

# The Open Court

A MONTHLY MAGAZINE

Devoted to the Science of Religion, the Religion of Science, and the  
Extension of the Religious Parliament Idea

Founded by EDWARD C. HEGELER

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VOL. XXXII (No. 8)

AUGUST, 1918

NO. 747

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## The Open Court Publishing Company

122 S. MICHIGAN AVENUE

CHICAGO

Per copy, 10 cents (sixpence). Yearly, \$1.00 (in the U.P.U., 5s. 6d.).

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# THE GOSPEL OF BUDDHA

By

DR. PAUL CARUS

*Pocket Edition. Illustrated. Cloth, \$1.00; flexible leather, \$1.50*

This edition is a photographic reproduction of the *edition de luxe* which was printed in Leipsic in 1913 and ready for shipment in time to be caught by the embargo Great Britain put on all articles exported from Germany. Luckily two copies of the above edition escaped, and these were used to make the photographic reproduction of this latest edition. While the Buddhist Bible could not in any way be considered a contraband of war yet the publishers were forced to hold back many hundred orders for the book on account of orders in council of Great Britain.

When the book was first published His Majesty, the King of Siam, sent the following communication through his private secretary:

"Dear Sir: I am commanded by His Most Gracious Majesty, the King of Siam, to acknowledge, with many thanks, the receipt of your letter and the book, *The Gospel of Buddha*, which he esteems very much; and he expresses his sincerest thanks for the very hard and difficult task of compilation you have considerably undertaken in the interest of our religion. I avail myself of this favorable opportunity to wish the book every success."

His Royal Highness, Prince Chandradat Chudhadharn, official delegate of Siamese Buddhism to the Chicago Parliament of Religions, writes:

"As regards the contents of the book, and as far as I could see, it is one of the best Buddhist Scriptures ever published. Those who wish to know the life of Buddha and the spirit of his Dharma may be recommended to read this work which is so ably edited that it comprises almost all knowledge of Buddhism itself."

The book has been introduced as a reader in private Buddhist schools of Ceylon. Mrs. Marie H. Higgins, Principal of the Musaeus School and Orphanage for Buddhist Girls, Cinnamon Gardens, Ceylon, writes as follows:

"It is the best work I have read on Buddhism. This opinion is endorsed by all who read it here. I propose to make it a text-book of study for my girls."

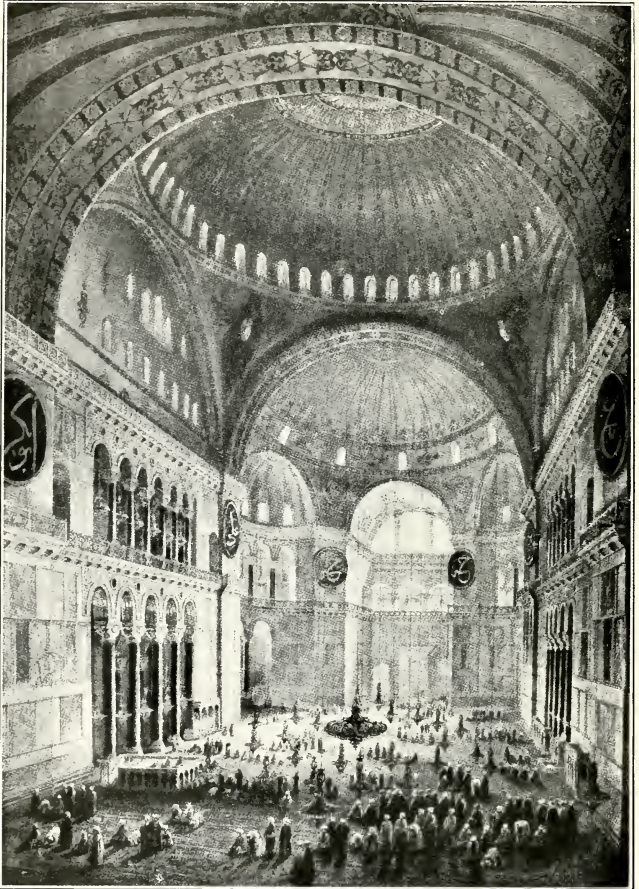
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ILLINOIS





INTERIOR OF THE HAGIA SOPHIA AT CONSTANTINOPLE.  
From Fossati, *Aya Sofia*.

*Frontispiece to The Open Court.*

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## THE NORTHERN ORIGIN OF THE STORY OF TROY.

ATTESTED BY THE PITCHER OF TRAGLIATELLA.

Translated from the German of Carus Sterne.

### I. *A Survey of the Story of Troy.*

IN all world literature, omitting religious books, there is probably no book that has been the object of deeper and more frequent investigation than "the immortal songs of divine Homer." A library of more than a thousand volumes treats solely the content of Iliad and Odyssey, and even in antiquity doubt was raised whether there was any foundation in reality for these pictures too replete with color for a mere work of fancy. Old Herodotus, who estimated himself as only four hundred years younger than the poet of Troy, asked the priests of Memphis whether all that the Greeks told about the Trojan War was to be consigned to the realm of fable. They gave him an affirmative answer and assured him that Paris had never abducted Helen to Troy and that accordingly the Greeks never could have marched against Troy to demand her back. They claimed the whole affair had taken place in Memphis, and Herodotus concludes his long observation with the judgment: "With regard to Helen I assent entirely to the opinion of the Egyptian priests and for the following reasons. If this princess had been in Troy, they would certainly have returned her to the Greeks, no matter whether Alexandros (Paris) had agreed or opposed. Priam and the princes of the royal family really could not have been so deprived of all sense as to sacrifice themselves along with their children and their city to destruction, merely to secure the possession of Helen. to Alexandros. . . ."

Very many ancient scholars passed similar judgment on the so-called historical kernel of the poem and shrewd Eratosthenes

made sport of those who pretended to see anything else than myths and stories in the wanderings of Odysseus. With a smile of roguishness even the poet of the Iliad has his Apollo ask Poseidon himself if he imagines that it was the Greeks who had fought with the citizens before the gates of Troy, for it seems to him as if in the Iliad it had not been a matter of the struggle between men but of gods with one another. In these words the poet announces that he intends to tell us a myth and not history, but how few investigators have believed him! The heroes of the Iliad have come to a life more real than real, not merely in the ideas of Schliemann, but in the meditations and efforts of thousands who insist on the principle, "The story must be true after all, or else it couldn't have been told."

The eleven thousand scholars and pedants who have since been cudgeling their brains to find a solution for the riddles and mysteries here in control, seem to me to have given "full and complete" proof of at least one thing, that the matter cannot be settled merely by philology and linguistic lore. This gave a foundation for the right to try another way. My ambition to do this resulted from no amateur notion of yesterday. I believe I was but little more than ten years old when I first read the Iliad and the Odyssey—of course in Voss's translation—"devoured them" would express it better, for I cannot deny that from boyhood up I was accustomed to devour books and was always tormented by a burning desire to become acquainted with the poetry of all peoples and times. But nothing exercised such perennial attraction as the Iliad and the Odyssey and I have always returned again and again to this love of my youth. In this I very soon gained an impression as if Homer's heroes were very much of the same mould as those of the songs of Ossian, of the Nibelungenlied, and of Gudrun. The similarity in certain customs, for example in the disposal of the dead, struck me early and I remember being astonished beyond all bounds when I read in Tegnér's *Frithjofssaga* that the Scandinavian heroes were said to have sworn solemn oaths and vows on the cut off head of a wild boar just like the Homeric Greeks. Finally, however, I thought this was a trait which Tegnér had borrowed from Homer.

It did not remotely occur to me that such coincidences in customs and views could be interpreted as pointing to a northern origin of the Greeks, for I was not as farseeing as Dr. Otto Ammon in Karlsruhe who now, after the northern provenience of all Aryans has been accorded a high degree of probability from many sides, asserts that he discerned this solution of the problem as a schoolboy! I had rather a firm belief in the axiom of philology that Central



Asia was the homeland of the Aryans. Anyhow at that time I harbored not only a deep feeling of gratitude and respect for the scholars who had unlocked the thought and fancy of such distant civilization to us, but also blind confidence in the correctness of their conclusions, which were based on merely linguistic evidence. Even to-day, as a matter of course, I have not at all abandoned this esteem for linguistic investigation, in spite of many bitter experiences with individual representatives of the philological sciences, for it has furnished us information of the highest value and performed the most valuable services to other fields of research; but I have gradually changed my opinion in regard to the certainty of its conclusions and to the unconditional reliability of some of its representatives. I must here relate somewhat more in detail the circumstances through which my original confidence received the hardest shock, since it also belongs to the Homeric problem.

[Carus Sterne then proceeds to recapitulate the famous controversy about the "blueblindness" of Homer, the absurdity of which he showed in *Kosmos*, June, 1877.]

This little triumph over the philologists in Homeric research was for me the occasion no longer to look upon the rest of their work with the complete reliance which had previously inspired me. If their infallibility got a fall from such a simple obstacle, what was then its status in the fields of prehistoric man and of comparative mythology which had till then been almost exclusively cultivated by philologists and from philological angles? Were really all peoples, as they asserted, whose languages belonged to the Indogermanic family of languages, of the same race? Had the original stock, to follow out their further conclusions, really come to Europe with bag and baggage, domestic animals and seed stocks and everything, from the Plateau of Central Asia? And if that was all correct, why had it been impossible up to then to get much certainty in respect to the relationship of the religious ideas of the various Aryan branches? For if the languages are the same, then the mythological range of ideas, which surely did not take growth in a later era but in the myth-forming primeval time, must needs reveal the same inner connection.

But in spite of all learned efforts nothing worth mentioning had been accomplished on this ground. Max Müller's attempts to derive all Greek gods and goddesses from India (for instance, Greek Hera, Artemis, Athene, Aphrodite and the rest solely from an Indian goddess of the dawn) proved just as complete failures as the efforts of Herodotus and other scholars of antiquity to trace

back all their divinities to Egyptian and Phoenician origin, a view which, as the result of the philologists' blind faith in authority, has continued its ghostly existence clear into our century and is still not able to die. Of the entire chaos of comparative mythology, as far as Aryan divinities were concerned, there remained as a certain result but little more than the fact that the celestial divinities of the ancient Indians, Greeks, Romans, and Germans: Dyaus, Zeus, Jupiter, Tyr or Zio, showed an unmistakable, but on the whole little known relationship.

This grand fiasco could be explained only as due to false methods and faulty foundations, i. e., a departure from preconceived erroneous ideas, and it became ever clearer to me that an entirely new substructure would have to be built if a durable edifice was to be reared. First it had to be made clear that mythology is nothing else but the precipitate of the attempts of people in the childhood of the race at an interpretation of nature, mixed up with ideas of ancestor-worship. Its goal is to explain and make comprehensible all facts and phases of the life of nature and humanity to an undeveloped intelligence from the action of personified natural forces, phenomena, and conditions, i. e., to make answer to the natural questions, Why is it turning winter now and later spring? Why have sun and moon not the same appearances and the same course in the sky all the time? For what reason is there so little sunlight in winter? By whom are sun and moon suddenly swallowed up during eclipses? Who is angry in thunderstorms? and so on and so forth. It had to be made clear, too, that such things can only be treated successfully by naturalists and ethnopsychologists, but not by philologists who had not even observed that every clime and every race, in so far as it possesses recollections of the original home of its mythological epoch, must have as its own a special theogony corresponding to its climatic conditions, that this too must have passed through a period of development from lower forms, etc., etc.

However, this evolution cannot be immediately recognized in literary evidence, which in the nature of things must possess a stamp so highly colored by individuality, by national and local patriotism that it is rarely to be trusted. Then, too, such evidence springs only seldom from the myth-forming era proper; as the result of a long process of thought it offers only clarified or, rather, clouded views, is in fact to be used only with extreme caution. Much more important in this direction are the various objects buried without ulterior motives in graves, prehistoric witnesses in general which

place before our eyes the civilization and religious reverence of primitive man in unvarnished reality, to the extent to which we are successful in interpreting these silent witnesses aright. Thus, the distribution of tools from the stone, copper, bronze, and iron ages, relics of pottery, modes of burial, and megalithic monuments furnish bases which in value for the knowledge of primitive history and the history of religion are surpassed by no literary monument, but which have on the contrary already corrected the data of literary monuments from the most diverse angles.

Because of their peculiar occurrence from the coasts of the North through France and Iberia to the north coast of Africa, on the one hand, across the Caucasus to Asia Minor and India, on the other, the megalithic monuments have always seemed to me to be worthy of particular attention, especially since from implements found in their attendant burial-places the thesis can be made probable that the North German ones are older than all the rest. As early as 1879 in my essays on the stone age in the Orient I called attention to the fact that the stone monuments of Palestine so often mentioned in the Bible displayed a similarity to those of northern Europe which could hardly be explained by assuming an equality in the cultural niveau of their builders. I made an exhaustive comparison of the cromlech of twelve stones supposedly built by Joshua at the ford of the Jordan "in commemoration of the twelve tribes of the Jews" with the cromlechs of Britain also generally constructed of twelve stones, for example with Stonehenge; of the dolmens with the round hole in one side-wall with the corresponding dolmens of India and France; and of the balanced rock of Jerusalem over which the Jewish Temple, now a mosque, was built with similar balanced rocks of Keltic lands.

Eight or nine years later, as everybody knows, Flinders Petrie discovered on Egyptian temple-walls colored representations of the Amaurs, those tall Amorites of the Jordan-land often mentioned in the Bible, and it was found that these predecessors of the Jews were blond, blue-eyed people. How many Bible antiquities would be more easily explained if people were willing to look more sharply at this Aryan original stock of Palestine. I mention only the sacrifice of horses on high mountains, offered to the Sun and the Moon, which were abolished by Josiah (2 Kings xxiii); the chariots of the sun mentioned there, and the prophet Elijah who is wholly identical with the northern Thor (cf. the author's *Tuiskoland*, pp. 271-275).

The views of classical philologists who after the precedent of old Herodotus would not cease deriving the Greek gods from Egypt

and Phoenicia appeared to me more and more untenable. What, pray, had a land which, down to the beginning of our era, persisted in a debasing animal-worship, to offer to the Greek pantheon! Quite on the contrary, Egypt, Syria, and Phoenicia borrowed infinitely much from the northern Aryans who had crossed their boundaries in a hoary antiquity, and only from that arose the deceptive similarity of many of their cults to those of Greece and the North. I sought to explain this state of affairs further in a longer series of articles, "Mythologie und Entwicklungsgeschichte," 1886-87, showing by many examples the agreement of Greek-Roman cults with those of the north Aryans, which, to be sure, got to Greece in many cases only by way of Asia Minor.

Especial weight was laid on the northern origin of the cult of light (Zeus and Apollo) already attested by so many ancient authors, and the so-called sun champions and defenders of the patriarchy (as, e. g., Apollo, Herakles, Theseus, Perseus, Achilles, and others), who according to tradition destroyed the ancient matriarchy and the Amazonism of the Semitic peoples, were characterized as likenesses of our northern sun warriors, Tyr, Thor, Freyr, Siegfried, that is of those celestial divinities who combat the demons of darkness and cold, and liberate the "lights of heaven" from their might in order to help man. The following year (1888), when I wrote the series "Fussstapfen blonder Indogermanen in der Urgeschichte," the northern origin of the Troy legend, long a surmise, became a conviction with me, and with reference to the Indic Karna, the principal hero of the mighty Mahabharata (who is likewise a faded Siegfried-type, that is, a later development of the divine sun warrior of the North) I wrote the following:

"As can easily be seen, there is in this an essential support for the view here upheld, that the Aryans migrated from northern Europe to India and not the reverse. Furthermore, not the Mahabharata alone but also the Iliad has the greatest resemblance to the Lay of the Nibelungs—the three stateliest epics of the world have the same personality as their chief hero. Some years ago I pointed out in this paper (*Vossische Zeitung*) the surprising similarity of the dragon-slayer and maiden-rescuer Siegfried with the bright dragon-slayer and liberator of Andromeda, Perseus, with the victor over the Minotaur and Amazon-conqueror, Theseus, and with blonde, curly-headed Achilles with the small vulnerable spot on his heel. These three sun heroes seem to me, indeed, much closer doubles of Siegfried-Sigurd of the Edda and of *Das kleine Heldenbuch* than the Indic Karna. . . . Siegfried conducts his own bride to King

Gunther; Achilles likewise yields his own bride Briseïs to the commander of armies, Agamemnon; and Karna, like Siegfried, wins the Gandhari-king's bride in battle to yield her up to the king.

"In all three national epics the cause of the struggle is the same, whether the name of the ravished or insulted wife be Brunhild, Helen, or Draupadi. . . . Achilles and Karna fall long before the decisive battle and by treachery and envy of the gods, just like Siegfried. While Hagen learns of the spot between the shoulder-blades where Siegfried is without protection, in the Greek story Apollo suggests to cowardly Paris to aim at the heel (of Achilles) which Thetis had forgotten to harden because she held the child by it, and in just the same wise god Indra, in the form of a Brahmin who can be refused nothing, approaches Karna, in order to beg from him the horny skin that makes invulnerable,—plainly the most clumsy change of the original story. . . ."

The comparisons given here very much abridged have of course reference only to the form which the myth received in the popular epic, the beginnings of which must therefore have been extant already before the separation of Teutons, Indians, and Greeks. Then the story of Troy passed through very different changes before arriving at the form given it in the Iliad. I proved the northern source of the Iliad more in detail in *Tuiskoland*, 1891 (pp. 449-521), and especially in the chapter on Achilles I indicated that some time there must have been a form in which it is he who liberates Helen, for she appears married to him on the island of Leuke, before the mouths of the Danube, just as Brunhild ascends the funeral pyre with her liberator, Siegfried. The name of Achilles points that way, which I derived with Preller from *echis*, "serpent," connecting it with the slayer of the winter dragon Ahi, to whom an Achilaras corresponds in India. It was from the power of this winter dragon that he had freed her, and if her counterpart is recognized in Briseïs, we may easily see the way in which the Iliad grew out of the Achilles story in the hands of the Homeric poets.

Jason and Theseus are two doubles of Achilles in Greek poetry. Both fight, like Achilles, against the Amazons, in addition Jason has the same home and the same teacher as Achilles (cf. *Tuiskoland*, p. 497), both rescue a radiantly beautiful woman from the power of a monster; they owe their lives to her, but they nevertheless surrender her to another, just as Siegfried, Achilles, and Karna do. In the case of Theseus, in a way not to be misunderstood, the story is not clear whether it was Helen whom he abducted from the castle at Sparta during the dance, or Ariadne whom he led in dance from

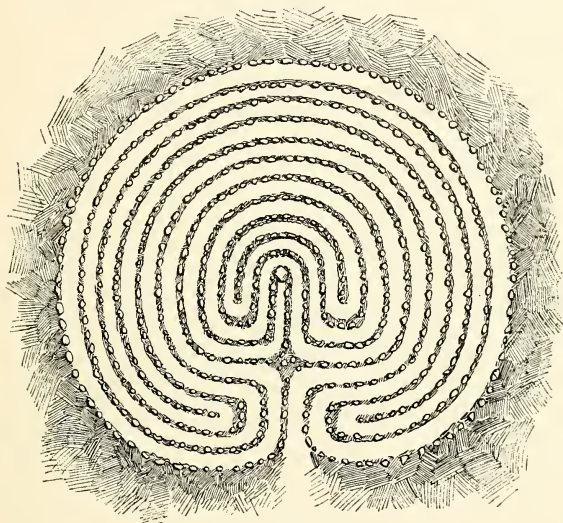
her prison in the labyrinth of Crete, which, as we shall see later, bore the name of Troy in antiquity. A fourth or fifth form of the legend has Pyrrhos, son of Achilles, conquer Troy, and release Helen in dancing. A sixth relates that Menelaus found abducted Helen in Memphis and there liberated her from the hands of the ravisher.

More instructive and important than all these forms of the story is the seventh, often cited in the Iliad as the original form, the story of the liberation of Hesione before the gates of Troy by Herakles. Her father Laomedon is narrated to have delivered her to the wrath of Poseidon, after the latter had built the walls of Troy and had devastated the coast on being cheated out of his pay. Then Laomedon invokes the help of Herakles, to whom he promises one of his miraculous horses, if he should liberate his daughter from the monster. This Herakles does, is deceived by the perfidious, lying king like Poseidon before, and now destroys the fortress, Troy. In *Tuiskoland* (pp. 449-459) I showed by many details that this oldest Greek story of Troy is a quite senseless distortion of a purely logical northern nature-legend, told in the Edda. According to this the Asas promise sun, moon, and Freya to a giant architect for the building of a castle for the gods, the architect is then cheated out of his miraculous horse by Loki, and finally the young god of summer, Thor, returns, slays the giant, and frees Freya along with sun and moon. A large number of variants of this story, living on in fairy-tales and myths of the North, leaves not the slightest doubt that we are here dealing with a native nature-story, celebrating the liberation of the sun-goddess from the bonds of the winter demon. In *Tuiskoland* (p. 460) I laid down the thesis that Helen corresponded to the northern sun maiden.

In order not to make things too easy for zealous rivals, I kept to myself that my attention had been drawn for more than ten years to peculiar labyrinthian constructions scattered over the whole North, which bear the names, *Troja*, *Trojeborg*, *Tröborg*, *Trelleborg* in Scandinavia, where, as in Russia, they were built of stones; in England, where they are cut out of turf, they are called *Troy Town*, Welsh *Caer Droia*, or *Walls of Troy*.

The Troy Town of Gotland here given reproduces clearly the most frequently returning tracing of these constructions, which are kept in shape in England until to-day because, it is said, the figure is a picture of the city of Troy and because the English, and especially the Welsh, are supposed to be descendants of the Trojans. Again there is found scattered over all of England, even in Ireland, Scot-

land, and the Orkney Islands, in thousandfold repetition a similar figure cut in natural rocks, dolmens, menhirs, and cromlechs, yes, even in burial-mounds of the bronze age on the covers of urns and the like, which also has been called *Troy* from ancient times. Russia, too, in its northern provinces is strewn with such constructions, although they now bear other names there. Also in the Prussian province of Brandenburg traces of Troy Towns are to be seen here and there, called *Wunderberge* (wonder hills), in the rest of Germany apparently *Wurmlagen* (dragon lairs).



TROJABURG AT WISBY, GOTLAND.

After K. Braun's *Wisbyfahrt*, Leipsic, 1882, p. 120.

However, the connection of these Troy Towns with the Greek story of Troy seemed for the time too problematic for use in support of the northern origin of the story of Troy, and till then every attempt to link them with the story of Troy had been energetically repulsed by antiquaries. The Troy Towns which in Scandinavia are often found in the immediate vicinity of Christian churches were rather supposed to be imitations of similar labyrinths which are executed on the floors of numerous French and Italian churches and served there either as symbols of the erring paths of the world or as paths for penitents which they had to pass on their knees.

In this way Edward Trollope had explained the English field labyrinths in 1858, Dr. Nordström the Scandinavian in 1877, and in 1882 W. Meyer in like manner pointed out the numerous labyrinth drawings of similar moralizing tendency in medieval manuscripts, extending down into the ninth century. These drawings were said to have had their source in copies from the Cretan labyrinth as they



OLD COIN OF KNOSSOS, CRETE.

appear on coins of the Cretan city of Knossos from the fourth century B. C. on, and resemble the copy of the Troy Town of Wisby in Gotland, given above, as one egg does another.

In addition the church labyrinths, as well as book labyrinths, were attested not infrequently as Daedalus Houses by inscriptions, and it was only in Iceland that the name of Völund Houses replaced that name; this, however, is to be accounted for as if the house of Daedalus had simply been translated into that of the smith Wayland (Icelandic Völund) so nearly related to him in the saga.

In this disagreeable predicament it will be found comprehensible that I was in no too great haste to assert an ever so probable connection with the story of Troy before I could not refute those attempts at explanation which sounded so plausible. For this ways and means were gradually found. For one thing, church imitations of such labyrinths were to be found neither in England, nor in Scandinavia or Russia, while field labyrinths in Italy are mentioned already by Pliny; besides, the name Troy Town was strikingly suggestive of the name of an old Roman game, *ludus Troiae*, which according to the descriptions of the ancients took place in winding ways similar to those of the Cretan labyrinth. To be sure, a new error now threatened the attempts at solution: the northern Troy Towns were said to be named for the Roman game which, strange enough, was cited just like the English Troy Towns, as evidence for the Trojan origin of the Romans, without any explanation being given as to what connection the Cretan labyrinth (which even in the Theseus story competed with Troy, in respect of the liberation of Helen and Ariadne) could have with all these stories. The



consideration that spring-festivals were celebrated in the Troy Towns of Brandenburg and of England down to recent times, in conjunction with the fact that the Cretan labyrinth dance was danced at Delos in honor of a goddess of spring and of Apollo returning in spring, and that the labyrinthian Troy Play of the Romans was likewise said to have been founded in honor of a spring goddess, finally gave sufficient inner solidity to the hypothesis for me now to risk coming before the public.

This was done in three essays which appeared in the *Vossische Zeitung* under the title "Die Trojaburgen Nordeuropas" in August, 1891. They sketched the plan of this new field of investigation in its entire extent, tracing back to these old northern religious customs not only an old Roman military dance in labyrinthian paths (the Salian dance, which must also have borne the name Troa Dance) and the Troy Play derived from it, but also the Cretan labyrinth story, the Iliad, and the stories of the Trojan origin of European peoples referred to such bases; their principal results were summed up as follows:

"Assuredly most people who have ever heard of the name Troy Town for the labyrinthine stone-figures of Scandinavia and England and, linked up with it, the story of a maiden locked up in one of them and to be rescued, will want to explain the connection by the simple transfer of the name Troy to them. But that has insuperable obstacles, for the Greeks, to be sure, knew two kinds of stories of a lady, Hesione or Helen, to be rescued from danger of, or imprisonment in, a Troy Town, but they knew nothing of a labyrinthine plan of the establishment, nothing of the labyrinth dance of liberation. On the other hand the Romans had the labyrinthine Troy Dance, (presupposed, it is true, only by the author as the original form of the Troy Play); but with them, again, the association with the stone labyrinth and the liberation of the maiden were forgotten. In the Cretan labyrinth dance the idea of the liberation of the maiden was united with that of the stone labyrinth, but here the name Troy is wanting. So in this case as in so many others the key for the understanding of the Roman, Cretan, and Trojan stories and customs would be found in the North, . . . and a significant field of investigation of ancient Aryan mythology, rich in new vistas, is joined to the half-forgotten prehistoric stone labyrinths of the North to which the name *Trojaborg* remained attached, and if anywhere, the proverb can be applied here: 'When men are silent, stones will speak.' We must merely understand how to make them speak."

The further investigation, the results of which I published in connection with finds made up to that time in a book entitled, *Die Trojaburgen Nordeuropas* (Glogau, 1893), which appeared a short time ago, was particularly taken up with the question, what sort of a nature-myth probably formed the ultimate background of the story of the maiden incarcerated in a labyrinthian citadel and freed from it. According to the story of the Edda we have to look to Freya (Vanadis or Fru Disa), the northern goddess of love and spring; in name and character the Roman Venus or Frutis who was celebrated in the Troy Play corresponds to her exactly, also the Aphrodite of the Delian labyrinth dance and tolerably well also the beautiful Helen of the Iliad. Just the same I could not rest content with this result, for an allegory like the one that the giant Winter had imprisoned Spring or the goddess of love and that the summer-god of thunderstorms would have to come in order to liberate her in the first thunderstorm of spring, that is no mythical idea such as primitive peoples form, but as said, a modern allegory.

The affinity of the Freya myth to the story of Siegfried which goes to the point of absolutely blending in the *Fjölsvinnsmal* of the Edda—for here in place of Freya, Brunhild within her citadel awaits her liberator—, furnished better hints for further investigation. It was shown that the story, so widely spread in Aryan lands, of the dragon-slayer who liberates the captive maiden is entirely identical with the story of the building of the citadel, and in many of these dragon-slayer legends, like in the Norse Ragnar Lodbrok Saga, the citadel with its rings is actually replaced by a mighty dragon who throws his coils about the house of the maiden, leaves no entrance open and must first be slain before the captive can be liberated. There can be no doubt that the dragon is only the guardian who holds the maiden in captivity and often appears also in human form as a giant or an old man who desires her as a wife. Brunhild herself appears in the different northern forms of the saga, now guarded by a dragon, now enclosed by the "flickering fire" or by an impenetrable thorny hedge, now on an unascendable glass-mountain, now in a sea-castle all surrounded by water, now in a tower without doors. In most cases it is a leaping horse which carries the liberator over all obstacles—in the Russian story over nine walls, in order that he may redeem and lead forth the maiden (*Trojaburgen*, pp. 117-146).

Brunhild-Dornröschen has been almost always explained by the mythologists as personifying the earth lying in the fetters of winter and aroused from her sleep by the kisses of the young spring sun-

shine. But proceeding cautiously we were able to prove with certainty that this is a more recent reinterpretation and that we must recognize in Brunhild the sun maiden who is completely incarcerated and sent to sleep by the winter demon in the extreme North. This accounts for the fact that the Brunhild myth has retained its significance better and longer in the higher latitudes, and in the Eddic lay of "Brunhild's Death Ride" her hall surrounded by the flickering fire is indeed assigned a location in the south, where in far northern countries the sun is seen last before for weeks and months it disappears completely (is incarcerated), and is seen first when it is released from its prison in spring. In one of the Sigurd songs preserved on the Faroe Islands King Budli builds the hall surrounded by the flickering fire on Hildar Hill; in it his daughter Brinhild is seated on a golden chair, asleep until Syurdur rides through the fire on his miraculous horse, smashes the door and shutters with his sword, and cuts her golden armor in two. The description of Budli's daughter in the same song fits the sun maiden exactly, as shown by the following lines:

"Brinhild is sitting on Hildarfiáll, she is Budli's daughter:

The skalds in their songs would sing of her that the light casts a shadow  
beside her,

Brinhild is sitting on Hildarfiáll, right in her father's realm:

A radiance shone from her shoulder-piece, as if one looked in the fire.

Brinhild is sitting on her throne, and she combs her hair:

It is fine-spun like silk, and looks like gold."

For the same reason, viz., because Dornröschen, too, is really the fair-haired sun maiden sleeping in the winter-time, her children are called, in the French fairy-tale, Dawn and Day, in the even earlier version of the Pentamerone, sun and moon. From this it is seen that the tale of the sun's incarceration originating in the North was no longer understood even in France and Italy, because in these countries no giant Winter is strong enough to make the sun disappear entirely. In middle Europe, too, the myth assumed another form, more closely corresponding to the astronomical facts. We are referring to the Syrith saga, of which the oldest form that we know was written down by Saxo Grammaticus toward the end of the twelfth century. According to this, the sun maiden with the golden hair whom nobody can look in the face is carried off by a giant who keeps her a prisoner in a craggy wilderness where she must tend the goats of her abductor. Wandering about the rocky shores of the northern sea, she is found by her lover Othar, who slays the giant but fails to win as little as a glance from his un-

responsive sweetheart, even after she has entered the house of his parents. At last he determines upon a drastic course of procedure, telling her that he wants her to serve as the bride's torch-bearer at his nuptials with another maiden. She then burns her fingers (probably rather those of her supposed rival) and lifts up her eyes to her liberator who warns her to pay better attention and now consummates the marriage with her, putting away the sham-bride.

This tale is not only one of the most faithful nature-studies of the winter sun that can be imagined, but also one of the most ancient and most widely spread Aryan myths in existence. The sun maiden, whom nobody can look in the face during summer, keeps her lustreless eyes cast down in the winter, when she is aimlessly wandering over the crags of the shore, tending the goats of her abductor. Even after the first days of her liberation she remains frigid (early spring, temporary return of cold weather), until on a certain day, when all the after-effects of winter are overcome, the "sun's bridal" may be celebrated all over the earth. This is a festival which is observed in wholly pagan forms clear until to-day by the Serbs, Bulgarians, Rumanians, and Greeks on the day of St. George, the Christian dragon-slayer who also rescues a maiden. The day is the twenty-third of April and is marked by the chanting of songs which are nothing but copies of this Syrith saga of the North, showing especially copious detail in the episode of the "sham-bridal."

It is only in one respect that these south Slavic songs show a decided difference: the liberator of the sun who slays the dragon has been transformed in accordance with the myth of ancient Greece into the sun-god himself, it being well known that Apollo in turn is easily recognized as the later development of a dragon-slayer. He has replaced the northern sun maiden, consequently it is he who, like her, has to tend the herds of the king of Troy, i. e., his wintry prison does not keep him in captivity closer or darker than that in which Syrith is kept, the southern sky with its fleecy clouds ("sheep") is open to him to roam, his only restriction being that he is not allowed to leave these precincts.

Returning to Othar and Syrith we readily see that behind these two names of the Danish saga a god and a goddess are hidden who are half forgotten in the Edda: Odhr and Freya, the latter of whom sometimes appears in old Norse sagas bearing the name Syr, or Syr Fentanna ("Syr of the crags," i. e., the winter sun gliding low over the crags along the seashore). One song of the Edda deals with her love for Ottar, i. e., Othar or Odhr, for whom she shed golden tears when he was gone and who, under the name

Svipdagr, released her from the flickering fire and other bonds holding her in the "Fiölsvinnsmal" mentioned before (*Trojaburgen*, pp. 156-171).

It is quite evident that the goddess Freya of the Eddic Troy legend must be derived from her prototype Syr, who is identical with the old Germanic and old Indian sun-goddess Svarya, Surya. In many languages her name returns in the names of the sun, always thought of as a female in northern countries; I mention only British *Sulis*, Lithuanian *Saule*, old Norse *Sol*, Greek *Seirios* (which originally did not signify the dog-star but the sun). According to the opinion of many linguists, Helen's name, too, is derived from the old verb *svar*, "to shed light," "to shine" (*svalinn*, the sun shield of the Edda), for in remotest antiquity the name was spelled Velena. Bergmann rendered Syrith many years ago by "sun-fire" (*svar*, "sun," and *aitar*, Greek *aithra*, "fire") and compared the name Syrith to that of the queen Sparethra, mentioned by Ktesias. All these are indications pointing to a very great age of the Syrith myth, and it is by no means impossible that the name of the Scythian solar divinity mentioned by Herodotus, Oitosyros, refers to the divine couple Othar and Syrith. As everybody knows, the ancients often confused the Scythians with Germanic peoples.

We realize that everything is plainly pointing to the sun maiden as the person who is kept a prisoner by the dragon and must be liberated by the thunder-god; therefore it cannot be very difficult to form a more accurate idea of the identity of her incarcerator. The myth of the Edda informs us that a world twirler, Mundilföri, had two children, a son Mani (the moon) and a daughter Sol (the sun). This myth, which was recently characterized as a late invention by E. Mogk, proves its great age when we consider the fact that also in the Indian myth the moon-god Soma or Manu and the sun-goddess Surya come to life in a gigantic twirling-process. Besides, it is known that to this day the Hindus have not given up their conception of the deity of the moon being a male, picturing him at once as the first man and the judge of the dead. The Romans and Greeks, on the other hand, transformed the moon-god Men, who was worshiped on the shores of the Black Sea in late historic times, into a moon-goddess first called Mena, and replaced the northern sun-goddess, who was assuming different functions under the name of Athene or Minerva, by a male solar deity. The further relations of the sun maiden to the world builder and word smith, her father, once formed the center of the explanation of nature as native in the North, and it has left most remarkable traces in the

Indian and Persian mythology as well as in that of the Greeks and Romans.

The primeval world smith, standing at the head of the original Aryan pantheon, a fire-god, had lost his first rank everywhere under the influence of a new interpretation of nature, and had been replaced by a god of the bright sky (Tyr, Thor, Zeus), who, however, still retained a great deal of the element of fire and lightning inherent in his predecessor. This was connected with an explanation of the change of the seasons and the sun's path in the North, by the tale that the celestial smith had been driven out because, in the height of summer, he had tried to ravish his daughter, the sun-goddess, thus causing the heat of July and August. Dethroned and expelled for this crime by the other gods, he tried to take revenge by claiming his two children, sun and moon, or by luring them into his magic castle, so as to cause the world which had cast off his rule to turn cold and dark (beginning of winter). This is the meaning of the Eddic myth telling of Smidhr the builder who demanded the surrender of sun, moon, and Freya for building the world, because the author of the Younger Edda did not remember that Freya had sprung from the old sun-goddess Syr. Thor, or Othar-Siegfried, has to liberate the sun maiden in spring from the builder's power, who has again become a god of winter and cold.

The same myth reappears in the Greek-Roman story of the ravishing of Athene-Minerva by Hephaestus-Vulcan, in the Persian-Indian myths, and furthermore in the cycle of fairy-tales which have been discussed in the chapter, "An Emperor Wants to Marry his Daughter" (*Trojaburgen*, pp. 175-194). Now since an explanation of nature cannot very well do without a fire-god, Tvashtri in India, Hephaestus in Greece, and Vulcan in Rome, were reinstated, with limited powers, in their office as forgers of the divine thunderbolts. The system became complicated. As an expedient a celestial smith and world builder, retired, as it were, was assumed (Uranus-Varuna) and his misdeeds, among which figured the refusal of the nectar which he had invented, were imputed to a dragon-shaped demon. This demon is encountered under the most different names, such as Ahi, "the dragon," Maha-Dru and Draogha, "the great deceiver," etc., but lived on in tradition also under the name of the old Norse world builder Valas, Valand, Pallas, Phalantos. In India he is sometimes regarded as a son of the world smith, sometimes he is simply identified with him under the influence of the original relationship. The Greek-Roman secret doctrine found another way out—it made Pallas-Hephaestus-Vulcan the husband of

his daughter Pallas-Athene-Minerva, and explained the later sun-god Apollo as their son, the child of the sun-goddess of the Aryans.

In the ancient writings of the Persians and Indians, these developments in the religious views of the Aryans are still very clearly discernible. In the Rig Veda we read that the great dragon (Maha-Dru) stole the sun, and that Indra, corresponding to Thor as god of thunderstorms, liberated the maiden. In Persian sacred writings we find this monster Drukhs, Druya, or Draogha described as a devil with three heads; the Persian dragon-fighter Thraëtaona (the prototype of Feridun, the Persian Siegfried) fortunately slays him every year in spring whenever, by the long retention of the sun and the resulting cold of the winter, he is just about to destroy all earthly life. Windischmann interpreted this three-headed Draogha years ago as the representative of winter, whom Ahriman created so as to give a wintry climate to the land of the Aryans, with but two months of summer. The earth would be buried entirely under snow and ice if the benignant gods did not come to the assistance of man by sending Thraëtaona who breaks the power of the monster. It is the same beneficent function which the Edda attributes to Thor. At the same time, however, it is obvious that this whole religious system must have originated in the North. The three-headed winter-dragon Draogha is easily recognized in the three-headed demon Troyan, alive to this day in Serbo-Bulgarian tales; the latter in turn has his counterpart in the winter demon of the Greeks, Geryoneus or Alkyoneus, likewise three-headed, who is conquered by Herakles. This leads us on to the story of the winter emperor who locks up Helen in his castle Troy and forces Apollo to tend his cattle (*Trojaburgen*, pp. 218-228).

Now both the Indian Druhs and Varuna, the expelled god of heaven, are described as ensnarers and trappers; the Valand Houses, or Troy Towns, of Iceland are interpreted as traps (OHG *dru*); and the sun bride of the Slavic Syrith songs is abducted in a snare (or a swing): so the idea naturally suggested itself to interpret the Troy Towns as towns of Draogha, i. e., as sun-traps, especially since old Indian and old Greek myths tell us of a captivity of the sun in the fire-surrounded palace of Varuna or Aëtes in Colchis. As a matter of fact the Troy Towns exhibit an accurate reproduction of the winding paths through which the sun, describing lower and lower arcs in the sky, at last is led into its southern prison from which, in the higher latitudes, it does not come forth until after several months (*Trojaburgen*, p. 182). The labyrinth in Crete must be characterized as a copy of these northern "sun-traps"

which were no longer understood in the South, and the more so since here, too, we find the myth of the bull-shaped father who pursues his daughter (Asterios and Asteria), and since the Cretan labyrinth dance showed the leading forth of the radiant maiden in spring through the same winding paths through which she was led away in fall (*Trojaburgen*, pp. 262-276). These dances, however, are the same as the northern and old Italian vernal sword dances which ended in the expulsion, stoning, or killing of the winter smith (*Trojaburgen*, pp. 236-247).

The transformation of the divine dragon-slayer into the sun hero is preserved with especially remarkable completeness in the Persian mythology, in which Indra, who is here also called Vritrahan or Verethrayan (the dragon-slayer), is without difficulty recognized in Feridun. In the Tuti-Namah, a Turkish collection of stories probably derived from a Persian source, the fight with the dragon by which Ferid wins the daughter of the sultan is described just as in various German Siegfried tales, collected by the brothers Grimm. In this connection the story of "The Two Brothers" is of particular interest, including its variants (Vol. III, No. 60). This tale must be very old indeed, for the details of which it is composed are found from Scandinavia to Rome, from Hellas to India, in tales of the ancient Greeks and in the Vedas; we mention only the hero eating the magic bird, the hero drinking before the dragon-fight to gather strength, the "faithful animals" helping him in the fight, his profound sleep afterward, a rogue stealing the dragon's heads and claiming to be the real slayer, his being unmasked by means of the tongues previously cut out, and so on. We thus discover that even these minor details are in reality embellishments of the simple original myth of the sun maiden's liberation, added to it several thousand years ago.<sup>1</sup>

## ARABIAN PICTURES.

BY THE EDITOR.

ORIENTAL institutions, be they social, political, or religious, are very conservative, and especially so in Arabia. We may indeed assume that the family life of Abraham was practically the same as that of an Arabian sheik to-day. We may notice with special interest that the characteristic features of the general world-

<sup>1</sup>[In our next number we shall publish the second part of Carus Sterne's argument, dealing with the Pitcher of Tragliatella exclusively; a summary will then draw the final conclusions.—Ed.]