ourselves on Venus-day, Friday—*à propos* of which I may quote a curious passage from the learned Felix Lajard: "De nos jours en effet les Druzes de Liban dans leur vèpres secrètes, rendent un veritable culte aux parties sexelles de la femme, et le leur rendent chaque vendredi soir, c'est à dire le jour qui fut consacré à Vénus, le jour auquel de leur côté, les musulmans trouvent dans le code de Mahomet la double obligation d'aller à la Mosquee et d'accomplir le devoir conjugal." So far as I can learn, the fish, which appears so largely on the sculptured stone, has been revered in ancient times in consequence of its supposed influence in increasing virile power—it being supposed that the flesh of any creature which is conspicuous for fecundity, can impart to those who eat it a power similar to that possessed by the animal itself. The mirror, which is equally to be noticed with the fish, has long been recognised as one of the emblems of Venus. It was carried in state before the Goddess Isis in her processions. The comb was used as an euphemism for the female organ. Clement of Alexandria, saying, "the comb is an euphemism used when we want to describe in musical language the woman's part, *μόριον γυναικειον*." This meaning is confirmed by the authority of Suidas, Pollux, and other Greek etymologists. The comb is figured in ancient Egyptian sculptures.

It is curious, but very significant, to find upon these

Scottish stones an ornament resembling a horse-shoe. It is tolerably certain that horses, in the times when these cuttings were made, were not shod as they are now, even if they were known at all, and we infer that the significance of the emblem is mythic. It is remarkable that the figures of Isis are sometimes represented with an ornament of a somewhat similar shape to the crescent moon. The old ring money of Ireland and of Africa was of the same form, and there have been crescents dug up in England made of gold, which are supposed to have been worn by Arch-Druids on their heads, as Isis did on her own. It appears to me that the emblem is the crescent moon inverted so as to be retained on the head.

Now the crescent moon was an emblem of the female creator, Mylitta, Ishtar, Astarte, or Venus, and the goddess was known amongst the Babylonians and Phœnicians under her name *Gad*, the one *par excellence* who brought good luck. Venus the star is still looked upon as a patron of good fortune by the Arabs. The association between the female and good luck has prevailed to a considerable extent both in Europe and Asia. The Arabs of Northern Africa used to nail over the door of a house or tent the generative organ of a cow, mare, or female camel, as a talisman to avert the influence of the evil eye. Sometimes a rude figure was used as a symbol, and the form which it commonly assumed was that of a horse-shoe; whence the modern custom of using the old iron crescent from a horse's hoof as a guard against evil.

Putting all these considerations together, we conclude that the emblems which are found in such large numbers upon ancient stones in Scotland had a feminine significance; and being sculptured on a pillar—emblem of the male—the whole, pillar and ornaments, signified reverence for the mysterious androgyne from whom all things sprung.

I should like to call attention in passing to the custom of throwing an old slipper after a bride for luck. It seems to have arrived thus: a horse-shoe is emblem of good fortune, but would be too heavy a missile to throw at a bride, so another shoe is chosen. The bride is a virgin—*virgo*, she is about to become a woman—*mulier*; the French name for a slipper is *mule*, and thus the slipper was selected to wish the bride good fortune at the most critical period of the married life, *i. e.*, when from *virgo* she became *mulier*.

Amongst the other figures sculptured on ancient stones in Scotland there are two which are extremely common; one represents the modern letter Z, with or without ornamentation; the other represents two circles united together by lines. At first sight, the last look like a pair of primitive spectacles, or a pair of eyes united by a somewhat bushy line of hair across the nose. In speculating upon the value of these as signs, I recollected that there was in ancient Moab a place called Beth or Almon, *diblathaim*; the first of which signifies literally "the temple or shrine of the two circles." A reference to ancient coins, amulets, and seals shows us that, as a general rule, the Sun, or the male creator, was represented as a star with four or more points, while the Moon, or female Creator, was represented as a crescent, and that Venus, the largest and most striking of all the planets in the eye of an Oriental, was figured as a globe of gold. But there is no doubt that the male divinity was often represented with an aureole round his head, or even a yellow or golden disc, which was understood to indicate the solar majesty. We also know that, amongst the Egyptians, the eye in various forms was used as an amulet or charm. There is then offered to the philosopher, abundance of choice as to which idea he will select for the one which dictated to the sculptor the form of ornament in question. One of the circles is sufficiently notched to lead

us to the belief that it at least was intended to represent the moon. Assuming this for a starting point, we may imagine the other to be the sun, especially as in many of the specimens the one is made much larger than the other. If so, the form of the Z would represent the ζῶγ, or yoke—emblem of union; and thus the two circles would simply be a reduplication of the idea embodied in the crescent and the triangle, and which we may shortly describe as one to which most reasonable beings still adhere, viz., that marriage is better than celibacy. The ancients enveloped the most common facts in mystery, and no wonder, for folks have ever felt that a human being, clothed with gold, precious stones, and rich stuffs, must be more powerful than a naked savage, and that truth will assume a great or small proportion, according to the ornaments with which it is surrounded.

The evidence of stones seems to show that from Central India to the British Isles there was a race as distinct and as widely spread as is the Russian of to-day.

Here I intended to complete my Essay, and for that purpose laid down my pen, but I have been so much interested with a paper, which only came into my hands six days ago, that I must add a few words respecting it. Colonel Meadows Taylor has explored many tumuli and cromlechs in India, and has so completely demonstrated their close resemblance with those in Russia, Brittany, and Britain, that he must be prejudiced indeed who does not believe that all were erected by a people possessing the same faith and custom. He goes still further, and by comparing the mode of sepulture, described by Herodotus as practised amongst the Scythians, gives us reason to believe that the British Isles contained a people of the same race. In this we quite agree. The conclusion we draw from our own researches up to the present time is to the following effect—that two great nations have been in contact in the Southern parts of

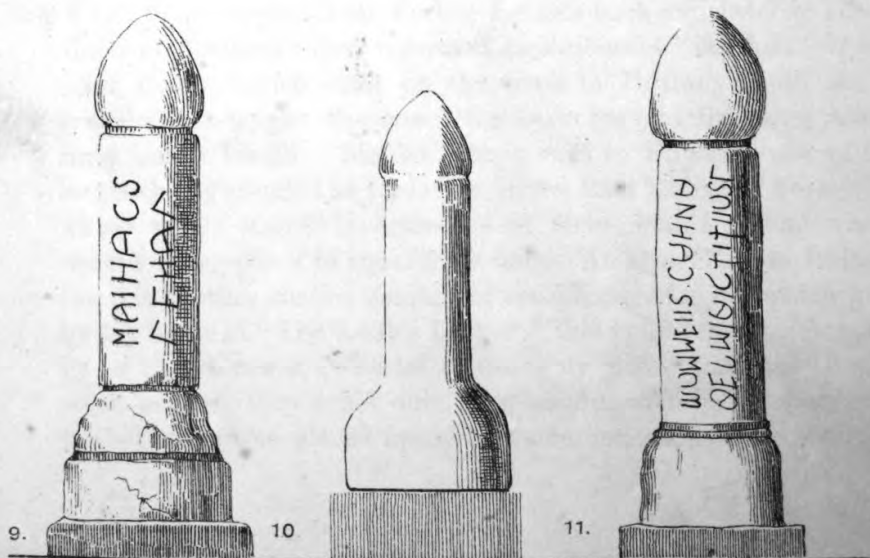
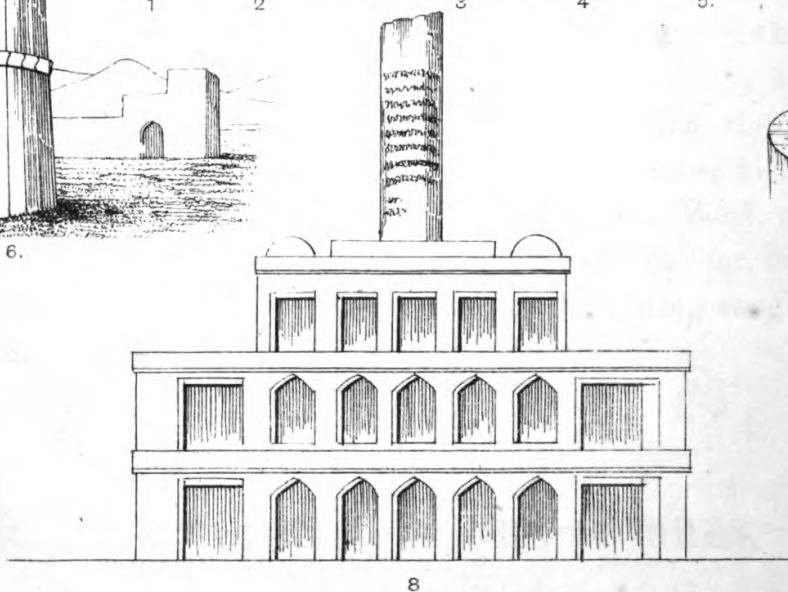
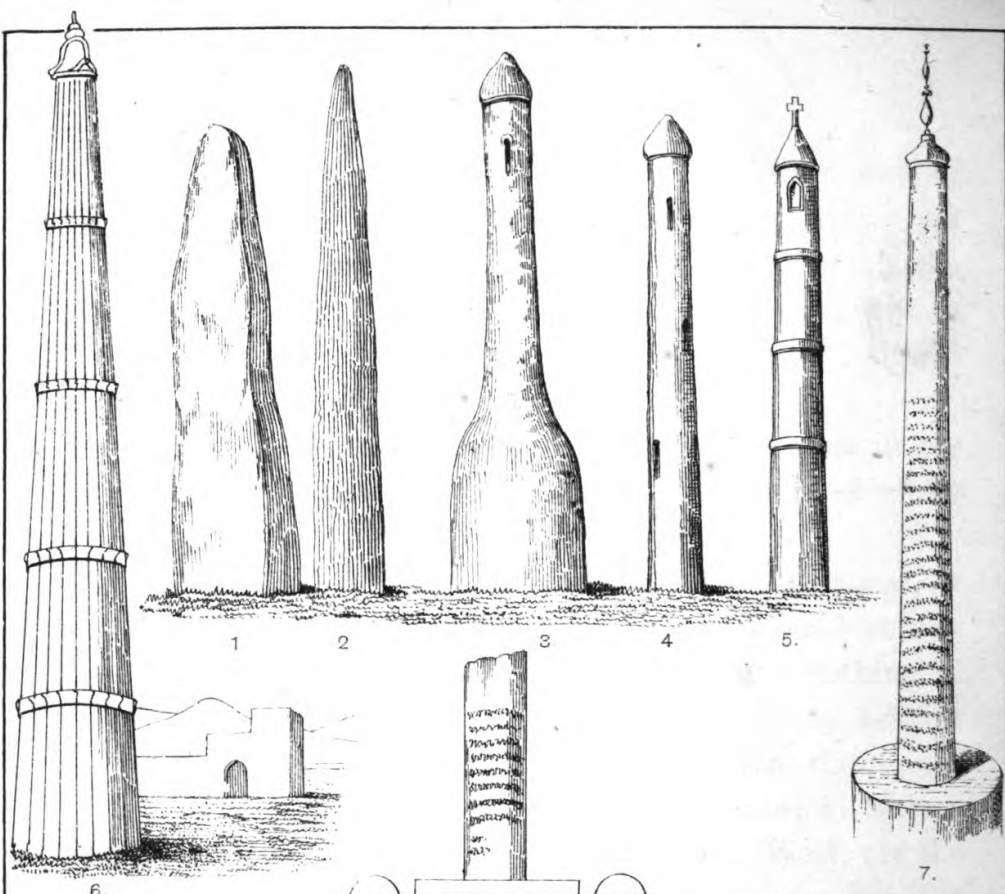
Western Asia and in Europe—one to which the names of Arian, Scythic, and Indo-Germanic have been given, was nomadic, and migrated by land; the other, to which the generic term Shemitic has been assigned, were traders, a maritime people like ourselves, who migrated almost exclusively by sea.

This is the deduction which I attempted to draw in my paper on Proper Names, and it is one which is wonderfully strengthened by our reading of "Stones."

It is easy to affirm that words in Scotland, identical, or nearly so, with words in Hindostan, are accidental coincidences, and that Honeyball in Cornwall can have nothing in common with Hannibal of Carthage; but it is very difficult to assert, and still more so to demonstrate, that the resemblance between pillars, cairns, gilgals, cromlechs, kistvaens, and mounds, in the remote East and the near West, are the result of chance. "Chance" has much to answer for, but it is the duty of the philosopher to prevent her riding rough-shod over the domain of science and literature.

DESCRIPTION OF THE FIGURES.

Nos. 1 and 2, are copied from Forbes Leslie's book entitled *The Early Races of Scotland*; they represent two different "menhirs," or tall erect stones, which exist on the coast of Brittany; both are of considerable height, the one being seventy, and the other about sixty feet in height. Similar stones exist in England, one of the largest being situated at Rudstone, in the East Riding of Yorkshire, whose whole length is estimated at forty-eight feet, and whose weight is supposed to equal forty tons. At Drogheda, in Ireland, there is another similar menhir, of considerable height, which goes by the name of "The Lady's Finger;" this has been supplemented by a round tower. These stones only differ from the Bethel stone in size; they could only have been erected by numbers; the Bethel stone was placed upright by one man, and must therefore



necessarily have been comparatively small. A stone similarly erected was by the Greeks called a 'hermes,' and it was very commonly surrounded by a multitude of small stones, sometimes sufficient to form a considerable heap, one of which is figured at 41.

Nos. 3, 4, and 5, are representations of three of the ancient round towers in Ireland; their shape is singularly suggestive of the idea which they were built to convey. One of them is in Wicklow, and at its feet are certain ruined buildings, called 'the seven churches.' The local guide informed me that at a particular time of the year,—corresponding, if I remember rightly, to the first of May,—there used to be a grand meeting around the tower, which was specially marked by rites for the cure of sterility and orgies too gross to mention. These meetings were abrogated, I think he told me, about thirty years ago. Compare Fig. 3 with Fig. 10.

Figs. 6, 7, and 8, are all Indian, and some centuries old. They are introduced to show the development of the menhir into the pillar and the minaret. In Figure 8, the union of the two domes with the column is apparently accidental.

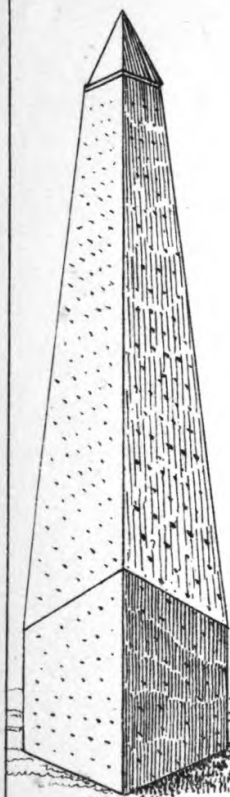
Figs. 9, 10 and 11, are copies of posts which were found in the streets at Pompeii; two of them have inscriptions, which are considered by M. Roux Aîné (*Herculanum et Pompéi*, Paris, 1840), vol. 5, p. 206, to be written in the Oscan characters, and in a debased form of the Latin language. The longer one he reads as "Lucius Mommeius Eæna, has erected baths." The shorter one he reads as "Mainax Lenæ," and considers that the last word is "leno," the whole signifying that 'Mainax keeps a brothel.'

Fig. 12, shows the development of the menhir into the obelisc. In this the emblem becomes no longer simple, but is associated with the number four. This mystic number is rendered in the Shemitic languages by the word Arba, who is described as a great man amongst the Anakims, Josh. xiv. 15. Amongst the Assyrians, the Gods were described as triads, and with each trinity there was a female Goddess, who was always depicted as a virgin. These four were the originators or creators of all things. The Egytians had a similar myth, Osiris being triple, and Isis singular. Physiologists will readily recognise the meaning of the myth, from his knowledge of those parts which are essential to the formation of a new being.

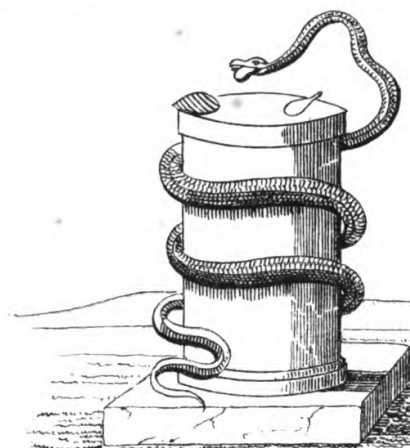
Fig. 13, is a copy of a fresco from Pompeii. It represents a pillar altar, on which are two egg-shaped bodies, and round which a serpent is entwined. In the mouth of the latter is seen another similar body, which he is squeezing in his mouth. It is unneces-

sary to inquire closely into the mystery involved, if indeed there be any intended.

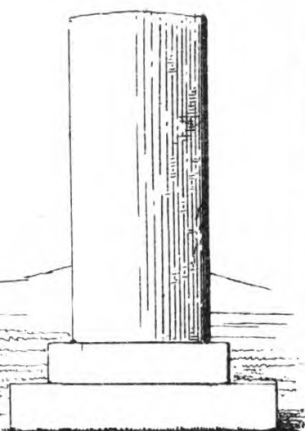
- Fig. 14, represents a simple pillar; its signification we infer, from its being introduced into so many of the paintings of amorous design in Pompeii.
- Fig. 15, copied from an ancient coin, figured in Lajard, *Sur le Culte de Venus*, represents the celebrated conical stone, under which form that Goddess was worshipped at Paphos. Above the shrine the sun and moon are in conjunction.
- Fig. 16, is copied from one of the hermes found in Pompeii. In the print from which these are taken (Roux Ainé's *Herculanum et Pompeii*), there are two other hermes depicted, one of which is a Mercury, with cap, crook, and drinking-cup, and a solid four-sided pillar for legs; the other represents Priapus, with horns, a crook, and a cloak; the whole body being depicted as standing upon a square pedestal: both these have the usual emblem of the god. One of the hermaic figures bears the skin of Hercules.
- Fig. 17, from the same source as the preceding, is a mixture of Hermes and Priapus. The number of figures similar to those described which have been found in Pompeii is immense, and most of them were marked by some sort of an inscription.
- Fig. 18, is an Assyrian emblem of the sun, represented as a chariot wheel, the terminations of whose spokes are triple.
- Fig. 19, is copied from Lajard, and represents the impression of a Babylonian seal. It delineates the Androgyne deity, and helps us to explain such symbols as the sun and moon, the amphora and cup, the lozenge and the six-headed star; and we think that we can also see the signification of the mythic dragon.
- Fig. 20, is a Hindoo symbol, representing two trinities equal to each other, and infolding; it is used in worship by Buddhists, some relic or figure being placed in the central circle.
- Fig. 21, represents Isis, having upon her head a figure representing the crescent moon inverted.
- Fig. 22, is an attempt to represent the vestibule of the temple of the Syrian goddess, in which were two enormous phalli.
- Figs. 23 and 24, are copies of two of the pillar stones of Scotland, figured by Colonel Forbes Leslie.
- Figs. 25, 26, and 27, are rude representations of elephants, copied from some of the pillar stones of Scotland. In 25 and 26 the legs terminate in scrolls, similar, as the author above-mentioned says, to those found on similar stones in Ceylon.
- Figs. 28, 29, and 30, are from the same Author's book; they represent the horse-shoe ornament, the representative of the crescent moon of Isis, or "*la nature de la femme.*"



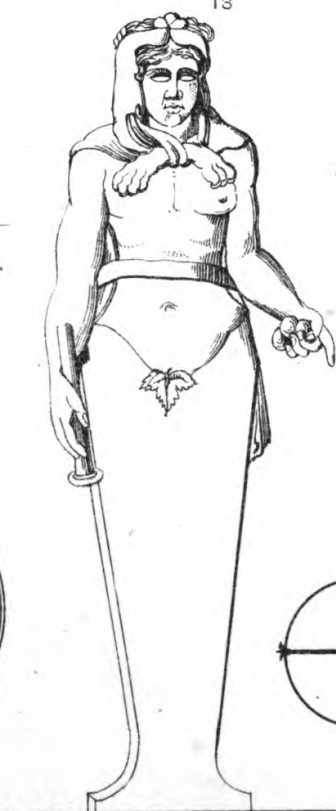
12.



13



14.



16.



17



15.



18.



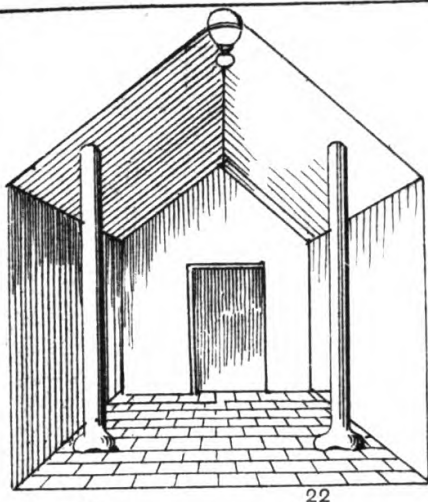
19.



20



21



22



23

24



31.

𐤅𐤌𐤌
 𐤅𐤌𐤌𐤌𐤌𐤌𐤌
 𐤅𐤌𐤌𐤌𐤌𐤌𐤌
 𐤅𐤌𐤌𐤌𐤌𐤌𐤌
 𐤅𐤌𐤌𐤌𐤌𐤌𐤌
 𐤅𐤌𐤌𐤌𐤌𐤌𐤌



25.



26.



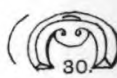
27



28.



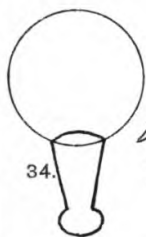
29.



30.



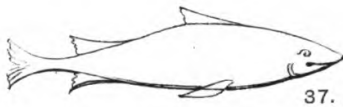
32.



34.



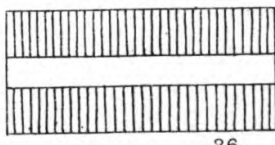
33.



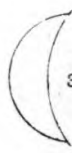
37.



35.



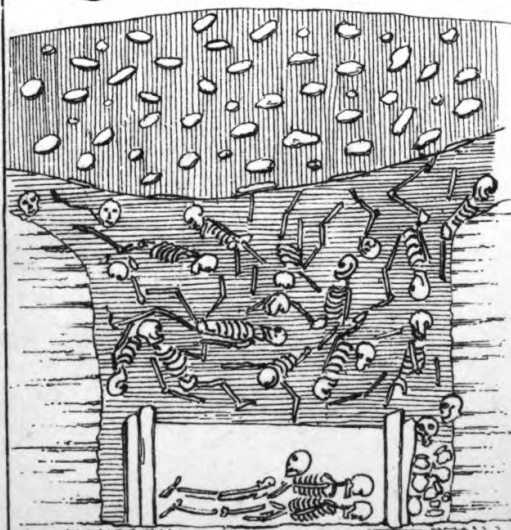
36.



38.



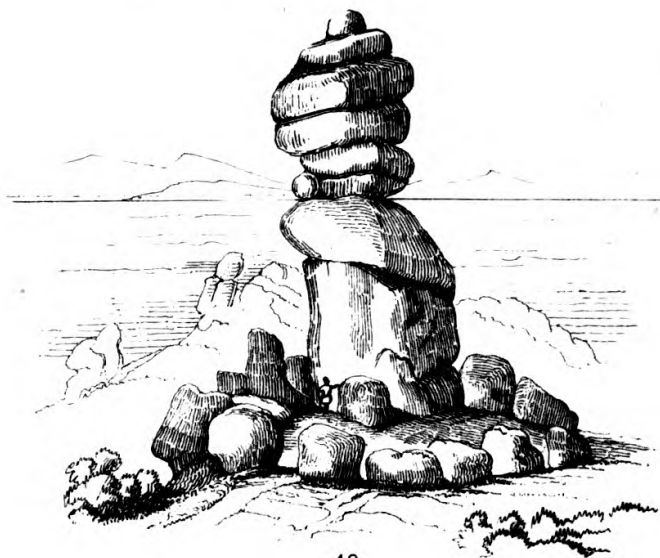
39.



40.



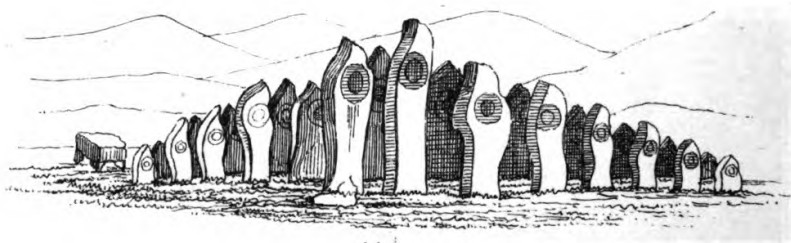
41.



42.



43



44



45.

Fig. 31, is a copy of the Newton stone, from Dr. Moore's *Pillar Stones of Scotland*, and the inscription which it bears is given at length to the right hand side of it.

Figs. 32 and 36, represent combs; they are copied, as are the others to Fig. 39, from Forbes Leslie's *Early Races of Scotland*. The existence of this useful article in Scotland certainly tells us of some civilisation. As an emblem, the comb represents Venus, and a part which is often used as an emblem of the passive element in creation.

Fig. 33, apparently depicts a solar triad.

Figs. 34 and 39, are intended for mirrors, which, like combs, were emblems of the female creator.

Fig. 35, is apparently intended to represent the cobra, one of the few serpents which is able to distend and erect itself.

Fig. 37, a fish, is a well known emblem of Venus—fertility, or parental vigour.

Fig. 38, is the crescent moon, an emblem of Isis, Ishtar, Venus, and woman generally.

Fig. 40, is copied from a remarkably interesting paper by Colonel Meadows Taylor, in the *Transactions of the Royal Irish Academy*. It is a drawing of a cairn, which he caused to be opened in the Dekkan, five miles south-east of Jewurgi. The tomb was in the vicinity of remains whose nature is thought, when they occur in England, to indicate Druidism. The author considers that the style of burial resembles the Scythian method, and quotes Herodotus, b. 4, c. 71.

Fig. 41, is copied from Forbes Leslie's book, and shows a hermes and galgal, gilgal, or cairn of unusual magnitude in Brittany. Of similar shape are the "linga-yonis" of the Hindoo villages, though their size is small, and the material of them is stone.

Figs. 42 and 43, are from Meadows Taylor, and indicate what we may call Druid monuments in India.

Figs. 44 and 45, are from Forbes Leslie's book, and represent stone circles, erected in the Dekkan, not very far from the remains commemorated by Meadows Taylor. These circles, though they resemble ancient Druid ones, are of modern origin; and the name of the god in whose honour they are erected is Betal or Vital. The spots upon each stone are of red paint, which is supposed to represent human blood. It is amusing to see how nations like the Chinese and the Hindoos fancy they can "economise" in their worship, by counterfeiting money and blood; but the spirit of "make-believe" is so strong in us all, that it is injudicious to indulge in laughter at others.

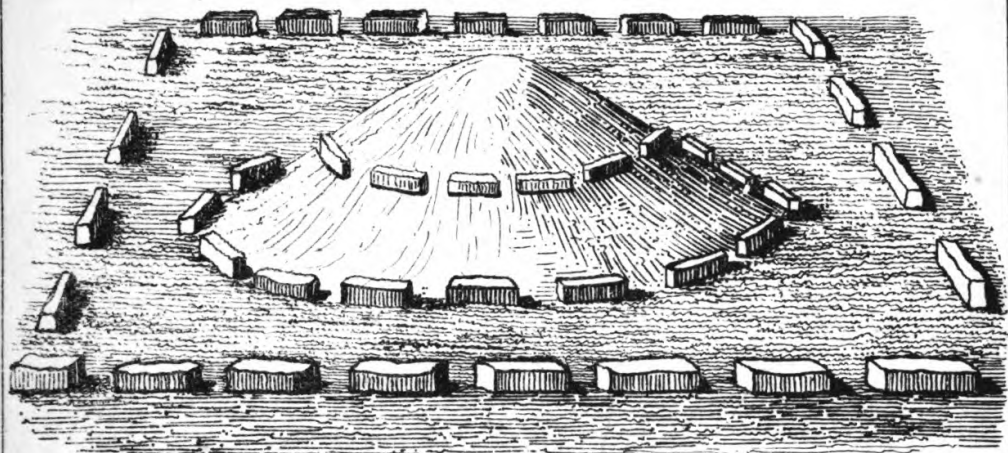
Figs. 46, is copied from R. P. Knight. "The place of worship consists of an area and altar only," inclosures like those of the Persians, with an altar in the centre. "Such a temple is to be seen at Puteoli," which resembles a Celtic temple in Zealand—*i. e.* Fig. 46.

Fig. 47, is copied from a fresco in Pompeii. It is curious, as it represents an offering made to the 'god of the gardens,' the small central figure. On the right is to be seen a hermes of a common form, and on the left a triple hermes, in the form of a cross, which justifies the statement that this emblem is not exclusively a Christian one.

Fig. 48, represents Isis with a cow's head, taking the very unusual form of a pillar.

Fig. 49, represents an altar and a pillar hermes or 'terminus.' The leaf at the top represents that of the quince tree, and it is generally placed by the Pompeian painters in the hands of young brides, or females in Bacchanal scenes, as the fruit of that tree was provocative of desire. Compare Song of Solomon ii. 5. Two branches of oak, emblematic of strength and endurance, are fastened round the pillar; and the priest, in the costume of those consecrated to Bacchus, and having a thyrsus in his hand, pours a libation of wine upon the altar, as a sort of drink offering, resembling that made by Jacob to a pillar, Gen. xxxv. 14.

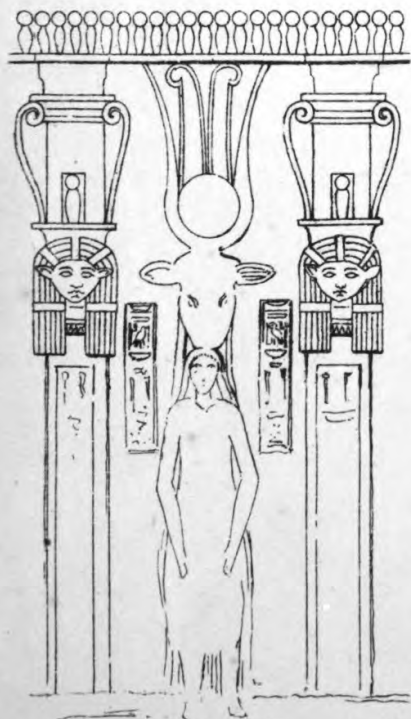
Fig. 50, is copied from a coin of the elder Philip, struck at Heliopolis, in Coele Syria, which is figured by Lajard; in the centre is represented Ceres and Cornucopia, which sometimes replaced the Virgin and Child, the equivalent of Mylitta, Astarte, or Venus. Two attendant genii, each of whom is standing upon an erect pillar stone,—whose shape denotes its signification,—are doing honour to her. It is to be remembered that when money was first coined, it was marked by sacred emblems, thus affording us an insight into what was the nature of the mysteries, and of the forms under which the Deity was supposed to be recognised. The figure of the Virgin and Child can be traced back to the most remote times of Babylonia and Phœnicia, and was as much respected in ancient Tyre as it is in modern Rome.



46.



47.



48.



50.



49.