ORIENTAL STUDIES

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BY

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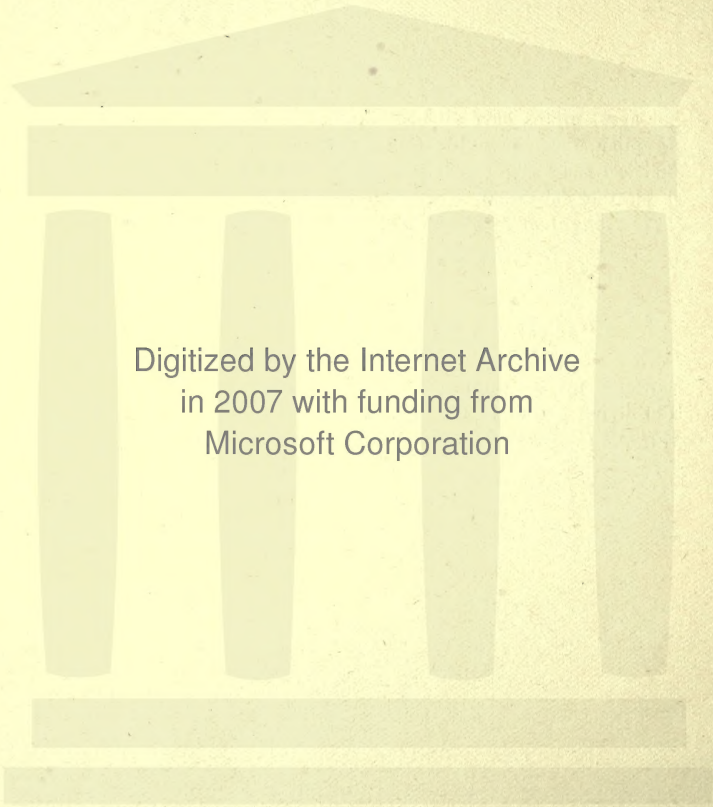
"For ages, myths have all been deemed as true;
Egyptian, Parsi, countless others too,
Believed successive creeds that died.—We love
A pleasing falsehood, whether old or new."
—*"The Chazal of Men'n Mirza," John S. Zimmerman.*

"In reverent hands we hold
Each message from the Past, and fain would try
Through myriad fragments dimly to descry
The living glories of the Age of Gold."
—*William Cranston Lawton in "The Atlantic Monthly."*



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CONTENTS

ANTIQUITY OF OUR ETHICAL IDEALS

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THE assertion has been often made, and seldom denied, that the ethical code known as the Mosaic Law forms the groundwork of the civil and moral laws of all enlightened nations. It will not be denied that this is in a sense true, yet it is quite certain that the enunciation of this statement has often led to conclusions unwarranted by a survey of historical facts.

According to Biblical history and common tradition, it was in the third month after the departure of the Israelites from Egypt that Jahveh, descending upon Mount Sinai amidst thunder and lightning, fire, and smoke, covenanted with Moses and established these laws, while the Hebrews with fear and trembling stood around the base of the mountain which they were forbidden to touch.

"And Moses turned, and went down from the mount, and the two tables of the testimony were in his hand; the tables were written on both their sides; on the one side and on the other they were written.

"And the tables were the work of God, and the writing was the writing of God, graven upon the tables."

Preliminary to further discussion of the subject of this article, it may be stated briefly that the world has no knowledge at the present time either of the Exodus or its leader outside of the records and traditions of the Hebrews. When Moses lived is one of the unsolved problems of history. We have grown familiar in recent years with the annals, literature, and social life of times and people of which the world once knew but little; we have revised our knowledge of ancient nations by a comparative study of the traditions and records of their contemporaries; we know their greatness and their weakness; we have followed the march of their commerce and their conquests; we have searched

their temples and rifled their tombs: but what light has been thrown upon the story familiar from childhood—that of the cruel bondage and the perils of the Exodus? No Egyptian monument, tomb, or inscription has yet revealed aught of its marvelous hero. It is not known when the departure from Egypt took place, or in whose reign it occurred, and no trace of the Hebrews in Egypt has yet been found in Egyptian story.

Until February, 1896, there was no evidence, other than that found in the traditions of the Hebrews, that the Egyptians had any knowledge of such a people. But in that year Professor Petrie discovered at Thebes a black Syenite tablet in the funeral temple of Merenptah, the son and successor of Rameses the Great. This stele commemorated a victory of that monarch over the allied forces against him in the fifth year of his reign; and the Israelites are named among the nations—eight in all,—with whom he contended. This battle was fought in Syria, in the vicinity of Galilee. The message of the

tablet in substance is that the Israelites were defeated and lost their supplies. The reign of Merenptah was quite commonly accepted, before this stele was found, as the period of the departure of the Hebrews from Egypt; but this record shows that in the fifth year of his reign this people were a full-fledged nation fighting with the allies in Palestine; so that instead of throwing light upon the hegira from Egypt, it has made the study of the question even more complicated. If, however, we assume as a hypothesis that the career of Moses as a leader began early in the reign of this Pharaoh, it would date about the beginning of the thirteenth century before the Christian era.

It was long held to be true that the sacred story of the origin of these divine laws was written in the lifetime of Moses, and by his own inspired hand. Modern critical scholarship has carried the authorship, or editorship, of the books of the Pentateuch forward some eight centuries, to a period subsequent to the Babylonian captivity; when, by the hand of some later author

or editor, they are believed to have received their final shaping as they are known to us. Whether the earlier or some later leader of the Israelites formulated them, it is not the writer's purpose to discuss; but to show that the ethical precepts of later times, as well as all so-called divinely revealed moral laws, have not been peculiar to any period or nation, but that their growth and development have been coextensive with the evolution of nations, and that they may be traced in all the civilizations of the past.

It is now known that a high degree of civilization existed in Mesopotamia and along the Nile some thousands of years before the alleged time of Moses, and even before the rise of the Hebrew nation. An examination of the religious ceremonies and teachings of the Egyptians reveals the fact that they had formulated their moral precepts in language closely akin to that of the Hebrew decalogue.

The most valuable of all the works of the remote past, for the light which it throws upon their religious conceptions and ideals, is that which was

called the Per-em-hru by the people of ancient Egypt, and which is better known to us as the Book of the Dead. It was the book of the going forth from the darkness into light, and it is a series of books or chapters containing prayers, exorcisms, and litanies for the guidance of the spirit or ghost of the departed in its long journey through the nether world. It was written at different periods, and some parts of it are known to be very ancient. The sixty-fourth chapter states that it was found in the reign of King Menkaura, which is placed by Dr. Petrie at 3845-3784 B. C. Some of these chapters were to be memorized by the living, and whispered in the ears of the dead, or to be written and placed in his burial case or tomb. This would enable the deceased to repulse the attacks of the demons and monsters which peopled the regions through which the spirit must pass on its way to the tribunal of the gods. No two copies of the Book of the Dead, as it has come down to us, are alike. The longest is known as the Turin Papyrus, and it contains one hundred and sixty-

five chapters. It is probable that a thousand papyri containing a more or less complete copy of this work have been discovered, and are now preserved in various museums. Previous to the eighteenth dynasty (1587-1562 B. C.) it was inscribed usually upon coffins and walls of tombs, but afterwards, written on papyrus or linen or leather, it was placed in the burial case, or beside it.

Copies of the seventeenth chapter have been found, which date from the eleventh dynasty (3005-2778 B. C.). In this chapter it is said that " those hated by the gods are they whose evil doings are reckoned "; and that " evil is returned to the guilty, and good is done to the one bearing it in himself." The next chapter says that he lives beloved by the gods and " shall live forever " upon whose forehead father Tmu sets his fine crown of " truth-speaking." The idea of a tribunal in heaven before which men must appear for trial for evil done on earth is found in Egyptian inscriptions which were made thirty-five hundred years B. C.; and even five cen-

turies earlier than that the Egyptians had formulated a moral code in conformity to which a man must live in order to obtain an eternal hereafter. The spirit of the deceased was supposed to be taken into the bark of the sun god about the period of the winter solstice and borne along the sacred Nile towards the Judgment Hall of the gods, the Hall of Truths, where Osiris sat with his forty-two assistants, each of whom passed judgment on some special sin if the deceased during his lifetime had committed it. The chapter which describes the ceremonies of this Hall of Osiris is numbered one hundred and twenty-five; it is the most interesting and famous one in the Per-em-hru. One of the oldest copies of it is that in the British Museum, which is known as the papyrus of the scribe Nebseni. It comes from ancient Memphis, and is assigned to the beginning of the eighteenth dynasty, around 1587 B. C. This chapter appears to have been the most popular one for use in the tombs and on the monuments at this period. From it may be learned that, centuries

before it had been written upon the tables of stone at Sinai:

Thou shall not kill;
Thou shalt not commit adultery;
Thou shalt not steal;
Thou shalt not bear false witness against thy neighbor;
Thou shalt not take the name of the Lord thy God in vain;

the Egyptian had been taught that if he hoped for future happiness he must be able to declare truthfully in the Hall of Osiris:

I have not killed;
I have not committed adultery;
I have not stolen;
I have not told lies;
I have not cursed God;
I have not acted deceitfully;
I have not tampered with the weight of the balance;
I have not done evil;
I am pure, pure, pure.

"Thou shalt not revile the gods, nor curse the ruler of thy people," it is written in Exodus xxii.

28. "I have never cursed the king; I have not blasphemed a god," declared the Egyptian before the judge. "I have not worked the spell [witchcraft] which causes pining away," was the cry of the suppliant in the Hall of the Two Truths; and this was the command to the Hebrew: "Thou shalt not suffer a witch to live."

The lake of fire was located behind the judges, upon the plates of the papyrus, and each corner of it was guarded by a dog-headed ape. Inasmuch as evil was believed by the Egyptians to originate and dwell in the heart, the veracity of him who affirmed his innocence before the august tribunal was tested by the ceremonial weighing of his heart in the balance. The image of Truth was placed in the opposite scale of the balance. Horus watched from one side, Anubis from the other, Thoth recorded the result, and Osiris passed sentence. If the weighing of the heart confirmed the declarations of the soul of the deceased, then the various parts which in Egyptian philosophy made up the composite man, and had been separated by death, were united again for an

eternity of joy; if the test failed, woe unto him, for the purifying fires awaited him, or it might be the second death and annihilation.

An early papyrus copy of the Per-em-hru is inscribed in honor of a steward of the herds of Amen, and " his wife who loves him, the lady who makes all his delight." A stele found in the tomb of Paheri, a public officer and scribe in the latter part of the seventeenth dynasty, mentions the Judgment Hall of Osiris, and is inscribed: " I did not receive bribes; I did not speak to deceive another; I did not alter a message while delivering it." If we accept with some reservation the affirmations in these inscriptions, it does not make less prominent the fact that they are really the actual statements of their ethical standards. Mr. Myers says: " The victory of good over evil, of right over wrong, whether in speech or action, is the substance of nine-tenths of the Egyptian texts which have come down to us from the earliest times, outside of those devoted to historical statements." [1]

[1] " Oldest Books in the World," Isaac Myer, 32.

An inscription on the stele of Iritson of the eleventh dynasty (2832-2786 B. C.) refers to the "weighing done for the reckoning of accounts," and the "forms of issuing forth and coming in," which clearly indicate a knowledge at that early date of the ceremonies in the Judgment Hall. It also asserts that he knows the "mystery of the divine word [the Per-em-hru] and the ordinances of the religious feasts and their rites, and has never strayed from them." Iritson and Hapu, his wife, are portrayed twice on this tablet. They are sitting together on one sofa, the lady with her arm lovingly around the neck of her husband. Hapu is spoken of as his pious wife who loves him.

The stele of Prince Antep, of the same period, says: "He did not make any distinction between a stranger and those known to him. He was the father of the weak, the support of him who had no mother. Feared by the evildoer, he protected the poor. He was the deliverer of him whom a more powerful one deprived of his property. He was husband of the widow, the refuge of the orphan."

In the next dynasty (2778-2565 B. C.) Serenput, an officer of King Usertesen I., speaks of his dear daughters and his wife as "the beloved of the seat of his heart." The stele of Akhmin, now at Ghizeh, belonging to the same period, says he has done what was agreeable to men and the gods; he has given bread to the hungry and clothes to those who were naked. Another stele at Ghizeh of the same date says: "I have given bread to the hungry, clothing to those who were naked, and conducted myself in the way of devotion." A tablet of an overseer under King Ai (1344-1333 B. C.), says: "I have given bread to the hungry; I have satisfied the indigent; my mouth hath not spoken insolently against my superiors." One which was set up long before, in the fourth dynasty (3845-3784 B. C.), says of Urchuu: "He has practiced righteousness; he has been benevolent to men; he never did evil to anyone; he never caused death to anyone."

An inscription at El-Kab, on the tomb of Baba, says: "I loved my father; I honored my mother; my brothers and my sisters loved me."

The date of it is about 1587 B. C. It says of Baba, that he distributed corn to the city each year of the famine, that he went out of the door of his house with a benevolent heart and stood there with a refreshing hand. The number of children, great and small, for whom he provided beds and refreshments is enumerated, and the substance consumed is itemized. It was many centuries afterward that Another One wrote: "Now abideth faith, hope, charity, these three; but the greatest of these is charity."

It was reverently written of his wife, in the tomb of the courtly Ti, more than five thousand years ago, that she was "sweet as a palm tree in her love." One of the precepts in a book of later times, says: "Ill-use not thy wife; she has transgressed, let her depart with her property." An epitaph of the Hyksos period, supposed to be 2098-1587 B. C., says; "I loved my father; I honored my mother; my brothers and my sisters loved me."

In an inscription fifteen centuries earlier the subject of it implores his descendants to bear

witness that he had "lived in peace and wrought righteousness, loving his father, loving his mother, giving way to his companions; the joy of his brothers, the beloved of his servants; no accuser of slanderers; a teller of the truth which is dear to God." With reference to the expression, "loving his father, reverencing his mother, and being beloved by his brethren," Mr. Simcox says that it "represented when first adopted the maturest conviction of Egyptian philosophers as to the sentiments necessary for the felicitous working of the family relationships"; and it is the opinion of the same author that the wife, at the beginning and the close of Egyptian history, "occupied a position of substantial equality in relation to her husband, for which it would be as hard to find a parallel in modern as in ancient history." [2]

The treaty of Rameses II. with the Khita said in relation to the fugitive: "His house, his wife, his children shall not be destroyed; his mother shall not be slain." In the maxims of the scribe

2 "Primitive Civilizations," E. J. Simcox, i. 199 et seq.

Ani the husband is admonished as to his conduct towards his wife: "Open thy arms for her, call her to thy arms, show her thy love." The papyrus of Ani was found in the tomb of a Christian monk, and it bears evidence of having been written in the sixth or seventh century B. C.; but this papyrus was only a copy, and the original goes back ten centuries farther. It was first translated in 1870. It is a book of counsel, and treats of justice, propriety, conduct, and life. One of the sayings of the scribe is: "If one seeks thy views, turn to the divine books." For then, as now, the sacred writings voiced the wisdom that mortals conceded to the superior powers. "If one has lost a good opportunity," says another maxim, "he should make haste to seize another." We cull a few more from the same source:

If thou restrain thy tongue thou art good.

Fatten not thyself in the house in which they drink beer.

Discipline in a house is its life.

Do not remain seated when another is standing if he is older than thou.

One does not receive good things when one says evil things.

Walk each day in the right way; thou wilt then reach the dwelling.

If thou art good thou wilt be respected.

Do not do what she [thy mother] would reprove in thee, for fear that, if she raise her hands toward God, he will hear her prayers [against thee].[3]

If King Solomon wrote: "Seest thou a man hasty in his words? there is more hope of a fool than of him"; and a thousand years later James admonished his brethren to be "slow to speak and slow to wrath"; some seven centuries before Solomon reigned, the wise Ani had written, and it has been preserved for us: "Guard thyself from sinning by words, that they may not wound; the malicious pertness which never ceases in the breast of a man is a thing to be condemned. Hold thyself from a man who has so failed, do not allow him to become thy companion." And some seventeen centuries before the wise Ani had given expression to this judicious counsel, another

[3] "Oldest Books in the World," Isaac Myer, 115 et seq.

old patriarch of the Egyptians said: "If thou hast to do with a disputant when he is hot, act as one who cannot be moved. Thou [then] hast the advantage over him, if only in keeping silent when he is using evil speech"; or as another has rendered it:

> "Keep cool, you will win in the end,
> Contradicted, just govern your tongue."

The same moralist, Ptah-hotep, said if a son rejects all counsel and "his mouth moves in wicked speech, strike him consequently on the mouth." And this sentiment as preserved in the wisdom of the Hebrews reads: "A fool's lips enter into contention, and his mouth calleth for strokes."

Ani said: "Keep an affectionate remembrance of thy father and mother, who repose in the tomb, to the end that thy son may act in the same way towards thee;" but Absalom long afterwards reared up for himself a pillar in the king's dale, "For, he said, I have no son to keep my name in remembrance."

One of the proverbs of the Hebrews reads:

"He that hateth covetousness shall prolong his days"; but, as one of the sayings of Ani appears in English garb, it is written: "Fill not thy heart with the property of another." Ani admonished men to be on guard against the snares of wives who write letters to them in the absence of their husbands; and the saying of the preacher long afterwards has been translated: "I find more bitter than death the woman whose heart is snares and nets, and her hands as bands; whoso pleaseth God shall escape from her, but the sinner shall be taken by her." If "thou shalt not bear false witness" was engraved on the tables of stone, it had first been inscribed on the papyrus of Ani: "When one is falsely accused, God comes later and makes the truth known, and death removes the liar." The third section of the code of laws established by King Hammurabi (2250 B. C.) makes death the penalty for giving false testimony in a case where life is depending upon it.

It is now a little more than half a century since the papyrus known as the Prisse, from the name of

its owner, was first published, and given to the Bibliothèque of Paris. It contained the little book of Ptah-hotep and a few pages written by Kaquemna. Both were written in poetical form, and were treatises on morality. The date of the Prisse papyrus is placed around 2778-2565 B. C., but it is expressly stated in it that it is a copy of an older writing. The author of the first few pages was Kaquemna, and he says that it was composed in the reign of Seneferu, a name which signifies "he who makes good." Dr. Petrie places the period of this reign at 3998-3969 B. C. Ptah-hotep, the writer of the remaining pages of the papyrus, lived in the time of King Assa, some four centuries later. Both the authors were prominent public officials. The latter work was written, when the author was advanced in years, as a manual of instruction for his son, and others in the future. Distinguished scholars have often expressed their admiration for the high character of the teachings of these ancient writings. Their avowed object was to promote righteousness. Self-restraint, propriety, chastity, integrity, and

benevolence are put forward as essentials to prosperity and happiness. Mr. Myer says that they testify to "the existence of a code of noble, exalted, and refined ethics"; and M. Chabas, that "not any of the Christian virtues are forgotten in them." Ptah-hotep especially strives to impress upon his son that by obedience to moral precepts his body will be in health and he will have years of life without failure, and to this he attributes his own long life of one hundred and ten years. He declares that the children of those who seize the property of others "become objects of curses, scorn, and hatred." Even that which is according to law, if unjust, should be unveiled and exposed. He sounds a warning against the repetition of the extravagant language which another uses: "Do not listen to it; it is a thing which has escaped from a heated soul." Words which multiply flatteries, raise pride, and produce vanity must not prevail; "do perfect things which posterity will remember," or, as it has been rendered by Mr. Rawnsley:[4]

[4] "Notes for the Nile," H. D. Rawnsley, 303.

"Do what is good and just,
Perfect, complete;
Deeds that when thou art dust,
Still shall be sweet."

The sentiment is echoed by sages and philosophers down along the ages. The greatest of the Hebrew prophets said nearly three millenniums afterwards: "Cease to do evil; learn to do well." Two centuries later Gautama summed up the religion of the Buddhas:

"To cease from sin
To get virtue,
To cleanse the heart";

and six hundred years before Gautama spoke, a Chinese poet wrote:

"It [heaven] round about us moves,
Inspecting all we do,
And daily disapproves
What is not just and true."

It was more than five thousand years after the verses of Ptah-hotep had been written that James Shirley, an English poet, wrote in a funeral song:

"Only the actions of the just
Smell sweet, and blossom in the dust."

On a stele of Beka, a steward of the granary in the nineteenth dynasty, it was affirmed that his hope of future living was based on the truthfulness of his life. The "Song of the Harper" of the same period, said: "Give bread to him whose field is barren, thy name will be glorious in posterity evermore; good for thee will have been an honest life when thou shalt start for the land one goeth to return not thence." It was written in the tomb of Ameny at Beni Hasan: "Not a daughter of a poor man did I wrong, not a widow did I oppress . . . there was not a hungry man in my time."

"Honor thy father and thy mother that thy days may be long in the land," reads the Hebrew decalogue; and Ptah-hotep said:

"The son, who doth accept
The instruction of his father, will grow old,
Long in the land his days, on that account."

It was said in an inscription on a libation vase

in the museum of the Louvre that a son faithful to the memory of his father shall not be repulsed by Osiris on the day of the great festival of the gods; and it was taught in the Book of the Dead that if it could be said of one that "he is a son who loves his father," this would be a passport for his soul on the day of his entrance into the Amenti.

"Thou shalt not make unto thee any graven image," commanded Jahveh through the Hebrew law-giver, but before the Exodus, in his hymn to the Nile, Ennana wrote:

> "Not on marble is he scrolled,
> Him our eyes cannot behold,
> Yea, his dwelling is unknown,
> Never yet in painted shrine,
> Have we found his form divine."

The Israelites reckoned time by moons and nights, and divided the week into seven days, the seventh day being a holy day, and beginning at sunset of the sixth and ending at sunset of the seventh. It is now known, from an

Egyptian papyrus of the fourteenth century B. C., that before the time assigned for the departure of the Hebrews from Egypt the Egyptians had a seven-day period, and the sixth-seventh day—that is, from sunset of the sixth to sunset of the seventh—was sacred to the moon. Mr. C. W. Goodwin has translated the passage in the papyrus which relates to it, as follows:

"O Ra! adored in Aptu [Thebes]:
High-crowned in the house of the obelisk [Heliopolis]:
King [Ani], Lord of the New-Moon festival:
To whom the sixth and seventh days are sacred."

The poem from which this is taken is a hymn to Amen-Ra, and the composition is of much earlier date than the papyrus, which only purports to be a copy. The tablets of Tell el Amarna have made known the close relationship at this period of Egypt with Assyria, where the Chaldean astronomers had given, long before, the names of the known planets to the seven days of their week. These planetary names of the days were

afterwards introduced into Egypt, but not till fifteen hundred and fifty years after the copy of the hymn to Amen-Ra which is now extant had been made. The Romans copied them from the Egyptians in the fourth century. Each hour of the seven days among the Chaldeans had been sacred to some one of the seven planets. This is learned from a tablet of the time of the reign of Sargon I., about 3800 B. C. The hours consecrated to each planet were arranged in the order of the magnitude of the planet's orbit, and the day itself was named from the planet to which the first hour was sacred.

There are some traces in the Chaldean creation legends of the seventh day as a holy day on which business was suspended. "Though it is quite possible," Mr. A. B. Ellis says, "that the Israelites may have invented a seven-day week and a weekly Sabbath spontaneously, yet the evidence of the books of the Old Testament goes to show that they borrowed both these institutions from the Babylonian-Assyrians during the Captivity." It is now quite generally accepted as a fact that they

came from this source to the Israelites, but it is not at all clear at what period of their national existence the observance of the weekly Sabbath was established. The Hebrew sacred books record two traditions of its origin. It is written in Exodus that Jahveh " blessed the Sabbath and hallowed it," because of the six days of creation and the seventh day of rest which followed; while in Deuteronomy the reason given for appointing the seventh day as a Sabbath was to make it a memorial of the fact that " his mighty hand and outstretched arm " had brought them safely out from the land of Egypt. If Abraham was a worshiper in the temple of the moon god Sin at Ur before he left Chaldea, as he may have been, then he was undoubtedly familiar with their weekly Sabbath, and may have carried a knowledge of it to the Hebrews; yet little or no mention of it is made in the earlier written ethical and historical books. Its observance was apparently neglected by Joshua at the siege of Jericho, by David in his pursuit of the Amalekites, and by Solomon in his fourteen days' feast at the dedi-

cation of the temple, though in the books written or perfected after the Captivity its rigid enforcement is insisted upon to such an extent that they submit to be massacred rather than to risk disobedience to a law which forbid them from going out from their own domiciles on the seventh day.

The discovery by George Smith in 1869 of what is known as a Babylonian Saints' Calendar has thrown light on the origin of the weekly Sabbath. Its age is not definitely known, but it is known to have been in existence prior to the seventeenth century B. C., and from its Accadian forms and expressions it is believed to belong to very early times. In this calendar the seventh, fourteenth, nineteenth, twenty-first, and twenty-eighth days of the months are set down as holy days. On these days, it is said, the king puts not on his white robe, nor rides in his chariot; he takes no medicine for the sickness of the body; no laws are made; the garments of the body are changed not; the flesh of birds and the cooking of fruit are forbidden; but the king sacrifices in the high places to the gods which he

worships. That this worship of the moon god led to the division of the moon month into weekly periods corresponding to what is now commonly called changes in the moon, and was the origin of the seventh day Sabbath with the Babylonians, and its descent from them to the Hebrews is hardly to be longer questioned.

It is interesting to note that in this ancient calendar of the Assyrians may be found the nucleus of all the laws, written and unwritten, civil and moral, as well as the source of many of the traditions, customs, and beliefs of later ages and modern times, in relation to the observance of the Sabbath.

The law of the Israelites said later: "Ye shall kindle no fire throughout your habitations upon the Sabbath day." The Jews still later objected to the healing of the sick by Jesus upon that day. The Assyrian prohibition of medicine on Sunday survived in the belief, in the Middle Ages, that medical treatment must not be administered in certain phases of the moon. In the construction of laws which have been made in recent years in

New York the legality of the sale of food on Sunday was made contingent upon its being cooked or uncooked. Legal processes are not served on Sunday, and the legality of papers executed on that day is questioned; barber shops and bathing establishments are closed, and many statutes still regulate the running of the king's chariot on the Sabbath as in the time when the Babylonian Saints' Calendar was made.

Professor Morris Jastrow thinks the incantation texts may be regarded as the oldest fixed ritual of the Babylonian-Assyrian religion, and he finds " indications in the language which warrant us in not passing below two thousand years B. C. as the period when many of them received their present form." While some of the beliefs associated with them are of the most primitive character, yet the ethical ideas introduced into them give a glimpse of the moral standards of the people at the time. In the ceremonies of the exorcists to remove the ban from him who was accursed, the possible sins and transgressions for which he may be suffering the penalties are enu-

merated interrogatively, and they remind us of the negative declarations in the Hall of Osiris:

Has he despised father or mother?
Has he given too little?
Has he withheld too much?
Has he used false weights?
Has he fixed a false boundary?
Has he possessed himself of his neighbor's house,
Has he approached his neighbor's wife,
Has he shed the blood of his neighbor?
Was he frank in speaking,
But false in heart,
Was it yes with his mouth,
But no in his heart? [5]

The last lines recall the sentiment which Homer put into the mouth of Achilles at least a thousand years later: " Hateful to me as the gates of hell is he that hideth one thing in his heart and uttereth another." A few centuries later Theognis advised his friend Cyrnus that he was better as a foe than a comrade, who, with " one tongue, had yet his mind at variance."

[5] " Religion of Babylonia and Assyria," Morris Jastrow, 257, 291.

The Assyrians believed that parents after their death looked out for and protected their living children if generous offerings were made at their tombs, or they persecuted those who neglected their filial duties. Such ideas may have been primarily associated with belief in ancestral deities. One of the above quoted questions from the magical texts reveals the fact that, in the minds of the people of the valley of the Euphrates, as along the Nile and in Judea, parental devotion was of great importance, and contributed to the enjoyment of life, prosperity, and longevity.

A tablet from the library of Ashurbanipal contains an old Accadian law forbidding a man to deny his father and mother. Another says that a son who denies his father and mother shall have his hair cut off, and be imprisoned. The inscription of Hammurabi, who reigned about 2250 B. C., says that he set up the statue of his father at the four quarters of the heaven, and that, when he had built his great canal and set up the tower of Sinmuballit, he named it in honor of his father. A statue of Gudea, which was set up in

the temple of the god Ningirsu still earlier, is inscribed, "No son has ill-treated his mother."

The Hebrew poet sang: "The Lord is my shepherd, I shall not want;" but it is written on an Egyptian tablet of much earlier date: "Numerous are the things which the king of gods giveth to him who knoweth him." A fragment of an Accadian penitential psalm declares that "he who honors not his goddess will waste away; like to a star in heaven his splendor will pale; he will vanish like the waters of the night." A hymn to the moon god, which is believed to have been written in the ancient city of Ur, speaks of the god as a father "long suffering and full of forgiveness." Another tablet says: "The fear of God begets mercy, and prayer dissolves sin."

Loyalty to their own district or tribal god was the test of patriotism and piety among ancient peoples. "Ye shall not go after other gods, of the gods of the people which are round about you," was the law for the followers of Jahveh. Amen-Ra was worshiped at Thebes, and appears

in the hymns as "the lord of the gods" and "maker of existences." Ptah was "the father of the gods" at Memphis; Knoph was "the soul of the universe" in Nubia; Osiris at first reigned at Abydos only, Thoth at Hermopolis, and Tum at Heliopolis. Ea was "lord of the wave" and "king of the deep" in Eridhu of ancient Chaldea. Mul-lil was the god of Nippur, and Bel-Marduk chiefest of gods at great Babylon. Nebo reigned in Borsippa, and Assur gave his name to his kingdom and its capital city.

Unity of belief has been the ideal of the ages. It is still the goal of many minds. How often in the past men have believed themselves called from on high to kill or persecute those who served other gods!

It is doubtful if, even at the beginning of the twentieth century, any of the civilized countries of the world are entirely reconciled to the idea of religious liberty. It is accepted with a reservation, and that reservation too often means a proviso that some particular features of their personal creed shall be made compulsory. True,

public sentiment no longer openly approves the use of physical force to prevent nonconformity, but favoritism, ostracism, and boycott are as available now as ever in history. Neither must we forget that some of the oldest records of the past furnish evidence of enlightened religious liberty that compares not unfavorably with the better sentiments of modern times.

One of the old Babylonian tablets which Professor Jastrow says may have belonged to the creation series exalts Marduk, " who showed mercy towards the captured gods," and spared the lives of the associates of the monster Tiâmat. The stele of Beka in the nineteenth dynasty declared, " I have not done harm to men who have honored their gods." If we are shocked that the cultured King Ashurbanipal, who gathered and preserved all the known literature of the world in his time, recorded in his own annals boastingly that he " pulled out the tongues " and " flayed off the skin " of noncomformists in Arbela, we may not cease to remember also that it was Charles the Fifth, defender of the faith, master of Ger-

man, Spanish, Italian, French, and Flemish, who introduced the Inquisition, and under whose edicts the people of the Netherlands were hanged, burned, and buried alive for heresy; nor may we forget that in the century later it was the same New Englanders who founded universities that tied to the tails of their ox-carts, cropped the ears of, and hanged dissenters.

One hears echoed in the voices of the present the cry that the hope of humanity lies in the extension and development of altruistic ideals. We may discern something of this spirit in the gleanings from the past. Only the merest fragments of the literature of the Carthaginians were saved when the Romans destroyed their libraries; but one of their sayings which has been preserved defines an upright man as one of whom people said that he did everything that a just man ought to do. An inscription of Gudea describes him as "a righteous man who loves his town, fulfilling what is becoming for him to do." The stele of Neb-auab, now in the Louvre, whose date has not been fixed, says, "I have been loved by my

fellow countrymen." It is told of Zoroaster (and we may remember that he was a youth in the reign of Ashurbanipal), that, inquiring once in open assembly what was most favorable for the soul, he was told, "To nourish the poor, give fodder to cattle, bring firewood to the fire, pour hom-juice into water, and worship many demons." He rejected the last, and accepted the others as being worthy of a righteous man. Confucius, born a few years later than Zoroaster, lays down, as the first principles, faithfulness and sincerity; and he exhorted his followers not to do to others as they would not wish others to do to themselves. "The firm, the enduring, the simple, and the modest," says he, "are near to virtue"; and "the man, who in view of gain thinks of righteousness; who in the view of danger is prepared to give up life; and who does not forget an old agreement, however far back it extends; such a man may be reckoned a complete man." Buddha, born half a century before Confucius, held that the only ideal of life worth striving after was that of a perfect life here and now. He said the ideal

teacher should "keep nothing secret and hold nothing back."

"Yew," said the master, Confucius, "shall I teach you what knowledge is? When you know a thing, to hold that you know it; and when you do not know a thing, to allow that you do not know it; this is knowledge." Buddha taught that it was impossible to incite men to a hopeful struggle after the perfect life here so long as they were "still hampered and all their virtue tarnished by a foolish craving" for an eternal life hereafter. Such questions as, "What shall I be doing during the ages of the future?" he said were worse than unprofitable, and refused to discuss them. He said the desire to discuss them was a weakness, and the answers given were usually delusions. One of the hymns to him says:

"Persecutions without end,
Revilings and many prisons,
Death and murder,
These hast thou suffered with love and patience
[To secure the happiness of mankind],
Forgiving thine executioners."

Confucius told his disciples that the design of all the three hundred pieces in the sacred Shi King might be embraced in one sentence: "Have no depraved thoughts."

"To be pure, temperate, and persevering in good deeds; these are excellencies," said the Buddha. Six centuries later in another land a Voice was heard saying: "Blessed are the pure in heart, for they shall see God."

In contrasting the ethical conceptions of older civilizations with our own, one can but be impressed with the justness of the summary conclusion of the old Greek philosopher, Aristotle, who, living midway between them and us, seemed to divine the future, as well as the past, when he said: "In all times men have praised honesty, moral purity, beneficence; in all times they have protested against murder, adultery, perjury, and all kinds of vice. No one will dare maintain that it is better to do injustice than to bear it."

But, after all, what intangible entities are human ideals? Change the perspective, the goal forbidden becomes the righteous end, and "thou

shalt not" is transformed into a self-conscious, strenuous, aggressive "thou shalt." In his immortal epic Homer has pictured the divided gods arrayed against each other and actively assisting the contending forces at the siege of Troy. So Christian armies meet on battlefields, while from the friends of each countless petitions, fervent as the prayer of Rameses at Kadesh, go up to God for the destruction of the enemy. With absorbing interest and incredulous wonder we read the story of the childlike simplicity of the crude belief of the ancient Greeks, lacking the insight to perceive that our own conceptions are merely the reflection of theirs.

SOME VARIANTS OF THE TALE OF THE KINGS

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It is well known that there is much similarity between many of the semi-historical incidents and legendary tales of heroes and leaders of peoples who have been widely separated geographically and in period of time. How can this fact be most satisfactorily explained? This question has been the subject of much earnest and prolonged discussion by those interested in the scientific study of the story of the past. Sometimes these kindred tales are easily traced; roving adventurers may have carried them; community of origin may explain them; they may have been the outcome of commercial relations or warlike encounters. The spontaneous generation of similar ideas and impressions under like conditions among different races and nations at parallel levels of culture and development has been assumed by distinguished

investigators; and this theory seems to have been accepted as a working hypothesis by many leading scholars.

It is the aim of this paper to indicate some points of contact and resemblance in the stories of a few of the interesting personalities, whether real or semi-mythical, who have been prominent in the literary annals of historic, or the traditions of prehistoric, times.

One of the sweetest and most pathetic tales in all ancient history is that of the infant Moses. It is familiar in every household. According to the Biblical record the babe was concealed until it was three months old; its mother then placed it in an ark of bulrushes, which was daubed with slime and pitch, and placed among the flags by the river's brink; there, when the daughter of Pharaoh came down to the river to bathe, the child was found, and given over to one of the Hebrew women to care for.

Legend says that the mother went away weeping and wailing, while Miriam, the five-year-old sister of the babe, followed the little ark as it

floated on the wash of the river in and out among the reeds.

The pedestal of the statue of King Sargon I. of Babylon contains a sketch of his early life. Assyriologists have been able to fix with more certainty the period of his reign than they have many other events of like importance in antiquity. It is placed at 3800 B. C. As George Smith interpreted the inscription on the pedestal, the child was born in a grove; its mother put it in a cradle of wicker and launched it on the river. Fox Talbot has rendered it: "In a secret place she brought me forth; she placed me in an ark of bulrushes; with bitumen my door she closed up; she threw me into the river, which did not enter the ark to me; to the dwelling of Akki, the water-carrier, it brought me; Akki, the water-carrier, in his goodness of heart lifted me up from the river; Akki, the water-carrier, brought me up as his own son." [1]

Professor Tylor says of this inscription: "The text no doubt reproduces the ancient legend re-

[1] "Records of the Past," vol. v. p. 3.

specting the birth and parentage of Sargon, but the story of the predestined king, who is exposed in his youth and brought up in obscurity by humble foster parents, has been told in too many times and places for it to be easy to accept even the earliest version of it as historical." Professor Steinthal says: "The birth of a hero of a legend is always the last circumstance to be invented concerning him, when his life and character are already well settled; just as an author writes his preface only after completion of his book."

William Morris, the English poet, has written beautifully the tale of "The Man Born to be King," in which it was foretold to a great king,

"Who ruled wide lands nor lacked for gold,"

that he who should reign after him would be low-born and poor. Long afterwards when the wise seer's message had been forgotten, and the king chanced to pass the night in a woodman's hut in the forest while on a hunting expedition, it was again impressed upon him in a dream that the

babe born to his peasant host that night would be his successor on the throne. Taking his faithful squire into his confidence and obtaining possession of the motherless babe, they bore it away in a

> "Rough box four square,
> Made of old wood and lined with hay."

As they crossed the bridge that spanned the river on their homeward journey the child was tossed into the stream:

> "Adown this water shall he float
> With this rough box for ark and boat,
> Then if mine old line he must spill
> There let God save him if He will."

Fourteen years passed and the child was then discovered to have been found and reared by the miller's wife. The king's squire is then sent to assassinate him. He is left in the swamp to die from his wound, rescued by Father Adrian, and educated at the Abbey. One more attempt is made upon his life by the king, which is foiled by his own daughter, who marries and makes a

king of the young man, and he lives to reign in an era of such good and precious years that

> "Scarce a man would stop to gaze
> At gold crowns hung above the ways."

King Gudea reigned long after Sargon I., and under him art reached its highest development in Babylonia. Many statues of him were found at Tello, and an inscription upon one of them recalls the story of the water-carrier, Akki, who rescued Sargon from the river. It reads: "Mother I had not; my mother was the water deep. A father I had not; my father was the water deep."

There are incidents in the traditional story of Romulus, reputed founder of Rome, not unlike those told of Sargon and Moses. Amulius, king of Alba Longa, was descended from Iulus, son of Trojan Æneas. He had usurped the throne from his brother, Numitor, murdered his son and made a vestal virgin of his daughter lest his brother's heirs should contest his right to the throne. The daughter, violated by Mars, gave birth to the twins Romulus and Remus, who, by order of the

king, were thrown into the river with their mother. The stream was a branch of the Tiber, into which the cradle with the children drifted and was stranded upon its bank. The children were picked up by a wolf and cared for until rescued by a shepherd of the king, who carried them to his wife, Acca, by whom they were reared.

Akrisios, king of Argos, had been told by an oracle that he would be supplanted by the son whom his virgin daughter, Danæ, would bear; and to forestall such a fate Akrisios confined his daughter in a brazen tower where no man could approach her. She was visited, however, by the god Jupiter, and bore Perseus. The babe and mother, enclosed in an ark or chest and thrown into the sea, were carried by the waves and tide to the island home of King Polydektes, and rescued by Diktys, brother of the king, who had discovered the chest while upon a fishing excursion. King Polydektes wooed and persecuted the mother; and later on, thinking to effect the death of the son, he sent him after the head of Medusa,

the Gorgon which having secured, Perseus takes revenge upon the king by turning him into stone and setting upon the throne the faithful brother, Diktys, who had rescued himself and his mother from the sea, and remained loyal to them afterwards. Perseus then returned to his old home in Argos, where a quoit which he threw fell accidentally upon the foot of his grandsire, Akrisios, causing his death, and the prophecy of the oracle was fulfilled.

The cradle and the river are wanting in the traditions of the Trojan Paris and the Persian Cyrus, but there are incidents in the biographical tales of each of them which bear a strong resemblance to those of other heroes already given. Paris was carried up to Mount Ida and abandoned to his fate. Five days afterwards the shepherd Agelaus found the babe alive and reared him as his own child. As Romulus was nourished by the she-wolf on the banks of the Tiber, so Paris was fed by a she-bear on the mountain.

Like Paris, Cyrus was forsaken on the mountain, and rescued by the shepherd of the king, who

adopted him as his own child and secretly reared him. Before the birth of Cyrus it was foretold that he would overthrow the Median kingdom of his grandfather, Astyages, and conquer Asia; it was to ward off this calamity that the child was abandoned to his fate. So Hecuba, the wife of Priam, king of Troy, had dreamed before the birth of Paris of bringing forth a firebrand which caused the destruction of the city; and, to prevent the fulfillment of this ominous dream, it was decreed by the king that the child at its birth should be destroyed.

A tale of the Midrash tells that before the birth of Moses Pharaoh dreamed that, as he sat upon his throne, an old man appeared before him holding a balance; in one side of it he put all the princes and elders and nobles of his kingdom, and all the inhabitants of Egypt; in the other side of the balance he put a young babe, which outweighed them all. This was interpreted by Balaam to mean that a child would be born to the Hebrews that threatened great danger to all Egypt; and on his advice the king issued a decree

that all their newborn children should be thrown into the river.

The mothers of Cyrus, Sargon, Romulus, and Perseus were the daughters of kings. The fathers of Sargon and Romulus were unknown; the father of Cyrus was not of the royal family, and Moses was the son of an unknown Levite.

It is told in the legends of Moses that on account of his exceeding beauty of person everyone who saw him was filled with admiration, and cried out, " This is the king's son," and that with chaplets of diamonds surrounding his brows, and arrayed in purple, he passed through the streets, consorting only with princes. So it was said of Cyrus that his royal descent was revealed by his personal beauty and bravery. The comeliness of Romulus was marked, and the fascinating beauty of Paris was the ruin of Helen.

Young Romulus led the shepherds against wild beasts and robbers. The youthful Moses slew an Egyptian and hid him in the sand for smiting a Hebrew. Sargon became the leader of the rustic foresters, and when Cyrus was a mere lad the

shepherd boys chose him for their king. Young Paris led the herdsmen on the mountain, and was surnamed Alexander on account of his bravery.

Paris learned that the blood of kings ran in his veins; returned to participate in the fight at Troy; and his rape of the wife of Menelaus caused the destruction of his people. Romulus dethroned the usurper, restored his grandfather to the government of Alba Longa, founded the great city which bears his name, and kidnaped the daughters of his neighbors for wives for his followers. "Sargon, the great King, the King of Agani," as his inscriptions say, founded cities, and peopled them with the races which he conquered. Moses returned to his own people and became their leader and hero. He conquered the Midianites, and slew their king; male and female of them were slain, all save their virgin daughters, who were appropriated by command of their chief, as spoils for the victors.

The mother of Romulus became the wife of a river-god, and Paris married the daughter of one.

The omens of the flight of birds dictated the

founding of Rome. The omens of the moon directed Sargon in the subjugation of Babylonia and the founding of Agani. Moses was led by the pillar of cloud by day, and the pillar of fire by night.

Romulus slew King Acron with his own hands, and dedicated his arms and armor to Jupiter; the god Mars was his reputed father. Sargon styled himself the servant of Bel-Merodach, and his annals speak of him as the "vicar of the gods of Babylon." He built the temple of Ekur at Nippur for the service of Bel, and "Sargon, the son of Bel," is part of the inscription of the diorite door-socket resurrected from its ruins. Moses became the divinely chosen leader of the Israelites through whom the commands of Jehovah were made known, and he builded and consecrated to him the tabernacle in the wilderness. A veil separated the holy of holies from the holy place in the tabernacle, as it had done in the great temple of Bel-Merodach in Babylon long before. The morning and evening sacrifice, the meat and

drink offering, the freewill offering, the sin offering, and the showbread and the peace offering became part of the ritual service of the tabernacle, as they had been of the temple.

On the monumental inscription of Sargon his prosperity and glory are attributed to the favor of Ishtar, the Babylonian Venus. The decision of Paris which gave the golden apple to Aphrodite (Venus) was the spark that lighted the flames of Troy. When Paris challenged and fought with Menelaus before its walls, Venus surrounded him with a cloud, snatched him away, and laid him down in his chamber "fresh and sweet," to save him from the sword of the Spartan king. It was Venus who bade Æneas, the ancestor of Romulus, to save his family from destruction by fleeing from Troy. It was the jealous foes of Venus who pursued and harassed the fleeing Trojans, and Rome was permitted, only because so far away from Troy that "endless billows roll between, and storms unnumbered roar."

Moses' death and burial was in the land of

Moab, and no man knoweth the place of his sepulcher, says the sacred story of the Hebrews. A story of the Talmud says that God bent over the face of Moses and kissed him, and the soul leaped up in joy and went with the kiss of God to Paradise, while a dark cloud draped the heavens and the wind wailed. Moses had ruled the Israelites forty years. It is also told that when Romulus had reigned thirty-seven years death came to him in this manner: While reviewing his people one day on the Campus Martius, the sun was eclipsed, and the people were dispersed in the accompanying storm and darkness. When daylight returned it was found that Romulus had been carried away by Mars in a fiery chariot.

"Such were the paths that Rome's great founder trod,
When in a whirlwind snatched on high,
He shook off dull mortality,
And lost the monarch in the god." [2]

"How long," Professor Rhys Davids asks, "does it take a people, perfectly, sincerely and

[2] Horace, book iii. ode 3 (translation of Addison).

honestly, to believe in the divine fatherhood of their hero, in his immaculate conception, in the extraordinary and even supernatural instances of the precocity of the child, and so on through all the list?"

It is said that Æsculapius was human in Homer's time, and just the "blameless physician," but later was given the attributes of a god, restored the dead to life, and was finally killed by Jupiter with a flash of lightning at the request of Pluto, king of the dead, who asked it for fear there would be none to people his realms while Æsculapius lived.

Æsculapius, too, was cared for by shepherds when an infant, having been exposed on the Mount of Myrtles. His sire was a god, and the virgin mother who bore him, when she looked upon the babe, according to Ovid, foretold his future greatness:

"Hail! great Physician of the world! all hail!
Hail, mighty infant, who in years to come
Shall heal the nations and defraud the tomb!

> Thy daring art shall animate the dead,
> And draw the thunder on thy guilty head;
> Then shalt thou die, but from the dark abode
> Shalt rise victorious, and be twice a god." [3]

Like Moses, Sargon, Romulus, and Perseus, Bacchus was picked up in a box that floated on the water. He was divinely begotten, and nourished in a cave. At birth a blaze of light shone round his cradle. He was educated by shepherds and wrought miracles with a rod which, like Aaron, he turned into a serpent at his pleasure. He divided the waters of Orontes and Hydaspus, and passed through them. At his death he was torn into pieces and ascended to heaven while the sun was eclipsed and darkened.

A legend of the Mandans which is given by George Catlin says that O-kee-hee-da, the evil spirit, the black fellow, came to the Mandan village with Mu-mohk-muck-a-nah from the west, and sat down by a one-eyed woman who was hoeing corn. When the pretty daughter of

[3] "Metamorphoses" (translation of Addison).

the woman came up to them she ate and drank with the evil spirit, partaking with him of some buffalo meat which he took out of his side. She then went off to a secret place and bore a wonderful child, whom Mu-mohk-muck-a-nah was bent on destroying. After long search he discovered the place of its hiding and threw it into the river, but the child was rescued and lived to perform great miracles in the time of a famine, when from four buffaloes the Mandan village was filled by him with meat, and all feasted upon it, after which there was found to be as much left as there was at the beginning.

From hymns and traditions of the ancient Mexicans it is learned that Chimalipan was the virgin mother of Huitzilopochtli, the war god of the Aztecs. She was divinely impregnated by the descending spirit of the All-father in the shape of a bunch of feathers. The child was born on the serpent mountain, Coatepetl, where he ripened into age, when he became skilled in magic, inspired terror when he shouted, became lord of battles, hurled serpents, and shook the earth.

How-tsih was the ancestor of the Chow dynasty. He is celebrated in the old Chinese sacred songs as an agricultural hero, and as the first who gave thank offerings for the harvest. Some authorities have made his mother the princess consort of the Emperor Kuh (2435-2357 B. C.), but according to others How-tsih belongs to a period about two centuries later. His miraculous conception is affirmed in an ode of their classic poetry:

"Our folk's first origin
Is dated from Kiâng Yün.
(Now sing we) how this origin occurred:—
Once worshiping was she,
Praying, 'Pity childless me,'
Then, treading on God's toe-print, she was stirred;
This brought her blessing, brought her rest,—
Conception,—privacy;
Then came an infant to her breast;
That infant was How-tsih."[4]

From the unfavorable omens at the child's birth

[4] "The Shi King," book ii. part ii. ode 1 (translation of William Jennings).

the mother was convinced that the child ought not to live, and she sought to compass his death by exposure:

"Once in a narrow lane exposed,
The sheep and oxen round him closed,
And sheltered with their loving care.
Again, the woodman found him where
In a wide forest he was placed
And bore him from the darksome waste.
On the cold ice exposed once more,
A bird beneath the child and o'er,
Stretched its great wings." [5]

It is asserted that the child looked intelligent and majestic when he was able to creep, and that when he was grown enough to feed himself he began the cultivation of beans and grain.

It is said that Ahriman and his demons tried in vain to prevent the birth of Zoroaster, and then fled. All nature rejoiced at the event; trees and rivers thrilled with gladness; divine light shone around the house; loud laughter burst from the babe as he came into the world, and the throb-

[5] *Ibid.* (Dr. Legge's translation.)

bing of his brain presaged his future wisdom. A splendid ox gifted with speech had foretold his birth three centuries before. Glory descended from the holy one and abided with the mother to such an extent that she was thought to be bewitched. The conception of the mother was effected in spite of the demons by the aid of a drink prepared by archangels. Again miracle turned aside the poniard stroke of an assassin when the child lay in its cradle. It was exposed to be trodden to death by oxen, and the leader of the herd stood over the babe and protected it from the rest. Wolves refused to do it harm, and the poison of sorcerers had no effect upon it. The babe was suckled by a sheep in a den of wolves. When the lad grew to seven years he was placed in the care of the wise Aganaces—a name which recalls that of Akki the water-carrier who rescued Sargon, and Acca, the wife of the king's shepherd who saved Romulus, and Agelaus, the shepherd that reared Paris.

Tradition says that the boy Zoroaster put to confusion the wise magicians who contended with

him; that he lived on a mountain in a cave which was divinely illuminated; that as he set out on his ministry with some of his relatives they passed through a sea whose waters were lowered by miracle so as to allow them to cross without danger. Greek and Roman tradition teaches that he was killed by a flame from heaven, but a later legend says that he was a magician and conjured with the stars, and the guardian spirit of a certain star which was angry at his control of it sent a flame from heaven to destroy him.

Krishna was cradled among shepherds, and his great feats were first made known to them, his companions falling prostrate before him. The prophets, hearing of his fame and visiting him, examined the stars and pronounced him of celestial descent. From the Magi he received divine honors and gifts of sandalwood and perfumes. It was said that he was born in a cave, or a dungeon, of royal descent, his birth being concealed through fear of the reigning tyrant, Kansa, who, at the time of his birth, ordered all the male children to be slain. A voice from

heaven whispered to his foster father to fly across the river Jumna. Representations of the flight and escape are pictured on the walls of Hindu temples. The chaste virgin Devaki was his mother, and the light which invested her was so great that no one could look upon her. The whole cave was illumined at his birth, and cowherds prostrated themselves before him, afterwards choosing him for their king. A serpent having stung his playfellows, he immediately restored them. His foster father was absent from home at the time of the child's birth, having gone to pay his yearly tax. The teachers of the lad were perplexed by his wisdom. The sun was darkened, and the sky rained fire and ashes at his death. He descended into hell, rose again, and was transfigured before his disciple Arjuna.

The name of the mother of Buddha is given in the later texts as Maya, who died when he was seven days old, an aunt bringing up the child. He had no earthly father, though later documents speak of him as a king. He descended of his own accord into his mother's womb from heaven, and at his birth the trees of their own

will bent over the mother, who was the best and purest of women. Abandoning home and wife and child, he went out as a wanderer upon his mission, and when it was ended legend says that he ascended bodily, and left on the rocks of a high mountain the last impressions of his footsteps on earth. "Similar legends," says Professor Rhys Davids, "are related of all the founders of the great religions, and even of the more famous kings and conquerors in the ancient world." He believes that it is a necessity of the human mind that such legends should grow in a certain stage of intellectual progress. [6]

The Roman historian Suetonius says that shortly before the birth of Augustus Cæsar, the prodigies indicated that a king was about to be born, which so alarmed the senate that they passed a resolution that no child born in that year should be allowed to live. When his body was burnt on the Campus Martius one of prætorian rank affirmed upon oath that he saw his spirit ascend from the funeral pile to heaven; and,

6 "Buddhism: American Lectures on the History of Religions," p. 94.

during the games which Augustus instituted, consecrated to the memory of Julius Cæsar, it was affirmed that a comet which blazed for seven successive days was the soul of the great king, now received into heaven.

Apocryphal story has located the birth of Jesus in a dark cave supernaturally illuminated like that in which Zoroaster lived, and says that when Mary held the child in her lap the dragons which came up out of the cave adored the child and harmed them not. The babe had the gift of speech in the cradle, and told his parents to fear not, as all the wild beasts would grow tame before him. Lions and leopards going with him showed him the way and bowed their heads in adoration. The palm tree bent down its branches at his command so that the fruit thereof might refresh the mother, and it waited his order to rise again. Robbers fled before him; the leprous-tainted demoniac was healed by the touch of the babe's swaddling band, and the dragon which had tormented the mother was put to flight.

A valuable contribution was made to the study of this interesting subject by the discovery of a papyrus in Upper Egypt in 1895, which is now in the British Museum. It has been translated by Mr. F. L. Griffith. Kha-m-uas, eldest son of Rameses II., was high priest of Ptah at Memphis about 1250 B. C. He died in the fifty-fifth year of the long reign of his father. From the thirteenth year of that reign he was conspicuous in the celebration of national festivals. The wife of Kha-m-uas was also his sister, and was childless. She was directed in a dream to go to the lavatory of her husband, where she would find a melon vine, with which she must prepare a medicine for him; after this she would bear him a son who would work many marvels in Egypt. As the name by which the son of Mary should be known was revealed by an angel to Joseph, it was likewise made known to the high priest of Memphis that the child to be born into his household would be known as Si-Osiris (son of Osiris). The babe grew big and strong, and soon began to puzzle the scribes in the House of Life in the temple of

Ptah. At twelve he surpassed all in Egypt in reading and interpreting books of magic and, with his father, he entered the underworld and discoursed of its marvels. He could read and interpret letters without breaking the seals, or any book in his father's library without seeing it. He could cast his magic and cause a thick darkness for three days throughout all the land of Egypt, and could turn the waters and the heavens to the color of blood. The son of Kha-m-uas was the champion of Egypt against the Ethiopian magicians, as Moses was of the Hebrews against the Egyptian magicians. There are intimations in the record, however, that Si-Osiris was really a re-incarnation of an older wise man, Hor, "the son of the negress," and that he had been rescued from the reeds of Ra (the Nile); and so the tale of the grandson of Rameses merges with that of the ever-recurring story of the ark and the river. Finally, from the hand of Pharaoh and his father, Kha-m-uas the son of Osiris passed away as a shade, and no man saw him.

NOTES ON FAITHS AND FOLK-LORE OF THE MOON

NOTES ON FAITHS AND FOLK-LORE OF THE MOON.

From the earliest ages the moon has been the object of serious contemplation by the learned and the unlearned. Moon worship has been almost universal with earlier peoples. Has moon worship or sun worship had priority in the history of mankind? The moon has taken precedence in the pantheon of deities at first in some of the older civilizations, and then in later times it has been superseded by the sun. Both sun and moon have figured in the dawn of philosophy as living beings, supernatural, yet endowed more or less with human attributes.

We commonly speak of the moon as feminine, though our word moon probably comes from the Anglo-Saxon *mona,* which is masculine. In old Norse the neuter noun *tungal,* or *tungl,* means the moon. The word comes from *tunga,* the

tongue. Grimm says: "The moon and some of the planets, when partially illuminated, do present the appearance of a tongue or a sickle, and very likely some cosmogonic belief was engrafted on that." The Norse *mani* was a masculine name for the moon. The sun and moon are spoken of as brother and sister in the Edda. The Mexican *meztli,* moon, is a man. Moon is feminine in English, French, Latin, Greek, and Italian; it is masculine in Egyptian, Sanskrit, Arabian, and with the Slavs and Lithuanians.

According to a Scotch lexicographer, the moon, as husband of the earth, is masculine; but as bride of the sun, is feminine. Greenlanders speak of Anningat, the moon, as pursuing his sister Mallina, the sun.

The moon has been the object of exaltation by lovers and the inspiration of poets and versifiers in all climes and ages. Chango was the goddess of "the palace of the moon" among the Chinese. Some lines of one of their verse writers as put in metrical form by Mr. G. C. Stent read as follows:

"On a gold throne whose radiating brightness
Dazzles the eyes—enhaloing the scene,
Sits a fair form, arrayed in snowy whiteness.
She is Chango, the beauteous Fairy Queen.
Rainbow-winged angels softly hover o'er her,
Forming a canopy above the throne;
A host of fairy beings stand before her,
Each robed in light, and girt with meteor zone."

To a Japanese poet of the eighth century is credited this bit of verse:

"The sky is a sea
Where the cloud-billows rise;
And the moon is a bark:
To the groves of the stars
It is oaring its way." [1]

The idea that the beauty of the autumn moon is so entrancing that people sit up during the night to gaze upon it and then must needs take sleep to make up for it in the daytime is expressed in a verse by a later Japanese author:

[1] "A History of Japanese Literature," p. 48 (translation of W. G. Aston).

"For all men
'Tis the seed of siesta—
The autumn moon." [2]

Among some tribes of northwestern New Guinea, when the men are gone on a long journey the women left at home sing to the moon, beginning a few days before the new moon and continuing about the same length of time after its appearance. The reason alleged for it is that if they did not do so some sickness or misfortune would befall their husbands.

Some of the endearing terms with which the infatuated Endymion of Keats invokes the moon are "winged chieftain," "meekest dove of heaven," "the charm of women," and "the gentlier-mightiest" of all things "'twixt nothing and creation."

"O Moon! the oldest shades 'mong oldest trees
Feel palpitations when thou lookest in;
O Moon! Old boughs lisp forth a holier din
The while they feel thine airy fellowship.
Thou dost bless everywhere, with silver lip
Kissing dead things to life.

[2] *Ibid.*, p. 290.

What is there in thee, Moon! that thou shouldst move
My heart so potently? When yet a child
I oft have dried my tears when thou hast smiled.
Thou seem'dst my sister; hand in hand we went
From eve to morn across the firmament."

Shelley writes of the moon in "The Cloud" as

"That orbèd maiden with white fire laden,
Whom mortals call the moon."

In his rendering of Homer's hymn his invocation begins:

"Hail, Queen, great Moon, white-armed Divinity!"

And again he says:

"Bright wanderer, fair coquette of heaven,
To whom alone it has been given
To change and be adored forever."

The waning moon is

"Like a dying lady, lean and pale,
Who totters forth, wrapt in a gauzy veil,
Out of her chamber, led by the insane
And feeble wanderings of her fading brain."

The moon in "Prometheus Unbound" is "the crystal paramour" of earth,

> "Whose weak brain is overladen
> With the pleasure of her love."

Ashtoreth, the principal female deity of the ancient Phœnicians, was a moon goddess, and she was invoked as the queen of heaven. Milton refers to "mooned Ashtoreth," in the "Hymn of the Nativity," as "heaven's queen and mother both."

Hebrew idolaters, defying the prophet, declared their intention of doing as their fathers and princes in their prosperity had done before them; for, said they, "Since we left off to burn incense to the queen of heaven, and to pour out drink-offerings unto her, we have wanted all things, and have been consumed by the sword and by the famine."

The moon is invoked in an Accadian hymn, written on a tablet now in the British Museum:

> "Father, god enlightening earth! lord god of the month, of gods the prince!
> Father, god enlightening the earth; lord of Ur, of gods the prince."

Sin, the male moon god of Babylon, was the first of the second triad, and one of the great twelve. His principal seat of worship was at Ur. He was the son of Bel of Nippur, and the father of Shamas, the sun god. Isaiah speaks of the land of Sinim, and from the name Sinai, which was given to its mountain, it is conjectured that it must have been at one time sacred to the moon god and connected with his worship. Ishtar was called the daughter of the moon god and sister of the sun god in one of the hymns to her. Sin, with his children, Shamas and Ishtar, guarded the approach to heaven when it was threatened by the seven evil spirits. Terra cotta cylinders of Nabonidus, which were found in the corners of the temple of the moon at Ur, bore an inscription invoking the god as " chief of the gods of heaven and earth and king of the stars." A tablet of Nebuchadnezzar says that he built for the moon god, the strengthener of his hands, a large house of alabaster for a temple in Babylon. Tiglath Pileser I. enumerated, among the great gods who were guardians of his kingdom, Sin, " the lord of

empire" ; Shamas, "the vanquisher of enemies and the dissolver of cold"; and Ishtar, "the queen of victory."

Ishtar was sometimes represented as the full moon. She was also called the goddess 15, as the moon was full on the fifteenth or middle of the lunar month. Thoth, the chief moon god of the Egyptians, was the scribe of the gods. He wrote sacred books, "calculated the heaven and counted the stars." He bore the disk and the crescent of the moon. An inscription to him declares, "All eyes are open to thee and all men worship thee."

Chonsu, another moon god, was the reckoner of time; for the moon was the great measurer of time for man in more primitive ages. Max Müller has traced European names of the moon to the root *ma,* meaning the measurer. The moon determined the sacrifices and the seasons. "Season-sacrificer" was an ancient name for priest. The moon divided the year and divided the month. Month is but another form for moon, and Monday is moonday. The Arabs

made twenty-eight lunar divisions of the month; the Chinese twenty-four, afterwards twenty-eight; and the Hindus twenty-seven, then twenty-eight. Sennight and fortnight are survivals of time-measurement by nights and moons. The old Roman festival to Venus began at sunset the last day of March and lasted three days, and most likely originated as a new moon festival. The ides, nones, and kalends are believed to have marked the new, full, and quarter moons when time was measured by lunar months.

Weeks are subdivisions of the time from one new moon to another into approximately equal divisions. Our word week is traced to an Anglo-Saxon word signifying increase. Society Islanders and Maoris have no weeks, but count time by moons. The Japanese and Aztecs divide the months into six weeks of five days. The ancient Greeks had three weeks of ten days. Some African tribes have seven weeks of four days. Other tribes have no division of the month into weeks, but observe Sabbaths of the new moon. A

sacrifice to their ancestors began the new moon festival in Vedic India, offerings being made of round cakes and water. This was also part of the full moon service. Sabbaths of the new moon were holy days among the ancient Israelites, and feasts of the new moon are referred to many times. It was not lawful to sell corn at those times. Saul missed David at the feast of the new moon, and Jonathan gave as an excuse for his absence, that he had gone to attend a family sacrifice.

Among the Mayas the first day of Pop, which corresponded to our July 16, was the beginning of the new year. It was celebrated with religious ceremonies and with cakes and balché, the nectar of the gods. The agapæ of the early Christian Church, which were held in connection with the monthly communion, consisted of evening services in which charity was bestowed, and the death of relatives commemorated.

The mysteries of the Straddha were said to have been revealed to the Hindus by Manu. It,

too, consisted in ceremonies commemorating the departed. An offering to the fathers was part of the ceremony. The festival of the loaves of the moon is an ancient one in China, and is celebrated on the fifteenth of the eighth month. Cakes stamped with the image of the moon are baked, and these are interchanged between relatives and friends. The Hebrews had a similar ceremony. "Seest thou not what they do in the cities of Judah and in the streets of Jerusalem? The children gather wood, and the fathers kindle the fire, and the woman knead their dough, to make cakes to the queen of heaven, and to pour out drink offerings unto other gods." The Zend Avesta says: "We sacrifice unto the new moon, the holy, and master of holiness. We sacrifice unto the full moon, the holy, and master of holiness." Mr. Dennys has called attention to a custom found in a part of Lancashire, England, of making cakes in honor of the queen of heaven, like that ancient one in China. Is the Eucharist in the Christian Church a survival of these ancient festivals in

honor of the moon? The agapæ, originally belonging to the festival of the Lord's Supper, were occasions for the interchange of gifts and perpetuating memories of the dead, and retained these features after their formal separation from the Communion by the Council which condemned them at Carthage in 397. The clergy were forbidden to take any part in them, and they were banished from the Church. Tea-meetings with praise and prayer were substituted for them by some Protestant sects, and the almost universally adopted custom of occasional or monthly church suppers has taken the place once occupied by the forgotten agapæ.

It is an old belief that the moon is the abode of departed souls. Isis expresses the wish that the soul of Osiris may rise to heaven in the disk of the moon. Some of the South American tribes say that the moon is the home of chiefs and medicine men. Dante refers to the moon as the lady who reigns in the infernal regions. Tupper has voiced the conception of the moon as the seat of hell:

"I know thee well, O Moon, thou cavern'd realm,
Sad Satellite, thou giant ash of death,
Blot on God's firmament, pale home of crime,
Scarr'd prison-house of sin, where damned souls
Feed upon punishment. Oh, thought sublime,
That amid night's black deeds, when evil prowls
Through the broad world, thou, watching sinners well,
Glarest o'er all, the wakeful eye of Hell."

Plutarch held that earth furnished man his body, the moon his soul, and the sun his mind; the first death took place on the earth, the second in the moon. In the former the soul is separated from the body hastily and with violence; in the latter Persephone gently and slowly loosens the mind from the soul. The soul upon leaving the body was supposed to wander for a time in the region lying between the moon and the earth. The length of this period depended in some measure upon the character and transgressions of the individual. The goal once reached and a firm footing secured in the moon, the souls were crowned with wreaths, like victors in the games,

and they acquired tone and vigor in the high air which surrounded them. In the deep places or gulfs in the moon was Hecate's dungeon. In this souls suffered punishment for what they had done, or they inflicted it upon others for what had been done to them. Wayward souls, which, after becoming separated from the mind, become destitute of reason and subject to passion, the moon absorbs into itself and reduces to order. "The moon takes and gives, and puts together and separates;" the sun impregnates the mind with vital force, and new souls are produced; while Clotho, one of the Fates, moves about the moon, uniting and mingling the various parts.

The Manicheans held that the souls of the dead were purified in the sun, and carried to the moon by angels; and that the increase and diminution of this freight caused the phases of the moon. The moon was the food of the gods, in some Indian beliefs; when the souls of the dead were carried to the moon, it was enlarged; when these had been eaten by the gods the moon waned again. Many Aryan peoples made the moon the

abode of the fathers. The Chinese say that some of their ancestors came from the moon.

A crescent moon was worn by the Greeks to protect from the evil eye. Similar ornaments were worn by the Hebrews. Isaiah says: "In that day the Lord will take away the bravery of their tinkling ornaments about their feet, and their cauls, and their round tires like the moon."

The Cherokee held their autumn festival after the first new moon. It was then that the exorcists drove away evil. At the new moon of the autumnal equinox the Incas fasted and drove disease and trouble from the capital.

The moon was wife and sister of the sun in Peruvian mythology. She was the mother of the Incas, and had a temple near that of the sun at Cuzco. A pyramid to the moon has been found in the ruins of an ancient city some thirty miles from Mexico. The Peruvians thought the moon was sick at the time of an eclipse; and they made great noise to bring her out of her stupor. The Mayas said she had been bitten by a savage ant, and they tried to frighten it away from her.

From South America to Greenland there was a custom of thrashing the dogs when the moon was eclipsed. Some native tribes believed she had then fallen into the grasp of a giant, or demon, or serpent, which would destroy or swallow her if not driven away, and Greenlanders carry boxes and kettles to the tops of their houses and beat on them as hard as possible, during this time. In some Oriental myths monsters with their upper parts like men and their lower parts like serpents lie in wait for the sun and moon. Others say it is the king of hell that tries to swallow the moon. The Ossèts shoot at the malignant monster flying in the air which they say causes the eclipse. The Creek Indians thought it was a big dog that was trying to swallow the moon. The Malays said it was the demon Rahu that occasionally swallowed the luminaries. The lower part of this four-armed demon ended in a tail. Disguised as a god he stole the nectar which the gods churned from the ocean. The moon reported it to Vishnu, who cut off the head and two of the arms of the

monster, but the drink of the gods had made head and tail immortal, and these were transferred to the stellar sphere, where the head took vengeance on sun and moon by swallowing them, and the tail gave birth to a progeny of comets and meteors.

Dogs were sacred to Isis, the moon goddess in Egypt, and they were used in the sacrifices made to the statues of Hecate before the new moon, at the crossing of the streets, in ancient Athens. Æneas and the priestesses sacrificed to the goddess who was queen of heaven and hell, and mother of the Furies, before their descent into the infernal regions. The full moon rising from the sea was probably the origin of the conception of the Greek Aphrodite, who sprang from the foam of the sea with garlands of rose and myrtle, and a chariot drawn by milk-white swans.

When Tammuz was slain by the boar's tusk, Ishtar, the daughter of the moon god, turned her mind to the land of Hades, where the moon reigned. The inconsolable Venus went thither after Adonis, and it was permitted her that she

should live the seasons alternately on earth and in the shades. The story is but that of the waxing and the waning of the moon.

The " gall of goat and slips of yew " that were put into the witches' caldron were " silvered in the moon's eclipse." Hecate told her companions that a " vaporous drop profound " hung

" Upon the corner of the moon,"

which, if caught before touching the ground and distilled by magic, would raise " artificial sprightes," which would draw Macbeth on to his confusion.

The fern known as moonwort was reputed to have magical properties because of the crescent form of the segments of its frond. Famous astrologers credited it with the power of undoing locks and unshoeing horses. Wither says of it:

" There is a herb, some say, whose virtue's such
It in the pasture, only with a touch,
Unshoes the new-shod steed."

Turner was confident that moonwort " bee the

moon's herb, yet it is neither smith, farrier, nor picklock."

Astrologists and alchemists have associated silver with the moon from ancient times. The Latin for moon survives in our term for fused nitrate of silver. Silver was used in moon worship in Peru, her statues being made of it. There were silver shrines for Artemis, the Greek Diana. Luna and Diana were both names for moon, or silver. Both Livy and Tacitus speak of temples to Luna. Horace calls her the queen of the stars. It is an old proverb that it is a sign of ill luck to see the moon without silver in the pocket.

It is an old sign of good luck to see the new moon on Monday, or moon day. Money counted at the new moon increases. Healing herbs are gathered at the new moon. Tacitus says that the Germani thought the new or full moon the most auspicious for beginning any enterprise. Their councils were held at one or the other. Cæsar says that wise women reported in the camp of Ariovistus that it was not the will of heaven for the Germans to be defeated if they fought at

the new moon. Pausanias said it was the custom of the Lacedæmonians not to begin a campaign till the moon was full. Odysseus himself foretold that he would return and take vengeance on the destroyers of his home as the old moon waned and the new was born.

Mungo Park reported that the Africans thought it was unlucky to begin a journey in the last quarter of the moon. A new moon seen over the right shoulder is lucky, over the left unlucky. The Greeks thought the full moon most propitious for marriage. There is a Teutonic saying that no bride shall move in when the moon is on the wane, but wealth she will win who comes riding through the rain. Another one says, "Let a wedding be at full moon, or the marriage is not blest."

The following lines were put by Chaucer into the mouth of Troilus when he told "al his sorow to the moone":

"I saw thine hornes old eke by that morow,
When hence rode my right lady dere,
That cause be of my turment and my sorow,

For whiche, O bright Lucina the clere,
For love of God ren fast about thy sphere,
For when thine hornes newe ginnen spring,
Then shall she come that may my blisse bring."

Chinese legend makes the man in the moon the governor of marriages, who ties men and women together with invisible cords of silk. Icelandic legend says that dreams come quickly to pass in the new of the moon, but in the old they are more slowly fulfilled.

The Syrian Lucian, who wrote his "Trips to the Moon" in the second Christian century, says of the inhabitants: "They all eat the same food, which is frogs roasted on the ashes from a large fire; of these they have plenty, which fly about in the air; they get together over the coals, snuff up the scent of them, and this serves them for victuals. Their drink is air squeezed into a cup, which produces a kind of dew." The inhabitants do not die, but when a man grows old he dissolves into smoke, and turns to air. Verily Lucian's imagination seems to have had a premonition of the process of liquifying air. It

seems not far fetched that frogs should fly in the air of the moon when we remember that tradition has persistently made the moon the ruler of the waters and the goddess of moisture.

Soma, the moon, was the reservoir of the drink of the gods, in the mythology of India. During the light half of the moon the gods are drinking the nectar. "When the gods drink thee, O god," says the hymn, "thou increasest again." Soma, the warrior equipped to fight the darkness of night, descends into the soma plant, giving up his own body to be broken for the good of gods and men who take the sacred drink.

A tradition of the Australians says that the Creator tied the land to a corner of the moon with twisted walrus hide, but, becoming angry with mankind, he cut the rope, and all were drowned except a couple who were out fishing on the waters; and these repeopled the world, tying the land again to the moon.

There is an Irish saying that the sun is a coward, who flees at the approach of darkness, but the moon, bolder, stays with us during the

night. The sun and moon are spirits of the dead among the Eskimo. The Chibchacs say the moon did evil on the earth, and, as a punishment, she is compelled to wander during the night, and not appear during the day. According to an Aztec account of creation, the sun and moon were at first equally bright, which angered some of the gods, who slung a hare at the moon, and the mark of it still remains. A Buddhist story makes Sakyamuni a hare at one stage of his existence; then he gave himself up to be food for the starving, and was carried to the moon. A Taoist fable has it that the hare in the moon is the servant of genii who keep it compounding drugs, which, when mixed, produce the elixir of life. When compounding the drugs he squats at the foot of a sacred tree which grows in the moon. A Hottentot legend says that the man in the moon once sent the hare to the earth with tidings of his own resurrection from the dead, and assurance that all would do likewise; but the hare getting the message reversed, the man in the moon was angry and struck it with an ax, split-

ting open its lip. A young woman with a rabbit at her feet is one of the emblems of the moon with the Chinese.

An old Norse legend says that a boy and a girl, Hiuki and Bil, were once carrying water in a pail suspended on a pole, and they were stolen by Mani, the moon, and carried up to heaven. Swedish peasants still see in the moon spots this boy and girl with their bucket and pole; and the story of the stolen children still survives in every household in the nursery rhyme of Jack and Gill. The breaking of the crown of Jack and the misfortunes of Gill are but the vanishing spots of the waning moon.

Quince instructs the players in " Pyramus and Thisbe " that one must come on the stage with a bunch of thorns and a lantern to represent the moon. There is a Talmudic tradition that Jacob is in the moon; one from the French says Judas was transported to the moon; again the man in the moon is Isaac with wood for sacrifice on Mount Moriah; another says that it is Cain with an offering of thorns. The last tradition

is alluded to by Dante in both the Inferno and Paradise:

> "But tell me what the dusky spots may be
> Upon this body, which below on earth
> Make people tell the fabulous tale of Cain?"[3]

A document of Edward III. dated in the ninth century is preserved, to which is attached a seal, the device of which is a man carrying a bundle of fagots on his back with the inscription: "I will teach you, Walter, why I carry thorns in the moon." The explanations are endless of the conception of a man in the moon with a bundle of sticks. He was banished to the moon for gathering fagots on Sunday; he strewed thorns in the path of people going to mass; he stole cabbages, or sheep, or willow boughs on Sunday; or it is a woman that made butter on that day. When Caliban asks Stephano if he has not dropped from heaven, he answers: "Out o' the moon, I do assure thee. I was the man in the

[3] "Paradise," ii. 51 (Longfellow's translation).

moon when time was." "I have seen thee in her," says Caliban, "and I do adore thee; my mistress showed me thee, thy dog and bush."

It is a conception of the Malays that the spots in the moon are an inverted banyan tree, underneath which an aged hunchback is seated plaiting strands of tree bark into a fishline.

Bacon thought the humours in a man's body increased and decreased as the moon waxed and waned, and that the moon grew more moist and full at the full of the moon. An old ballad says of the reddish appearance of the moon at times, that the man in it has then been drinking claret, and too much of it has made his face red. A quotation which Plutarch makes from Hegesinax is translated:

"With fire she shines all round, but in the midst
More blue than black appears a maiden's face
And moistened cheeks, that blush to meet the gaze."

There is an allusion to the monthly rebirth of the moon in a hymn of Isis to Osiris:

"Thou who cometh to us as a child each month,
We do not cease to contemplate thee."

Osiris is here identified as the moon. We have the authority of Plutarch that he was regarded as a moon deity by some of the ancient Egyptians. Mr. Frazer regards him as a god of vegetation. Probably once a living king, he was deified at death and made the ruler of the underworld.

The subject of the Greek riddle of Kleoboulos was the death and rebirth effected by the rotation of the lunar months:

"One is the father, and twelve the children, and born unto each one,
Maidens thirty, whose form in twain is parted asunder,
White to behold on the one side, black to behold on the other,
All immortal in being, yet doomed to dwindle and perish." [4]

The Greek Io was represented as a heifer or by the figure of a woman with the head and horns of

[4] "Primitive Culture" (E. B. Tylor, 93).

a heifer; and the Egyptian Isis bore on her head horns and a disk, conceptions which doubtless originated in the horned appearance of the young moon.

The moon was an exacting deity evermore to be appeased, and unusual appearances were carefully observed by her worshipers, that they might be prepared to forestall whatever calamities threatened them. It is known from the language of the Psalmist that the Hebrews held the night in some fear lest the moon should smite them. The belief persists in modern times that unusual astronomical events are attended with danger. A proclamation of the Chinese emperor in 1898 on the occasion of an eclipse of the moon admonished his subjects to "humble themselves before heaven in order to avert the wrath from above."

Many believe that changes in the moon aggravate certain diseases. The Brazilian mother shields her child from the moon's rays lest they make it sick. Sprengle attributed such beliefs to the primitive medical theory of ancient Egypt

that disease was the effect of the anger of the moon and a punishment for sin, as leprosy was with the ancient Israelites. Lunacy is named from the moon. The fairy queen says in "A Midsummer Night's Dream" that "rheumatic diseases do abound" because the moon "pale in her anger washes all the air."

The Egyptian moon god Chonsu expelled evil spirits from the demoniacally possessed in the reign of Rameses XII. His image was sent in the sacred ark from Thebes to Assyria to cure the daughter of King Bakhton. A sandstone tablet in the Bibliothèque Nationale at Paris records that the princess was found to be possessed with demons. After a sojourn of three years, four months and five days in the land of King Bakhton, like a hawk of gold, the god came out of his shrine and flew on high back to the Egyptian realm. Waffles made of flour mixed with the water of Lourdes and shaped in the form of the Madonna and child are sold as a specific for demoniacal possession; and if, as contended by Grant Allen and others, the figures of Isis and

Horus in Egyptian museums are prototypes of the Madonna and child in Christian art, there is a suggestion, at least, of the older medical theory of the Nile in this modern specific of Lourdes.

Alexander of Tralles, a Greek physician of the sixth century, approved of an incantation for the gout, consisting of certain words written on gold leaf in the wane of the moon. A medical work of the fifteenth century says: "In the furste begynynge of the mone it is profetable to yche man to be letten blode: ye ix. of the mone, neyther by nyght ne by day, it is not good."

Bede's "Ecclesiastical History," written about 700 A. D., records that a bishop, who had been asked to bless a sick maiden, inquired when she had been bled, and, being told that it was on the fourth day of the moon, said: "You did very indiscreetly and unskillfully to bleed her on the fourth day of the moon, for I remember that Archbishop Theodore, of blessed memory, said that bleeding at that time was very dangerous, when the light of the moon and the tide of the

ocean are increasing; and what can I do to the girl if she is like to die?"

Butler satirizes in "Hudibras" those who claim to know when the moon is in fittest mood for cutting corns or letting blood. In 1791 Sir John Sinclair wrote of a cave near Dunskey, Scotland, where bewitched, rickety children, after bathing in a certain stream, were carried to dry in the change of the moon. To look at the new moon and say a prayer was formerly a specific for the whooping cough; and to rub corns and wens at night in the direction the moon travels was an old German prescription for the cure of them.

A meteorologist from one of the great observatories has come forward in recent times with dates and diagrams to show that variations in the electrical condition of the atmosphere are in accord with the position of the moon in her orbit. Who then shall say that some future scientist may not yet rise up to justify the tradition of the centuries, and confirm the deeply-rooted and ancient faith in the moon as a potent factor in

regulating the seasons and in the practice of the healing art?

"All things by immortal power,
Near or far,
Hiddenly
To each other linked are,
That thou canst not stir a flower
Without troubling of a star." [5]

[5] Francis Thompson in the "Mistress of Vision."

EPICS BEFORE THE ILIAD

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Less than three-fourths of a century ago the traveler along the banks of the Tigris or in the valley of the Euphrates would have come upon many curious and interesting mounds, forty, fifty, or even one hundred and fifty feet high, and some of them a thousand feet in length, but would have passed on, as ignorant of their contents as all the rest of mankind were at that time. Botta, the pioneer explorer, began excavating at Khorsabad in 1842. The ruined palace which he exposed a short distance below the surface proved to have belonged to a suburb of ancient Nineveh. His successors, Layard and Rassam, continued the work at Nimrud and Kouyunjik, finding in the latter place large rooms filled with rich treasures of clay volumes, subsequently identified as the royal library of Nineveh.

The wedge-shaped characters with which these tablets were inscribed on both sides were then familiar to travelers in the Orient, and for two

centuries had been the subject of much speculation and some study. They are now known to have been used in the Babylonia-Assyrian kingdoms for inscribing tablets of iron, stone, bronze, glass, and clay as early as 3800 B. C. and down to the last quarter of the first Christian century; but for some sixteen centuries after they ceased to be used their very existence was well-nigh forgotten. Many had come in contact with these strange characters among the ruins of the ancient empires, and dreamed not that they had any real significance. An ambassador of Spain became convinced in 1618 that these strange marks were inscriptions in some lost written language. Hyde, an Orientalist, in 1700 declared that they were nothing more or less than idle fancies of the architect. Witte said that they were the destructive work of generations upon generations of worms. Two centuries after Philip of Spain's ambassador tried unsuccessfully to divine the meaning of them, Michaux, a French botanist, sent to Paris a stone which he had discovered near the Tigris. It is now known to have been

prepared to commemorate the gifts of a father to his daughter at her marriage. There were ninety-five lines of cuneiform text in its inscriptions. It was published during the following year, and attracted the attention of scholars, but it was yet more than half a century before the translation of it was perfected. Georg Friedrich Grotefend, a teacher in the public school at Göttingen, became interested in the decipherment of cuneiforms in 1802, and discoveries he made led eventually to the key of its interpretation.

For twenty years the tablets and fragments of tablets which Layard and Rassam had disinterred on the banks of the Tigris lay in the British Museum, and the world was unconscious of their great importance. Two years before Botta struck the mound at Khorsabad a boy was born in London who was destined thirty years afterward to make known to the world the inestimable value of these literary treasures, and to make for himself a name and fame as explorer and scholar. George Smith was appointed assistant in the department of antiquities in the British Museum in

1867, and five years later came upon one-half of a whitish-yellow tablet, each face of which was divided into three columns. In one of them he read: "On the Mount Nizir the ship stood still; then I took a dove and let her fly; the dove flew hither and thither, but finding no resting place, returned to the ship." Conscious of the value of his discovery, he began a systematic search for the continuation of the narrative among the thousands of fragments which had been gathered in the Museum. With infinite pains the broken tablets were pieced together, and he learned that the story of the deluge was only an incident of a great national poem of the Babylonians. It was written in twelve books, and consisted of about three thousand lines. Mr. Smith gave the name Izdubar provisionally to the hero whose adventures were recorded therein, and also identified him with the Nimrod of Genesis. The same year he was commissioned by the London *Daily Telegraph* to lead an expedition to the Orient and continue his investigations. A second and a third visit followed;

during the last he died suddenly at Aleppo, August 19, 1876.

About a dozen other fragments of tablets belonging to this series were found by him in his explorations in Assyria, but there are gaps in the story yet which have never been filled. Four distinct copies are represented on the fragments, but no perfect series of tablets has yet been found. It is now well known that these clay volumes formed part of the library of King Ashurbanipal. They are inscribed at the bottom: "The property of Ashurbanipal, King of hosts, King of the land of Ashur."

Mr. Smith's identification of the hero of the poem with the Nimrod of the Hebrews is now abandoned by scholars, though it is conceded that both have some like characteristics ascribed to them. Izdubar has also given way to Gilgamesh, and the "Epic of Gilgamesh" is the name, perhaps, by which the heroic poem will be permanently known.

Dr. Morris Jastrow says the Oriental love of story-telling has produced the epic, and that it,

like a true story, grew in length the oftener it was told; yet both Drs. Jastrow and Erdmans agree that there are historical elements in it. The former thinks there is no reason to question the existence of an ancient king or hero who bore the name of Gilgamesh.[1] The popularity of the hero is attested by his deification, and by the introduction of his name in incantations, and by special hymns composed in his honor. He appears with a large lance on seal cylinders. Credit is due Professor Paul Haupt for a complete publication of the fragments of the tablets, as well as for the arrangement and interpretation of them.

The heroic achievements of Gilgamesh are arranged in this poem according to the passage of the sun through the signs of the zodiac. The eleventh of the series is known as the Deluge tablet, and it corresponds to the sign Aquarius. The mysteries of the past have not yet been unveiled sufficiently to reveal the author or authors of

[1] "Religion of Babylonia and Assyria," Morris Jastrow, 470, 494; "Religion of Babylonia and Assyria," B. D. Erdmans, in "Progress," vol. iii. p. 403.

these interesting books. Quite likely they are a composite production. The poem may have attained its final shape by a process of accretion, or the several parts may have been eventually welded into one serial by some master artist.

There is no definite knowledge of the time of the events which constitute whatever historic basis there is for the adventures ascribed to the hero of the epic. It is believed to be true that the real Gilgamesh at some time in the distant past led the people in a successful struggle for freedom against the Elamites. We do not know when it was. Professor Jastrow places the historical events of the poem beyond the third millennium B. C. Professor Delitzsch says that a written account of the Babylonian deluge existed as early as 2000 B. C. Mr. Simcox says that a cylinder of the middle period of archaic art, which according to Hommel was 4000-2800 B. C., shows the legend of Gilgamesh already developed.[2]

2 "Religion of Babylonia and Assyria," Morris Jastrow, 473; "Babel and Bible," Friedrich Delitzsch, 44; "Primitive Civilizations," E. J. Simcox, vol. i. 262.

The library of Sardanapalus or Ashurbanipal, the last great king of the Assyrian Empire (668-626 B. C.), was the medium through which this epic came down to us from a more distant past. We are told by the king that he founded this library for the benefit of his subjects. It is believed that one of the objects in view was to hold the youth away from Babylon or Borsippa, where they were liable to be affected by hostile political influences; and this danger might be avoided by giving them all the opportunities at home that the older libraries could furnish them there. It is also expressly stated by the king that these tablets, including the Gilgamesh story, were copies of those in the temple of Ishtar at Erech. Our only version of the epic, therefore, is that of this library.

Much was anticipated at one time from the revelations of the library of the ancient temple at Nippur, but these hopes have not yet materialized. We do know from the military annals of Ashurbanipal that Erech was sacked by a king of Elam in 2294 B. C., and the treasures of the

temple of Ishtar were carried away as spoils. How long before this the Elamite oppression began, or how long after this it lasted, is unknown;[3] as is also, what connection, if any, this event may have had with the historical incident of the poem.

Tablets of the period of Ashurbanipal commemorate him for his great love of learning and culture. The inscriptions of some of them give thanks to Nabu, the wise, who inspired him with a desire for wisdom. Credit is given to this god for leading the monarch to gather and care for these treasures. Whatever may have been the motives, his memory will be kindly honored forever for the collection and preservation of these precious writings, which, after being lost for twenty-five centuries, are again restored to the world. We now know that some of the deeds of the hero of the epic gave coloring to the tales of the Hebrew heroes, Samson and Nimrod, and through the Phœnicians reached and inspired the story-tellers of the Greeks, and were incorporated to some extent in the achievements of

[3] "Nippur," John P. Peters, ii. 255.

Hercules and the biography of Alexander the Great.

The godlike character of Gilgamesh appears in the hymns to his honor, in which he is described as one who judges and gives decisions like a god, whom kings, chiefs, and princes bow before; he is "overseer of all regions, ruler of the world, lord of what is on earth." He is said to be master of witchcraft, who knows all that sorcerers do, and is able to destroy the mischief which they have wrought.

The opening lines of the epic are lost; but in the beginning of the tale in the fragments preserved the center of action is at Erech, or Uruk, now Warka, which was at this period a city of great importance in southern Babylonia. It was a walled or fortified city, and was the special seat of the worship of Ishtar. Rival cities to the south of it were Ur and Eridu, and Nippur and Babylon in the north. At this time the city is threatened by a powerful enemy. It is not told who this enemy was. It is intimated that the danger which threatens them is on account of

some great sin of the people. The gates are closed; for three years the city has been besieged; the inhabitants are unable longer to withstand the foes without. Gilgamesh comes into the story in the second tablet. He is not a native of the city, as is learned from the sixth tablet. How and when he became its conqueror is unknown, but he is now in control of it. The people complain bitterly of his oppression and tyranny. He has taken away their sons and daughters, and torn wives from their husbands. In their despair they appeal to the goddess Aruru. It was she who created this strong, irresistible warrior; she alone is able to create an equal who can contend with him. This she is invoked to do, and consents to undertake it, for the other gods have taken cognizance of the sufferings of the people and have united with them in demanding relief of Aruru. She then washes her hands, takes a bit of clay, throws it upon the ground, and forms, in the likeness of a god, the creature Eabani. He had flowing locks, his body was covered with hair, he lived in the fields and mated

with the beasts; he ate herbs with gazelles and drank with the cattle from the trough. Half man and half beast, he had horns on his head, the bearded face of a man, and the feet and tail of an ox.

The cunning Gilgamesh, not unaware of the interest of the gods in the affairs of Erech, attempts to thwart their plans. He sends the hunter Sâdu as a messenger to Eabani, with instructions to ensnare and capture him; but mortal fear seizes Sâdu as he approaches the half-human monster, and he returns unsuccessful. "Go, hunter mine, and take with thee Ukhat," cries Gilgamesh. The beautiful harlot was the handmaiden of Ishtar. As she approached, the wild man of the woods and caves, abandoning his gazelles and herds, yields to the fascination of the immodest and unabashed tempter. For six days and seven nights she holds him enthralled by her charms, his companions of the field forgotten. Satiated at last, he returns to his former associates, but they no longer recognize him, and run away from him. He seeks again the tempter

Ukhat, sits at her feet, looks up into her face, and listens as she speaks: [4]

"Lofty art thou, Eabani, like to a god.
Why dost thou lie with the beasts?
Come, I will bring thee to walled Uruk,
To the glorious house, the dwelling of Anu and Ishtar,
To the seat of Gilgamesh, perfect in power,
Surpassing men in strength, like a mountain bull."

She leads him to the city where the great temple is, and he becomes the friend and associate of Gilgamesh. Together they plan an expedition against the mighty Elamite king, Khumbaba, whose fortress is a long distance away in the midst of a grove of remarkable beauty. Gilgamesh is warned in a dream of their final victory, the tyrant falls before them, and his fortress is demolished.

The celebration of the victory is described in the sixth tablet. Gilgamesh, the hero, lays aside his blood-stained garments, is robed in white, and a crown is placed upon his head. The goddess

[4] "The Religion of Babylonia and Assyria," Morris Jastrow, 477.

Ishtar is especially attracted by his engaging personality and heroic achievements. She throws herself at his feet and pleads for his love:

"Kiss me, Gilgamesh," she said, "for I will marry thee!
Let us live together, I and thou, in one place;
Thou shalt be my husband and I will be thy wife.
Thou shalt ride in a chariot of lapis lazuli and gold,
Whose wheels are golden and its pole resplendent.
Shining bracelets thou shalt wear every day.
By our house the cedar trees in green vigor shall grow.
. . . . .
Kings, Lords, and Princes shall bow down before thee.
The tribute of hills and plains they shall bring to thee as offerings;
Thy flocks and thy herds shall bear twins;
Thy race of mules shall be magnificent;
Thy triumphs in the chariot race shall be proclaimed without ceasing,
And among the chiefs thou shalt never have an equal." [5]

The valiant conqueror spurns the proffered love of the goddess. His ears are deaf to her promises.

[5] "Records of the Past," ix. 125 (translation of H. Fox Talbot).

Treacherous is her crown of divinity; fickle and unfaithful, her love has been fatal to all alike, high or low, rich or poor. She pulled the teeth, seven at a time, of her favorite lion; she poisoned with drugs her faithful warhorse; she changed one of her workmen into a pillar and placed him in the midst of the desert. "Lady, thou wouldst love me as thou hast done the others," he cries:

> "Tammuz, the consort of thy youth,
> Thou causest to weep every year."

As Circe transformed the sailors of Odysseus into swine, Ishtar is charged by Gilgamesh with turning a giant into a dwarf. The touch of her wand made into a leopard the king whom she loved, and his dogs tore him to pieces, as the indiscretion of Actæon brought upon himself the vengeance of Diana, whose beauty he adored. One can but believe that these tales of the Greeks are in some way allied with these incidents in the older epic, or that they have some common parentage.

Not thus shall the scornful object of her

affections escape the power of the jilted goddess. She hastens to her father Anu, god of heaven, and reports to him the affront she has suffered. She implores his assistance, which is freely given. The divine bull is created, which is to destroy Gilgamesh. Eabani again comes to the assistance of his friend, and together they go out to fight with the monster. In the artistic representations of the event on the cylinders, Eabani grasps the bull by the tail and horns while Gilgamesh strikes a lance through his heart. Fiercer was the wrath and louder the wailing of Ishtar at the death of the monster. She curses Gilgamesh from the walls of Erech. Eabani responds with insulting words and flings the carcass at the goddess. The horns of the sacred Alû are made an offering at the altar of Shamash, accompanied with gifts of precious stones and oil, and there is great rejoicing over the victory. Not yet, however, is the angry Ishtar done with them. With the assistance of her mother she brings a loathsome disease upon Eabani, who lingers a few days and dies. His companion in arms weeps

for him; he, too, is stricken with disease, and has premonitions of a like fate. Grieving over the loss of his friend, and suffering from his malady, he wanders away in search of healing.

He recalls that one Parnapishtim escaped the fate of mortals. He dwells far away, but Gilgamesh resolves to seek him and learn what he may of the future that awaits him. The road is full of terrors, but he hesitates not. He strangles a lion by the way, as Samson did when he went down to Timnath. He encounters the scorpion men as he approaches the mountain Mashu. On the side of the mountain is the cave where the dead dwell, and the scorpion men guard its gate. Their feet are below the earth and their heads touch the door of heaven. They watch over the rising and the setting of the sun. Gilgamesh is allowed to pass the gate, for he seems to them no common mortal. Groping his way through the darkness beyond, at last he arrives at the beautiful grove on the shore of the sea which separates the living from the dead. The maiden Sabitum,

who guards the entrance to the waters, locks her gates and refuses him permission to pass beyond. She tells him there is no ferry.

> "How canst thou, O Gilgamesh, traverse the ocean?
> And after thou hast crossed the waters of death,
> what wilt thou do?"

Yet there is one possible chance for him. Ardi-Ea, who carried over Parnapishtim, alone could help him; if he refused there was no hope. Having gained his assistance, together they mount the ship, and for many a day are tossed upon the dangerous waves. At last he greets Parnapishtim face to face, recounts the tale of his woes, the story of his friend, and the end which he fears. He is told in reply how impossible it is to escape the fate of mortals; that no one can help him; that the great gods determine life and death and no one knows the time thereof.

After the meeting of Gilgamesh with Parnapishtim the latter becomes the central figure in the poem. In the eleventh tablet is recounted

the story of his escape from death, which he relates at the request of Gilgamesh:

"I will tell thee, Gilgamesh, the marvelous story,
And the decision of the gods I will tell thee." [6]

Then follows the tale of the Chaldean deluge so marked in its resemblance to the Biblical version of the Noachin flood. Parnapishtim, like the Hebrew patriarch, by divine favor was warned of the approaching catastrophe, and instructed as to the exact dimensions of the ship he should construct in order to escape. In the Chaldean epic the intent of the gods appears at first to have been to destroy only the wicked Surippak. Of this city nothing is known. It is supposed to have been on the Euphrates. The existence of such a city may probably be accepted as a fact from the tradition. The gods decided

[6] "Records of the Past," vii. 135 et seq. (translation of George Smith); "Religion of Babylonia and Assyria," Morris Jastrow, 495 et seq.; "The Story of Chaldea," Z. A. Ragozin, 314 et seq. (from the German of Paul Haupt).

to punish them, so corrupt were they. One recalls the Biblical passage, "And God looked upon the earth, and, behold, it was corrupt."

We are told that all the great gods participated in the council and all approved of the decision, or at least consented to it, except the wise and beneficent Ea, who threatened to proclaim it aloud to "reed hut and clay structure." He did actually, for some reason unexplained, give information of the divine plan to Parnapishtim. "Listen," he said, "and attend! Man of Surippak, son of Ubaratutu, go out of thy house and build thee a ship . . . then enter the ship and bring into it thy store of grain, all thy property, thy family, thy men servants and thy women servants, and also thy next of kin. The cattle of the fields, the wild beasts of the fields, I shall send to thee myself, that they may be safe behind thy door." Ready and willing to obey the voice of the god, Parnapishtim yet fears the speech of people: "If I construct the ship as thou biddest me, O Lord, the people and their

elders will laugh at me." And this is what the god instructed him to say to them:

"Bel has cast me out in his hatred,
So that I can no longer dwell in your city.
On Bel's territory I dare no longer show my face;
Therefore I go to the deep to dwell with Ea, my lord."

Bel's domain was the earth and Ea ruled the sea, and, once in the ship and afloat upon the water, Parnapishtim, the friend of the latter, was safe from the power of the former.

With six floors, one above the other, and each divided into seven compartments, the structure was completed and smeared with bitumen outside and in. Some of "every living thing of all flesh" were taken within, and all his gold and silver and seed of every kind. Then a voice said: "The appointed time has come; this evening the heavens will rain destruction, wherefore go thou into the ship and close the door." Terrified, he obeyed; the ship and its freight were turned over to the care of its pilot.

Then a great black cloud rose from the depths of the heavens and Ramman thundered in the midst of it. The whirlwinds were let loose, light was turned into darkness, and confusion and devastation filled the earth. The very gods in the heavens were afraid and crouched by the railings. Ishtar cried aloud with sorrow, groaning "like a woman in throes," and lamenting that she had ever given her consent to this devastation. Six days and seven nights wind, flood, and storm reigned supreme, but at the dawn of the seventh the violence of the tempest decreased and the rain ceased. Parnapishtim opened a porthole, the light of day fell upon his face, and he shivered and wept; for they were floating upon a terrible sea where land once had been, and corpses were drifting about like logs. Going aground on Mount Nizir, on the seventh day he sent out a dove, which finding no resting place returned. Then a swallow went forth, and it too returned. "And he sent forth a raven, and when it saw that the waters had abated, it came near again, cautiously wading through the

water, but it did not return." The animals went out from the ship and all the living creatures. Parnapishtim, like Noah, builded an altar upon the summit of the mountain, and sacrificed to the gods. They smelled the sweet savor and drew near to the sacrifice. Ishtar spread on high the great bow of her father Anu, and swore by her necklace never to forget these days. The gods counsel together. Bel is still in anger that his plans have been thwarted and some have escaped. The kind Ea admonishes him that it would have been better to have punished only evil-doers; to have let pestilence waste the land, or famine smite it; to have permitted lions and tigers to destroy men rather than that such a calamity should have been so ruthlessly decreed for the destruction of all mankind. Evidently the storm had gone beyond the wicked city of Surippak, for which alone it was at first designed. The angry Bel was brought to a more kindly feeling by the council of the gods. He gave his consent that Parnapishtim should become immortal like them. He took him by the hand

and gave his blessing. Immortality was conferred likewise upon his wife; but their home must be in a distant land by the mouth of the rivers. "Then they took me," says Parnapishtim, "and placed me in the distance, at the confluence of the streams."

After finishing the recital of his experiences, the attention of Parnapishtim and his wife is turned to their sick guest. He falls into a stupor which lasts many days and nights. The wife prepares a charm with some plant through which he is roused from his insensible condition, but he is not yet healed; his body is covered with sores; the magic potion must be followed by an immersion in the fountain of life. The ferryman is instructed to take him thither that he may bathe in the wholesome waters and become white as snow. Then he will be ready to return to his own country; but before his departure he is informed of that wonderful plant which wounds like a thistle and restores youth again to the old. Gilgamesh secures the plant, but it falls again from his grasp, and is snatched away

by the serpent-demon. With it the hope of immortality is lost forever. Healed in body, yet mortal, and with old age and death awaiting him, he returns to Erech. He seeks to know from the gods the fate of his friend Eabani, for whom he ceases not to grieve. Nergal kindly opens the earth and permits his spirit to come forth like a wind, but it brings no comfort to his living friend and former companion; for he can only assure him that the spirit of him whose body is kindly cared for after death will find rest; but one whose spirit is not cared for by anyone will be consumed by gnawing hunger; and he acts most wisely whom death finds not unprepared, who has made provision for his proper burial. Professor Jastrow justly remarks that the "epic ends as unsatisfactorily as the book of Job or Ecclesiastes."

It is now known that there were accounts of the Babylonian Deluge other than the one the hero of which came from Surippak. This is shown by the fragments of the cylinder found by Père Scheil at Sippara, which bears a date 2140

B. C., and is itself a copy. This Sippara version of the Flood varies somewhat from that of the tablets which Ashurbanipal copied from the library at Erech, and it forms the tenth chapter of the story instead of the eleventh. This, too, is poetical in form, and makes it seem probable that different localities may have each had their own heroic rendering of this episode of the Babylonican epic.

Another series of tablets which were found in the library of Ashurbanipal constitute what is known as the Creation Epic. It is also called the Epic of Marduk, as its theme is the exaltation of Marduk to supremacy in the pantheon of gods. Marduk is the hero of the story. This fact furnishes the clue to what is known of its age. Until the cult of Marduk came into prominence in Babylonia such an epic could not have been written, though it is not impossible that the same incidents or legends may have been incorporated into a similar story long before, in which some older Babylonian deity was the central figure. The first mention of Marduk

appears in the inscriptions of Hammurabi. After the union of the Babylonian states under his control, Marduk comes quickly into prominence. When the conquests of Hammurabi made Babylon the center of power and influence, its local deity shared the fortunes of the conqueror and gradually assumed the place which had been occupied by the older Bel of Nippur. It may be assumed then that the story of these tablets took their present form in a period not earlier than the reign of Hammurabi, 2250 B. C. The tablets of this series are even more fragmentary than those of the Gilgamesh epic. It is known to have contained seven tablets, and there may have been more. In Babylonia, as among the Hebrews, there were two current versions of the story of creation. Parts of both versions have been found, but one of them contains only forty lines; fragments of six tablets have been discovered of the other, and there are twenty-three known fragments of it in all; two other fragments may represent yet another form of the story.

The inscriptions are metrical, and there are fifteen lines in the first tablet of the longer series. Creation is not conceived as coming out of nothing, for at the beginning, as this unknown poet has written, the great waters covered all things. Heaven and earth had not yet been named, or called into existence. The gods themselves had not yet come forth; their names were not spoken; their attributes were not known.[7] The waters, personified as Apsu and Tiâmat, were the male and female principles of the universe. The outcome of the union of these principles was the creation of the gods. First came Lakhmu and Lakhamu, who were male and female, a pair of monsters, the first product of chaos and primeval water. Anshar and Kishar were born next. Many days passed and Anu, Bel, and Ea, the first Babylonian triad, came into being. The ferocious mother, Tiâmat, the gods themselves feared. She formed an alliance with Lakhmu and Lakhamu, her horrible progeny, but the universe must be cleared of all

[7] "Records of the Past," ix. 117 (H. Fox Talbot).

these terrible creatures before the planets and stars could be set up in the heavens. No vegetable or animal life could exist till they were subdued. Marduk alone of the gods feared not the dreadful Tiâmat. Both prepared for an inevitable conflict. Tiâmat now creates eleven other huge and frightful monsters, her consort, Kingu, being made chief of them, and upon his breast she hangs the tablets of fate. Preparations are made for the impending battle which is to determine whether chaos shall be subdued, the reign of law inaugurated, and an orderly universe established. An effort is made to pacify the liver and soften the heart of the savage mother, and for that end Anu is sent on a mission to her; but as he approaches the monster he is overcome with fear and runs away. Yet one more effort is made for a peaceful settlement, and the gods send another messenger to Tiâmat, but, like the first, he returns unsuccessful. Marduk is then formally installed by the gods as their leader against the forces of chaos. Preparatory to opening the campaign, the gods assemble

in solemn convocation; they eat bread and drink wine;

"The sweet wine took away their senses.
They became drunk and their bodies swelled up."

The elder gods, Bel and Ea, bestow their blessing upon the young leader Marduk. They pledge him assurance of victory, and it is permitted him to perform a miracle and so make manifest the power in him. A garment is placed in the midst of the gods, and at his command it appears and disappears, as the rod in the hands of the Hebrew leader was turned into a serpent and back to a rod again. Armed and equipped for battle, with bow and quiver, storm and lightning flash, Marduk mounts his chariot, and his fiery steeds are driven straight to the camp of the foes. Kingu and his associates are terrified at the majestic appearance of this brave leader of the gods. Tiâmat alone is fearless. Marduk challenges her to a test in single combat. She accepts the challenge, and advances towards him, repeating sacred formulas and

incantations. The seven winds follow in the wake of Marduk as he approaches the monster, and when she opens her mouth he forces into her the evil and destructive wind before she can close her lips.[8]

"He seized the spear and plunged it into her stomach,
He pierced her entrails, he tore through her heart,
He seized hold of her and put an end to her life.
He threw down her carcass and stepped upon her."

Her associates attempt to flee, but all are captured in the net with which Marduk had prepared to waylay them. The tablets of fate are torn from the breast of Kingu, where Tiâmat had put them, and henceforth they are worn by Marduk, who decrees the fate of all the universe. The carcass of Tiâmat is split lengthwise, and one-half of it, like a flattened fish, is used as a covering for the heavens. It is bolted in its place and a guardian placed over it to make

8 "Babel and Bible," 48; "Religion of Babylonia and Assyria," Morris Jastrow, 427.

secure the waters above the firmament. The way is now open for continuing the work of creation. The reign of law and order in the universe begins, and to the gods are assigned their respective districts. To Ea is given charge of the waters of the seas, to Bel the earth, and to Anu the heavens. Stars are set up in the heavens as likenesses of the gods. Laws are established; the divisions of the year and the seasons are arranged; the two gates of heaven through which the sun passes morning and evening are set up; "the moon is appointed to rule the night, and to wander through the night, until the dawn of day."[9] Bel and Ea are designed to watch and guard lest the movements of the heavens go amiss. The number of days of creation is not specified, as in the Hebrew, yet, according to the rendering of the fifth tablet by Talbot, the seventh day was appointed as a holy day, and "to cease from all business was commanded." Earlier forms of the legend make less certain

[9] "Records of the Past," ix. 118 (Fox Talbot's translation of the fifth tablet).

the connection of the seventh day with creation. The fifth tablet is incomplete and little is known of the sixth. It is conjectured that the continuation of the record describes the creation of animals, plants, and mankind. This is indicated by some fragments which have been found. There is one in which the creation by the gods of the cattle and creeping things of the field is referred to. Another gives the glory of the creation of man to Marduk. He is extolled by the other gods as the one who knows the hearts of the gods, and rules in truth and justice. Mankind are exhorted never to be unmindful of their obligations to him; and in view of his great victory over the monsters of chaos the other gods yield up to Marduk their own titles and attributes.

The world-wide interest awakened in these tablets of the epic of Marduk centers in the points of resemblance which they bear to the Biblical story of creation. That there is much in common between them is conceded by all. That the two traditions spring from a common

source, Professor Jastrow says, is so evident as to require no further proof; and though the Babylonian records are in all probability the older, yet he finds in the Hebrew some elements more primitive.

Professor Delitzsch holds that the heroic act of Marduk was transferred by the Hebrew poets and prophets directly to Jahveh. He finds evidence of this in such passages as the following: [10]

"Thou didst divide the sea by thy strength; thou brakest the heads of the dragons in the waters; thou brakest the heads of leviathan in pieces. Thou hast broken Rahab [the dragon] in pieces as one that is slain; thou hast scattered thine enemies with thy strong arm."

"Awake, awake, put on strength, O arm of Jahveh! awake, as in the ancient days, the generations of old. Art thou not it that hewed the dragon in pieces, that pierced the monster?"

"By his strength he smote the sea, and by his wisdom he dashed in pieces the dragon."

[10] "Babel and Bible," 49; Psalms lxxiv. 13, 14; lxxxix. 10; Isaiah li. 9; Job xxvi. 12.

This author finds an echo of the contest between Marduk and Tiâmat in the conflict between the Archangel Michael and the "Beast of the Abyss" in the Apocalypse of John, and in the story of St. George and the dragon, which was brought back by the Crusaders from the Orient.

A recent article by Mr. H. H. Howarth in the "Proceedings of the Society of Biblical Archæology," which is based on an edition of the Creation Tablets re-edited by Mr. L. W. King, discusses the bearing of the fact that the number of tablets in the Babylonian series is the same as the number of days of creation of the Hebrews, and says that it does not in any way make the former a parallel to the Bible story. It may be merely accidental that seven is the number of tablets. He concedes, however, a close connection between the two, and says "that a considerable part of the former [the Jewish] was derived from the latter [the Babylonian], I have no doubt whatever." With reference to the age of the story of the tablets, he is in accord with

Professor Sayce, that it is a late composition and in its present form belongs to the period of Ashurbanipal.

If, as more commonly held, the version of the epic from Ashurbanipal's library was a copy made from records in the older libraries of Babylon or Nippur, there is every reason to hope that other translations of tablets now known, or continued exploration, will throw more light on this interesting subject.

Some six centuries before the reign of King Ashurbanipal there was written in Egypt a heroic poem which is one of the most notable productions of antiquity. It is sometimes called the Egyptian Iliad. Miss Edwards has pronounced it "the most celebrated masterpiece of Egyptian literature." The papyrus containing it bears the name of its former owner, M. Sallier, who is said to have purchased it from an Egyptian sailor. It is now one of the treasures of the British Museum. Champollion mentioned it in his letters from Egypt in 1833. It was translated by Vicompte de Rougé in 1856,

by Mr. Goodwin in 1858, and later by Brugsch Bey, Professor Lushington, and Maspero.

The period of its production was from 1200 to 1400 B. C., known as the nineteenth dynasty, which has been called the golden age of Egyptian history. This epic commemorates the victory of Rameses the Great over the allied forces of the Khita at the battle of Kadesh. The hero of the poem is one of the best known characters in the remote past, though, on account of the yet unsettled questions in Egyptian chronology, the exact period of his rule upon the Nile has not been satisfactorily determined. Homeric scholars cannot yet say when Achilles fought at Troy; but two or three generations will approximately measure the distance between the Greek Iliad and that of Egypt.

Who the real author of the epic is will probably never be known. " Done by the royal scribe," the papyrus reads. Pentaur, the English rendering of the name of the scribe associated with the poem, is believed by some to have been only a court secretary who made copies of it. His

name, however, is inseparably connected with the famous work, and for the want of other information regarding its authorship it has been assigned to him.

When not more than ten or twelve years of age Rameses II. became associated with his father Seti in the government. He had won distinction in one campaign before the fight at Kadesh, and at that time appears not to have been more than seventeen. He is represented in the tableaux of the battle on the monuments as a mere youth with beard just beginning to grow.

The historical fact is that the king was betrayed into an ambush by the strategy of his foes. He was deceived by two Syrian spies, who represented that certain of their chiefs wished to make an alliance with the Egyptians. Believing their story, he pushed onward, accompanied only by his personal following, when the enemy emerged from their ambush, separating him from the main body of his army. Thus isolated, he fought bravely and desperately, and succeeded

in breaking their lines and holding them at bay till at an opportune moment a part of his army came to his rescue. His foes retreated; and a general engagement took place the following day, in which the Egyptians claimed the victory.

With poetical license Pentaur has represented the Pharaoh as abandoned by officers and men, without princes, generals, captains, or horsemen, while twenty-five hundred chariots of the enemy encircled him with three men on each chariot. His retreat was cut off by all the fighting men of Aradus, of Mysia, of Aleppo, of Caria, of Kadesh, and of Lycia. Their men and horses were numerous as the grains of sand upon the seashore, and he was left alone to fight the foe. "Then said King Rameses, What art thou, my father Amen? What father denies his son? Sovereign Lord of Egypt, who makes bow down the peoples that withstand thee, what are these Asiatics to thy heart? Amen brings low them who know not God. I am amid multitudes unknown, nations gathered against me; I am

alone, no other with me, my foot and horse have left me; I call on thee, my father Amen!" [11]

He reminds the god that he has never done aught without him; has never transgressed the decisions of his mouth; has made him monuments many and filled his temples with the spoils of his victories; that he has dedicated to him all his conquered lands, and enriched his sacrifices with the fruits of his conquests; his foes know not the true god; it is he who has built tall gates beside the Nile and brought obelisks from Elephantine; that it has not been told that any other king at any time has shown a like devotion.

The Pharaoh suddenly becomes conscious of the presence of the god; he knows that his cry has been heard in the temple at Hermonthis; he hears a voice behind him:

"O Rameses, I am here! It is I, thy father! My hand is with thee, and I am more to thee than hundreds of thousands. I am the Lord of might, who loves valor. I know thy dauntless

[11] "Records of the Past," ii. 69 (translation of E. L. Lushington).

heart, and I am content with thee."[12] Like "Ra in his rising, shooting flames upon the wicked," inspired with the strength of a god, the king rushed upon his foes. His arrows flew to the right and to the left, and his enemies fell; their limbs shook with fear, their hands dropped, and their hearts shrank within them; they knew not how to use their weapons; one calls to another, "Verily, Sutekh, the mighty, is with him; she guides his horses; her hand is with him; she sends fire to burn their limbs. And they fled, and the king pursued them, charging like a flame; to the water's edge he drove them, and like crocodiles they tumbled in, one upon another."

This epic is believed to have been written within a short period after the memorable battle. It abounds in exaggerations and repetitions, but it evidently met with the highest approval. It is apparent that the victory was not so complete as the eulogistic character of the poem

12 "Pharaohs, Fellahs and Explorers," Amelia B. Edwards, 208.

would indicate, for a final treaty of peace with the Khita was not effected till sixteen years afterwards. It was then consummated by the marriage of the Pharaoh with a princess of the Khita. This famous treaty was inscribed, and still remains, on the wall of the temple of Karnak.

Rameses reigned more than sixty years after the fight at Kadesh, and was then laid away with his fathers among the Theban hills; but after three thousand years his resurrected body lies in state in the land which he once ruled.

Many poems of this ancient people are preserved which were written long before this heroic verse. The little book of Ptah-hotep was then two thousand years old. The Song of the House of King Antep may have been sung at the funeral feasts ten centuries before the battle with the Khita. The Song of the Harper belonged to the preceding dynasty, or was written still earlier. The reign of Rameses II. and the succeeding reign were prolific in poets, but the author of this epic can hardly be ranked with the greatest of them. Many beautiful hymns to their gods are pre-

served of this period, among which is one to Amen-Ra, and one to Ra-harmachis (the sun at his rising).

The reign of Pentaur's hero is one of the most interesting epochs of ancient history. Explorations and research in recent years have added greatly to our knowledge of his personality, and numerous representations of him in paintings and statuary have made us familiar with his features. His mummied form measures more than six feet, and from his length of limb and powerful build it is easy to understand how the Oriental imagination could conceive of him as a very god of war.

The greatness of Rameses as a builder has overshadowed his fame as a warrior, but with this glory also the fame of Pentaur is inseparably connected. On the walls of the principal temples are illustrations of the thrilling scenes which have been described by the poet in his story of the battle with the Khita. Rameses completed the temple his father began at Abydos, and caused the text of Pentaur's poem to be inscribed upon it. He added to the mighty temple begun a

thousand years before at Karnak, and the poem was inscribed upon the walls of its great Hall of Columns which his father built. It is written on the Ramesseum which Rameses built at Thebes, and on that wonder of the world, the temple which he carved from the living rock at Abu Simbel. Well may it be said that the work of no other poet has ever had so costly and enduring a setting, or been so lavishly illustrated and magnificently published.

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