

THE COSMIC MAN AND HOMO SIGNORUM.

BY LAWRENCE PARMLY BROWN.

THE primary suggestion for the concept of the cosmos or universe in human (or animal) form is presumably found in the very ancient and widely distributed identification of the sun and moon as eyes; the cosmic man (*homo*, but generally a male, *vir*) naturally being assimilated to the supreme anthropomorphic god who is otherwise conceived as existing beyond the firmament and outside of the universe. In this assimilation of the cosmic man to the supreme god, whether or not as the one and only god, we appear to have the most primitive form of pantheism, with a recognition of the coexistence, consubstantiality and absolute identity of the god and the universe.

The sun and moon as eyes were doubtless originally assigned to separate deities, otherwise supposed to be invisible; but where these luminaries were recognized as the two eyes of the same deity, that deity must have been conceived as a vast celestial or cosmic figure, whose head was often identified with the celestial sphere (see previous article on "The Cosmic Eyes"). Although it was generally believed that the earth was at the center of the celestial sphere, nevertheless the head of the cosmic man, with its visible eye or eyes, was naturally and generally supposed to be viewed from the outside rather than from within; the head with the solar eye only sometimes being conceived in profile, as we shall see further on. But with the two eyes, solar and lunar, their ever-changing relative positions may well have been referred to a partial rotation of the head as it revolved about the earth, with both eyes always in the zodiac band. Thus the lunar (left) eye when full or round like the solar (right) eye, and farthest from the latter, is referable to a full-face view; while a gradual rotation of the head would make the eyes appear to draw closer and closer together, until the lunar eye is entirely hidden, to reappear as the head begins to rotate in a reverse direction—of course with no foundation in celestial phenomena.

The north having always been recognized as the top of the celestial sphere, the cosmic head with its eyes in the zodiac band has its crown to the north; its mouth and chin to the south, and its nose between the eyes and mouth; while its ears as well as nose were sometimes supposed to extend beyond the surface of the sphere, as we shall see. In another view, the head appears to have been conceived as facing upward, toward the north, with eyes, ears and mouth in the zodiac band and the nose corresponding to the north pole of the celestial sphere; while again, as in an Egyptian calendar of the XXth dynasty, the eyes and ears appear to have been assigned to the (oblique) zodiac band, with the nose to the pole of the earth, which puts the mouth to the south (see previous article on "The Cosmic Mouth, Ears and Nose"). The Egyptians sometimes considered the cosmic face with its two eyes as that of Horus (Heru, who was generally a solar or soli-cosmic god), perhaps because of the similarity in sound between *Heru* and *her* or *hra*, the word for "face" (see Maspero, *Dawn*, p. 86; Budge, *Gods*, I, p. 466).

With the head of the cosmic man more or less closely identified with the celestial sphere, his trunk or torso was sometimes identified with the earth, and his feet were supposed to be in the underworld, or in the underworld sea, or even on the earth itself; while his hands were occasionally identified with the solar flabelli or with those of the sun and moon (see articles on "The Cosmic Feet" and "The Cosmic Hands"). But in another view, the entire cosmic man (or animal) was identified with the celestial sphere, being conceived and figured in positions that conform more or less closely to the spherical—as we shall see.

In Egypt and elsewhere, both the heaven and the earth, as well as the sun, moon and stars, were generally personified as separate gods; but in a Hymn to Ptah-Tenen, belonging to about 1100 B. C., the father-god Ptah is assimilated to the very ancient Ta-Tenen = the Motionless Earth, and recognized as of soli-cosmic character. In one verse his feet are on the earth; while in another they are in the underworld, his body being the earth. Thus we read in the hymn: "Homage to thee, O Ptah-Tenen, thou great god, whose form is hidden (i. e., 'invisible')! Thou openest thy soul and thou wakest up in peace, O father of the fathers of all the gods, thou Disk of heaven! Thou illuminest it (the heaven) with thy two eyes (sun and moon), and thou lightest up the earth with thy brilliant rays in peace. . . . Thy feet are upon the earth, and thy head is in the heights above. . . . The upper part of thee is heaven and the lower part of thee is the Tuat (the underworld). The winds come

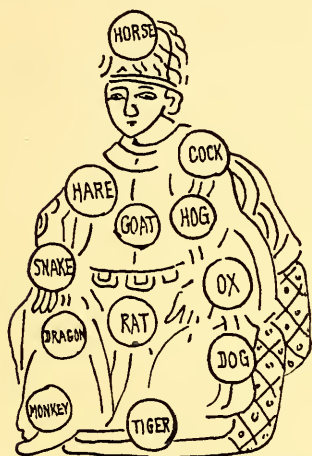
forth from thy nostrils, and the celestial waters (the rain) from thy mouth, and the staff of life (grain) proceeds from thy back (the earth); thou makest the earth to bring forth fruit. . . . When thou art at rest the darkness cometh, and when thou openest thy two eyes beams of light are produced. Thou shinest in thy crystal form (that of the firmament) according to (the wont of) thy majesty. . . . Lord of the hidden throne, hidden is he. . . . Hidden one, whose eternal form is unknown" (in Budge, *Gods*, I, p. 509-512). In later times the priests of Heliopolis referred the body and soul of the universe to Osiris, while the priests of Saïs referred them to Neith (*ibid.*, II, p. 299). Ra, originally the sun-god, becomes the *pantheos*, or the god comprehending all gods, and also the cosmic man, in the *Litany of Ra*. In this text he is said to be Temt = the universal being, "who is born under the form of the all-surrounding universe" (I, 1). He is Tenen = the earth (3), and "the god with the large (solar) disk" (4), He is the "supreme power, the only one (6) . . . the spirit that walks (8) . . . whose body is so large that it hides his shape (13) . . . whose head shines more than he who is before him (18) . . . his form is that of Remi (= the Weeper, the god of rain—21) . . . his form is that of the divine eye" (24). He is "he who raises his head (26) . . . who sheds tears (29) . . . who raises his hand (the solar flabellum) and who glorifies his eye; his form is that of the god with the hidden body" (30 and 39). He is "the god with the numerous shapes (32) . . . the being with the mysterious face, who makes the divine eye more (37) . . . the supremely great one who embraces the empyrean (38) . . . his form is that of the shining one" (50). He is "the hidden one" (52) and Senekher = Shining face, and "his form is that of Senekher" (62) as well as of Tenen (66). He is also "armed with teeth (71) . . . the great god who raises his two eyes" (74), etc. (*Records of the Past*, VIII, pp. 103-113). In the inscription of Darius at El Kargeh it is said to Amen-Ra: "Thou art heaven, thou art earth, thou art fire, thou art water, and thou art air in the midst of them" (*ibid.*, VIII, p. 143).

The early Egyptians believed that the deceased acquired the powers and attributes of a certain god or certain gods, with whom he was mystically identified; and the several members of his body were also identified with certain gods, who collectively appear to have comprehended the whole universe—the deceased thus representing the cosmic or soli-cosmic man. Thus we read in the *Book of the Dead*: "It is Ra who created names for his members, and

these come into being in the form of the gods who are in the retinue of Ra" (XVII, 11 and 12, Theban). In the very ancient Pyramid Texts, the body of the deceased is identified with "the eighteen gods" and "the double company" of the gods, composed of "the great company" and "the little company." The double company generally comprises $2 \times 9 = 18$ gods, but sometimes $2 \times 10 = 20$, $2 \times 11 = 22$ or $2 \times 12 = 24$, who were variously named in different localities and periods; and the two companies are supposed to have belonged to the heaven and the earth respectively, with a third company occasionally added for the underworld (Budge, *Gods*, I, pp. 85-92). In Chap. CXL of the *Book of the Dead*, twenty-three gods are named and said to be "the soul and body of Ra" (6 and 7). In one of the Pyramid Texts the bones of the deceased are the gods and goddesses of heaven; in another, his right (eastern) side belongs to Horus, and his left (western) side to Set (Budge, *Gods*, I, pp. 108, 109), while from the *Book of the Dead*, XC, 4, we learn that some assigned the heart, others the secrets, to Set. In fact, such assignments often varied in different periods and localities. Thus in several interesting texts we have variant groups of some twenty to twenty-five members of the deceased identified with the corresponding members of as many gods, or with the gods themselves, or with their symbols, etc. In the group from the Pyramid Texts (Pepi I, 565 et seq.; in Budge, *Gods*, I, pp. 109, 110), the head of the deceased has the form of "the hawk (of Horus)"; but nevertheless nine members of the head are allotted to as many gods (the hair to Nu, as suggested by the rain from the watery heaven), while the remainder of the body has thirteen members for as many gods, etc. Quite a different group is found in the *Book of the Dead* (XLII, 5-10, Theban; 4-9, Saïte), with some variations in the different papyri; the Papyrus of Nu having seven members and gods for the head, and twelve for the remainder of the body (see Budge, *Book of the Dead*, ed. 1909, II, p. 176; cf. pp. 179-182 for the Papyrus of Ani group). Quite different, again, is the group in the *Litany of Ra*, with seven allotments for the head and nineteen for the remainder of the body (IV, Sect. I, 8; in *Records of the Past*, VIII, pp. 123, 124). In the *Book of the Dead* (*loc. cit.*), the deceased is identified with the soli-cosmic Ra and is made to say: "There is no member of my body which is not the member of some god"; while in the *Litany of Ra* (*loc. cit.*) we read of the deceased: "His members are gods, he is throughout a god, no one of his members is without a god, the gods are of his substance."

The Babylonians supposed that the several members of the

But all the twenty symbols in the *Codex Vaticanus* illustration are doubtless mere variants of the symbols of the twenty days in the Aztec and Mayan month; twenty⁷ being one of the units in the Mexican system of numeration. In fact, the symbols in both groups are interpreted to represent the same twenty animals, objects, elements, etc., except in two instances, where the correspondence is reasonably certain. Nevertheless there appears to be no correspondence in the order of the two groups; nor is there any close resemblance between them and the Egyptian groups. But there is a remarkable resemblance between the ten Mexican animals and ten of the twelve in the Mongolian zodiac; which is one among several indications of a prehistoric connection between Mexico and eastern



CHINESE ZODIAC ANIMALS

as allotted to the members of the body.

English names substituted. (From a modern Chinese Almanac.)



COSMIC BRAHM OR BRAHMA

in the form of the celestial sphere.

(From Guigniaut's *Creuzer's Symbolik*, Part II, Vol. IV, Pl. I, No. 1.)

Asia (see Geoghegan, "Chinese and Central American Calendars," in *The Monist*, XVI, pp. 562-596). In the accompanying illustration from a modern Chinese almanac, the twelve Mongolian signs are allotted to as many members of a seated man, approaching the spherical form, and therefore perhaps derived from some ancient figure of the cosmic man—on whose body we shall find the zodiac signs in other ancient representations.

In the Hindu *Rigveda* the universe is identified with Purusha = Man. "Purusha, who has a thousand heads, a thousand eyes, a thousand feet (all as originally suggested by the stars as the eyes of celestial beings), investing the earth in all directions, exceeds

(it by a space) measuring ten fingers (apparently corresponding to the distance to which the ears and nose of the celestial head were conceived to extend beyond the sphere). Purusha is verily all this universe; all that is, and all that is to be. . . the gods performed the sacrifice with Purusha as the offering. . . From that victim, in whom the universal oblation was offered," all the creatures of the earth were produced. "When they immolated Purusha," his mouth, arms, thighs and feet became the four races of men, represented by the four castes of ancient India—a detail exclusively Hindu. But the broader concept appears in the next few verses: "The moon was born (i. e., 'produced') from his mind; the sun was born from his eye; Indra (for the air) and Agni (for fire or heat) were born from his mouth; Vayu (for the wind) from his breath (or, 'air and breath proceeded from his ear, and fire rose from his mouth,' according to the *Yajur Veda*). From his navel came the firmament; from his head the heaven was produced; the earth from his feet; the quarters of space from his ear; so they (the gods) constituted the universe. . . (when they) bound Purusha as the (sacrificial) victim" (*Rigveda*, X, 90, 1-15; also in *Yajur Veda*, XXXI, 1-16, and *Atharva Veda*, XIX, 6). But of course this concept of the body of a primordial Purusha discepted or cut to pieces is merely a later variant of the identification of the universe as the great cosmic man. The Vedic Purusha is not only the cosmic man, but also the prototype of the first created man, the Biblical Adam, who is described in the *Talmud* as of such immense size that his head was in the heaven while his feet reached to the end (bottom) of the world (*Chagiga*, XII, 7). The supreme god of India is Brahm or Brahma; the former name often being restricted to the absolute spirit who was manifested as the creator Brahma. As the cosmic god, Brahm or Brahma is sometimes represented in spherical form, with one of his toes in his mouth—as suggested by the symbolical serpent of the zodiac forming a circle with its tail in its mouth (see Guignaut's *Creuzer's Symbolik*, IV, Part II, Plate I, No. 1; Lundy, *Monument. Christian.*, p. 88, fig. 26). In the *Bhagavadgita*, one of the books of the *Mahabharata*, the spiritual Brahm is mystically identified with Krishna, the latter in fact being the manifestation and incarnation of the former; and in one view set forth in that book, Brahm and Krishna are respectively the soul and body of the universe (VI). Krishna is everything in the manifested universe: "In him is included all nature; by him all things are spread abroad" (VIII). He is "the eternal Purusha" or Maha-Purusha = Great Man (X). In his human form he describes his divine nature to Arjuna, and

when the latter expresses himself as anxious to behold the god's divine form, he is given "a celestial eye" so he may behold the transfigured Krishna. "Behold in this my body the whole universe animate and inanimate," says Krishna; whereupon he appears as the cosmic man, more or less obscured by the Oriental exaggeration of the description. He "made evident unto Arjuna his supreme and celestial form; of many a mouth and eye; many a wondrous sight; many a celestial ornament; many an upraised weapon; adorned with celestial robes and chaplets; anointed with celestial essence; covered with every marvellous thing; the eternal God, whose countenance is turned on every side! The glory and amazing splendour of this mighty being may be likened to the sun rising at once into the heavens with a thousand times more than usual brightness. The son of Pandu (Arjuna) then beheld within the body of the God of Gods, standing together, the whole universe divided forth into its vast variety. He (Arjuna) was overwhelmed with wonder, and every hair was raised on end (with fear)." He addressed the transfigured Krishna thus: "O universal Lord, form of the universe! I see thee with a crown, and armed with club and chakra (a discus used in battle), a mass of glory, darting refulgent beams around. I see thee, difficult to be seen, shining on all sides with light immeasurable, like the ardent fire or the glorious sun. . . . Thou art from all beginning, and I esteem thee Purusha. I see thee without beginning, without middle, and without end; of valour infinite; of arms immeasurable; the sun and moon thy eyes; thy mouth a flaming fire, and the whole universe shining with thy reflected glory. . . . The (three) worlds, alike with me, are terrified at beholding thy wondrous form gigantic; . . ." Krishna says: "Well pleased, O Arjuna, I have shown thee, by my divine power, this my supreme form, the universe in all its glory, infinite and eternal. . . . The son of Vasudeva (Krishna) having thus spoken unto Arjuna, showed him again his natural (human) form; and having assumed his milder shape, he presently assuaged the fears of the affrighted Arjuna" (XI).

In the *Vishnu Purana* we read: "The universe was produced from Vishnu; he is the cause of its continuance and cessation; he is the universe": and he is the supreme Brahm, the soul of the universe, who first became manifested as Purusha (I, 1 and 2; cf. II, 7, etc.). In the same book there is an invocation to the Supreme, in which we find the following version of the above-quoted Vedic concept: "Thou art the male with a thousand heads, a thousand feet, who traverest the universe, all that has been, and that

shall be; and all this universe is in thee, assuming this universal form. . . . From thine eyes comes the sun; from thine ears, the wind; from thy mind, the moon; the vital airs come from thy central vein; fire comes from thy mouth; the sky, from thy navel; the heaven, from thy head; the regions come from thine ears, and the earth comes from thy feet" (I, 12). In the *Ramayana* it is said that Purusha assumed the form of a man, with the sky as his body, supporting the whole host of stars; while twenty-four of his members are identified or connected with as many objects in nature, elements, gods, etc. Thus his eyes are the sun and moon; his ears are the two Aswins (probably as gods of the two chief winds). Fire is in his mouth; the oceans are in his belly; his bones are certain mountains; the clouds are on his neck, and his sides are at the four quarters of the heaven (VII, 28). According to Macrobius (*Sat.*, I, 20), the Egyptian Serapis made the following reply to Nicocreon, King of Cyprus (4th century, B. C.), when asked as to which of the gods he should be considered:

"A god I am such as I reveal myself to thee—
The ornamented heaven is my head; the sea, my trunk;
The earth forms my feet; mine ears are in the ether,
And my far-darting eye is the brilliant sun."

The most remarkable concept in the above-cited Hindu texts is that of the wind or the two chief winds as coming from the cosmic ears, which are allotted to the ether in Macrobius—probably because they were conceived to extend, like the nose, beyond the surface of the celestial sphere or head (for the later connection of the ears with the northern and southern zodiac signs and the corresponding chief winds, see previous article on "The Cosmic Mouth, Ears and Nose"). The *Vishnu Purana* text agrees in part with the Vedic concept of the formation or creation of the universe from the dismembered body of Purusha as the archetypal cosmic man; and in the Norse *Elder Edda* we read as follows of the slain giant who represents the primordial chaos:

"Of Ymir's flesh	And of his eye-brows
Was earth (= soil) created;	The gentle powers
Of his blood, the sea;	Formed Midgard for the sons of men;
Of his bones, the hills;	But of his brain
Of his hair, trees and plants;	The heavy clouds are
Of his skull, the heaven:	All created."

("Grimnismal," 40, 41; cf. "Vafthrudnismal," 21, and *Younger Edda*, I, 8.)

According to the Pahlavi (medieval Persian) *Sikand-gumanik Vigar* the Christian heresiarch Mani (or Manichæus) stated that "the worldly existence is a bodily formation of Aharman (the evil deity), the bodily formation being a production of Aharman. And a repetition (= variation) of that statement is this, that the sky is from the skin, the earth from the flesh, the mountains from the bones, and the trees from the hair of the demon Kuni (the Kunda of the *Avesta*, "Vend.," XI, 28, 36, and the *Bundahesh*, XXVIII. 42). The rain is the seed of the Mazendarans, who are bound on the celestial sphere. . . . Kuni is the commander of the army of Aharman. . . . in binding the demon Kuni on the celestial sphere he is killed, and those magnificent creatures are preserved from him and formed" (XVI, 8-20). Again, according to the *Acta Disputationes cum Manete* (7), attributed to Archelaus, the Manichæans taught that the firmament is the body of "the princes of darkness" —probably for "the prince of darkness," Aharman. But all this is of comparatively late date; in fact, neither Aharman nor Kunda appears to have been recognized as a cosmic figure by the earlier Iranians, who held that Ahuramazda (Auharmazd, Ormuzd) and Aharman (Ahriman), as the good and evil deities, existed outside of the universe. According to the *Avesta*, Ahuramazda created the Aryan countries from the body of the slain Gayo-marathan (Gayomard), the primordial man ("Fravardin Yasht," 87). In later times, the cosmic Kronos or Æon of the Greco-Persian Mithraists, with four wings for the cardinal points and seasons, was generally figured in the folds of a serpent, for the oblique circles of the sun throughout the year; the heaven being represented by this aged cosmic man's trunk or torso, upon which the zodiac signs were sometimes placed, between the serpent's folds: and the breath of this Kronos was occasionally represented as the wind or spirit that vivifies the all-pervading fire or heat of nature, otherwise the soul of the universe (Lajard, *Recherches sur le culte de Mithra*, II, Plates LXX-LXXIII; Cumont, *Textes et monuments figurés relatifs aux mystères de Mithra*, figs. 14, 21, 22, 68, 96). It also appears that the youthful Mithra was sometimes represented as the serpent-entwined cosmic man with the zodiac signs on his body; and the same is true of Serapis, at least in one Roman example (Montfaucon, *L'antiq. expl.*, I, p. 215; Supp. II, p. 149, Plate XLII).

The Greek Zeus (Jupiter) is the cosmic man in an Orphic hymn preserved in more or less fragmentary form by Aristotle (*De Mund.*, VII); Eusebius (*Praep. Evang.*, III, 9) and Proclus

(*In Tim.*, p. 95) ; the following verses being from Taylor's English version in his *Mystical Hymns of Orpheus* (pp. 47-49) :

"For in Jove's royal body all things lie ;
Fire, night and day, earth, water and the sky.

.

See how his bounteous head and aspect bright
Illumine heaven, and scatter boundless light !

.

His eyes, the Sun, and Moon with borrowed ray.

.

The extended region of surrounding air
Forms his broad shoulders, back and bosom fair ;

.

His sacred belly earth with fertile plains
And mountains swelling to the clouds contains ;
His middle zone 's the spreading sea profound,
Whose roaring waves the solid globe surround ;
The distant realms of Tartarus obscure,
Within Earth's roots, his holy feet secure."

According to another Orphic hymn (Frag. VII), the worshiper in the Bacchic mysteries personated the cosmic god, wearing a crimson robe for the fire of the sun ; a spotted fawn skin for the starry heaven, and a golden belt for the earth-surrounding ocean—the body of the worshiper representing the earth. Somewhat similarly, the whole universe was symbolically represented on the long garment of the Jewish high priest (*Book of Wisdom*, XVIII, 24 ; Josephus, *Antiq.*, III, 7, 7, etc.) Again, in the *Orphic Hymns* and elsewhere, Pan (Πάν) is recognized as a figure of τὸ πᾶν = the all, the universe (in spite of the difference in accent) ; and Athanasius Kircher gives a figure of Pan as the cosmic man, with his head for the superior heaven, his breast for the firmament, his belly for the oceans, his thighs and legs for the several divisions of the land—the erect figure standing on the pedestal of the "stable foundation" (*Oedipus Aegyptiacus*, II, Part I, pp. 204, 428).

In the *Bhagavat Purana* it is said that the celestial sphere is imaged by some in the form of the aquatic animal called Sisumara (= porpoise) ; "its head being turned downward (i. e., toward its belly), and its body bent in a circle," with Dhruva the pole star on the point of its tail. Other stars are allotted to other parts of

this porpoise, and the path of the sun is on its back (see translation of Sir Wm. Jones, in *Asiatic Researches*, II, p. 402). In the *Vishnu Purana*, II, 12, the celestial sphere again has the form of a porpoise, which revolves around the pole star, with its tail and hind quarters in the north; but in this text we find certain divinities and personifications either identified or connected with the several parts of the animal, and here is it added that "From the (primordial) waters, which are the body of Vishnu, was produced the lotus-shaped earth, with its seas and mountains." In the Babylonian "Creation Epic," it appears that Apsu and Tiamat, as husband and wife, represent respectively the lower and upper waters of the primordial chaos; Tiamat, the female, therefore corresponding to the Egyptian Nut, while Apsu, the male, corresponds to Nut's male variant, Nu. The Babylonian couple mingled their waters together and thus created the first of the gods ("Creation Epic," Tablet I, 1-13). In the storm-war of Apsu and Tiamat against the gods, the former are defeated by the solar Marduk (Bel), who chains Apsu in the underworld and cuts the body of Tiamat in two, making the heaven of one half of her (*ibid.*, Tablet IV, 119-137), and the earth of the other half (according to Berosos as preserved through Alexander Polyhistor by Eusebius, *Chron.*, V. 8). The body of Tiamat therefore became the twofold universe, exclusive of the underworld; and in the epic she appears to be conceived as a woman, although she was generally figured as a serpent.

The generality of the Greeks always took the universe for a vast revolving sphere, with its interior surface forming the heaven visible to men; and the pantheistic philosophers of Greece generally identified the one supreme Being with that sphere, which thus was conceived as a living being with body and soul. This view is said to have been held in the sixth century B. C. by Pythagoras (Cicero, *De Nat. Deor.*, I, 11, etc.) and Xenophanes (Aristot., *De Xenoph.*, V. p. 977); and it was doubtless at the basis of Zeno's philosophy in the fourth century B. C. (Cicero, II, 17, etc.), and that of the Stoics who followed him (*ibid.*, I, 14, etc.). The later Stoic doctrine of a spiritual supreme Being as the soul of the universe (*anima mundi*) appears to have been known in the fifth century B. C. to Empedocles, who speaks of the supreme Being as "a holy, infinite spirit that passes through the universe with rapid thoughts"; and he declares that the universe does not have members like a human being, but is a globe (Frag. in Hippolytus, *Philosophum.*, VII, 17). In the fourth century B. C. Aristotle taught that God is eternal thought, which is the universal essence, existing in nature both as body and

soul, the living God thus being the universe (*Metaph.*, XII). In the same century Plato distinguished between the supreme God and the spherical universe as the cosmic god, the latter being the creation of the former; for he makes Timæus deny that the universe has the form of a man, and describes it as a living animal (i. e., an animated being) in the form of a globe, a god created by the eternal God, with an invisible soul, "the only-begotten universe" (*Tim.* 30-34, 92). Thus, too, the Christian Father Origen says: "I am of opinion that the whole universe also ought to be regarded as some huge and immense animal which is kept together by the power and reason of God as by one soul" (*De Princip.*, III, 3); and Plato makes Socrates argue that the universe is a body because it is composed of the same elements as the human body, which comes from it, and that it has a soul, whence comes the human soul (*Phileb.*, 29, 30).

According to the neo-Platonists—Apuleius, Plotinus, Porphyrius, Proclus and others—the soul of the universe or "world soul" emanated from the Nous (intelligence), which emanated from the One, the supreme God existing outside of the universe; and in the twelfth century A. D. the Jew Maimonides says that "God must be thought of as the soul of the universe. . . . but God is not inherent in the body of the universe" (*Moreh Nebuchim*, I, 72). This is in accordance with *Wisdom*, I, 7: "For the spirit of the Lord filleth the universe; and that which holdeth together the All (or 'containeth all things') hath knowledge of the voice. (of men)." But according to the plenists, following Parmenides (fifth century B. C.) there is nothing but absolute being, embodied in the spherical universe, which is a plenum (full thing) without any vacuum; and Jehovah sometimes appears to be identified with the absolute being of the plenists. Thus we read in Jer. xxiii. 24: "Do not I fill heaven and earth? saith the Lord." Again, the Psalmist says: "If I ascend up into heaven, thou art there: if I make my bed in sheol (hell), thou art there. If I take the wings of the morning, and dwell in the uttermost parts of the sea, even there thy hand shall lead me, and thy right hand shall hold me." And still again, in Acts xvii. 28, it is said of God (= Jehovah): "For in him we live, and move, and are (= exist—A. V., 'and have our being')." Clement of Alexandria tells us that Peter, in his "Preaching," spoke of the "one God" who is "the Invisible who sees all things; incapable of being contained, who contains all things" (*Strom.*, VI, 5; cf. V. 14). According to the *Clementine Homilies*, Peter taught that God is the universe, but invisible, while man is his visible image—"He (God) is as it were in the center of the infinite, being (also) the

limit of the universe; and the extensions taking their rise with Him possess the nature of six infinities," penetrating above, below, to the right, to the left, in front and behind (*Hom.* XVII, 7 and 9). These six extensions in space apparently suggested the three pairs of "roots," æons or emanations of Simon Magus (early in the first century A. D.), whose "Great Infinite Power which is fire" generated the universe through the six "roots"—Mind and Intelligence, Voice and Name, Ratiocination and Reflection—in which the entire power resides potentially (in Hippolytus, *Philosophum.*, VII, 7 and 8).

In Colossians it is said of Jesus Christ as the cosmic man: "And he is before all, and all things in him subsist (A. V., 'by him all things consist') . . . in him all the fulness (*plērōma*—of the divinity) was pleased to dwell (A. V., 'it pleased the Father that in him should all the fulness dwell') . . . For in him dwells all the fulness of the Godhead bodily. . . . Christ is all things and in all" (i. 17, 19; ii. 9; iii. 11; cf. Eph. i. 23)* The Gnostic Peratæ (second century) interpreted these texts to signify that Christ possessed the threefold nature of the Divinity residing in the three divisions of the universe: viz., the unbegotten, the self-produced, and the transient world in which we live—otherwise "Father, Son and Matter" (Hippolytus, *Philosophum.*, V, 7 and 12; X, 6); and the Arabian Gnostic Monoimus (second century) taught that the Christ of Colossians, as the son of man, had been generated by the supreme man (God), and that the son is both a monad and a decade, symbolized by the Greek $\iota = 10$ (*ibid.*, VIII, 5 and 6—where we doubtless have an error attributing to Monoimus the doctrine that the supreme man rather than the son is the universe).

The highest development of the concept of the cosmic Christ as the Pleroma or "fulness" of the divinity in the universe is found in the doctrines of the great Gnostic Valentinus and his followers in the second century A. D., as preserved by Irenæus (*Adv. Haeres.*, I and II), followed by Hippolytus (*Philosophum.*, VI, 24-32), Tertullianus (*Adv. Valentin.*) and Epiphanius (*Haeres.*, XXXI, XXXII, XXXV). The Valentinians taught that the supreme Being, called

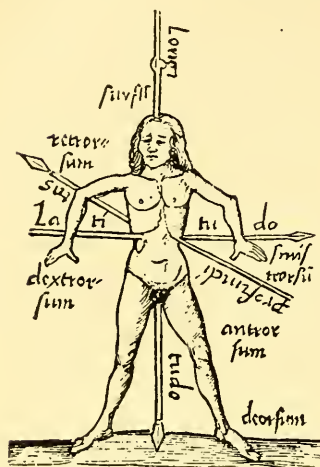
* In Eph. i. 23, the Church is figuratively the body of Christ and "the fulness of him who fills all things in all"—otherwise "the fulness of God" (*ibid.*, iii. 19). "But to each one of us was given grace to the measure of the gift of the Christ," who not only lived on earth, but also descended into the underworld, and "ascended above all the heavens, that he might fill all things"—in the threefold universe (*ibid.*, iv. 7-10). And thus in the Gospel of John the fulness of Christ as the incarnate Word is referred especially to his glory (and truth); for he is "full of grace and truth. . . . And of his fulness we all received, and grace upon grace. . . . the grace and the truth through Jesus Christ came" (John i. 14, 16, 17).

Proarche (= first-beginning), Propater (= first-father) and Bythos (= profundity), "contains all things within himself" (Irenæus, *Adv. Hæres.*, II, 3, 1; 4, 2), and that his Ennoea (= idea) was his consort, called Charis (= grace) and Sige (= silence). From them proceeded the first pair of aeons or emanations, Nous (= intelligence) and his consort Aletheia (= truth); and Nous alone produced Logos (= word) and Zoe (= life), who in turn produced Anthropos (= man) and Ecclesia (= church) and ten other æons; while Anthropos and Ecclesia produced twelve, the youngest of whom was Sophia (= wisdom—in the sense of "knowledge" or "learning"). These form "the invisible and spiritual Pleroma" of thirty aeons, including the supreme Being and his consort; but afterward Nous (also called Monogenes = only-begotten, like Plato's universe) and Aletheia produced "another conjugal pair," the first (or spiritual) Christ and the Holy Spirit (feminine in accordance with the gender of the word "spirit" in Hebrew), who completed the number of the aeons (by some reckoned as thirty without the supreme Being and his consort—see Hippolytus, *Philosophum.*, VI, 26). Then all the aeons jointly produced "a being of the most perfect beauty, the very star of the Pleroma, and the perfect fruit of it, namely, Jesus (in spiritual form, before the creation of the universe). Of Him they also speak under the name of Saviour; and (the second) Christ, and patronimically, Logos, and Everything, because he was formed of the contributions of all" (Iren., *op. cit.*, I, 1, 1-3; 2, 5 and 6; but according to the Docetae, the primal Being produced three aeons, each of whom grew to ten, and finally to an infinite number, thus filling the Pleroma that produced the celestial Christ (Hippol., *op. cit.*, VIII, 1-3). In the meantime, Sophia had brought forth the primordial substance, formless and devoid of spirit or soul; this substance being identified as her enthymesis (= inborn idea), which was expelled from the spiritual Pleroma to the psychic world that exists between the spiritual and the material worlds (in accordance with the three-fold constitution of man as spirit, soul and body—in *Thes.* v. 23). The enthymesis of Sophia is also personified as Achamoth (for the Heb. Chockmah = wisdom), to whom the second Christ gave psychic form; and from the passions of Achamoth came "the substance of the matter (i. e., the psychic elements) from which this universe was formed. . . . from her tears all that is of a liquid nature was formed; from her smile all that was lucent, and from her grief and perplexity, all the corporeal elements of the universe." But she had previously produced the Demiurge (= worker—for the Old

Testament creator), who gave material and corporeal form to the universe and everything therein (Iren., *op. cit.*, I, 2, 3 and 4; 3, 4; 4, 2 and 5; 5, 1-4). In the original of this scheme, the second Christ or Jesus was probably the psychic emanation of the first or spiritual Christ, and also the soul that became incarnated as the son of the Virgin Mary. But some of the Valentinians held that the Demiurge (= Jehovah) had originally produced the son of Mary "as his own proper son"; and that the second Christ descended upon the latter at his baptism (*ibid.*, VII, 2; cf. XI, 1 for variant ideas as to the parentage of the psychic Christ who became incarnated).

In the Valentinian doctrine, the confines of the spiritual Pleroma (corresponding to the firmament in the celestial sphere or material universe) are personified as Horos (= limit) or Horothetes (= one who fixes boundaries), who is also called Stauros (= a stake; secondarily, a cross), 'that Power which supports all things'; a supposed allusion to this Horos as Stauros being found in Gal. vi. 14, where the writer speaks of "the stake (*stauros*, A. V. 'cross') of our Lord Jesus Christ, through whom to me the universe (*cosmos*) has been crucified (*estaurōtai*), and I to the universe" (Iren., *ibid.*, I, 2, 2 and 4; 3, 5—*stauros* always being employed for the instrument of "crucifixion" in the New Testament, where the A. V. has "cross"). When Achamoth, the enthymesis of Sophia, had been expelled from the spiritual Pleroma, the second Christ took pity on her, "and having extended himself through and beyond Stauros, he imparted a (psychic) figure to her"—thus being recognized as a prototype of the crucified Jesus Christ, son of Mary (*ibid.*, 1, 4, 1: 7, 2; cf. Tertullianus, *Adv. Valentin.*, 27: "The animal and carnal Christ, however, does suffer in delineation of the superior Christ, who, for the purpose of producing Achamoth, had been stretched upon the Cross, that is, Horos, in a substantial though not in a cognitional form"). It is not improbable that the primary suggestion for this psychic Christ as stretched or stretching himself upon the Cross of the spiritual Pleroma is to be found in Plato's description of the formation of the zodiac band and celestial equator from the invisible soul of the universe, which the eternal God "divided lengthways into two parts, which he joined to one another at the center like the figure of \times , and bent them into a circular form, connecting them with themselves and each other at the point opposite contact," afterward dividing the zodiac band into six bands (by seven lines) for the orbits of the seven planets (*Tim.*, 36). But there is nothing of this in the Valentinian doctrine, where the underlying idea appears to be that of the cross as a symbol of extension

in all directions—more strictly in four directions, toward the cardinal points. Thus in the *Sibylline Oracles* it is prophesied by Jesus Christ on the cross that “He will spread his hands and measure all the universe”; while reference is made to the nail marks in his hands and feet, after his resurrection, as “denoting east and west, and south and north” (VIII, 301, 322). Like Purusha and Adam as cosmic figures, Jesus Christ as “the second Adam” was said by the Essenes to have been of such size that he stretched to an immeasurable distance (Epiphanius, *Haeres.*, XIX, 4); and as fastened on the cosmic cross he is a mere variant of the Manichæan Kuni who was bound on the celestial sphere, where he died (see above; and cf.



MEDIEVAL COSMIC MAN
and the Cross of the Celestial
Sphere.*

the figures of Christ and Krishna crucified in space, as apparently identified with the sun-god, in article on “The Cosmic Hands”). The cosmic man of the celestial sphere, with the center of his body on the crossing point of the ecliptic, the equator (for latitude) and an equinoctial meridian line (for longitude), is well illustrated in the *Margarita Philosophica* of Georg Reisch (VI, 1, 11; A. D. 1496, 1503, etc.). Again, in a medieval Christian representation given by Didron, the cross on which Jesus Christ is stretched is superimposed upon the gigantic body of God, who supports it by grasping the ends of its arms with his hands (*Christ. Iconog.*, Fig. 130, p. 505).

Whether the Gospel writers conceived that the *stauros* on which Jesus Christ suffered was a simple stake or a cross of some sort, there can be little or no doubt that their accounts of his sacrificial crucifixion are colored by some such ancient concept as that of the Manichæan Kuni as the cosmic man bound on the celestial sphere, and from whose discerpted body the material universe was formed—as also in the case of the Vedic Purusha as a sacrificial victim (see above). But the universe was symbolically represented on the long garment of the Jewish high priest, and we find the discerption of the cosmic Christ replaced in the Gospel story by the division of the garments of Jesus among those who crucified him (Mark xv. 24;

* From Reisch, *Margarita Philosophica*, VI, 1, 11.

Matt. xxvii. 35; John xix. 23—with some details from Ps. xxii. 18, as the prophetic type). Indeed, in the Gospel of John, these garments are divided into four parts, as if for the four quarters of the universe. The Manichæans also taught that Jesus Christ was “crucified in the whole universe,” the earth and the fruits thereof being conceived as composed of his members; so these heretics would not plough, nor pull vegetables, nor pluck fruit, but had others perform such acts for them (Augustine, *Ennarat. in Ps. CXXI*, 6; *De Mor. Manich.*, XVII, 57). Again, according to Augustine, the Manichæans recognized the Father God as inaccessible light, and Christ the Son as visible light, with his power in the sun and his wisdom in the moon; while they held that the Holy Spirit dwells “in the whole circle of the atmosphere,” and that “by his influence and spiritual infusion the earth conceives and brings forth the mortal Jesus, who, as hanging from every tree (in the form of fruit), is the life and salvation of men” (*Contra Faust.*, XX, 2; cf. Omar Khayyam’s “Jesus from the ground suspires” or “breathes deeply,” in the *Rubaiyat*, IV).

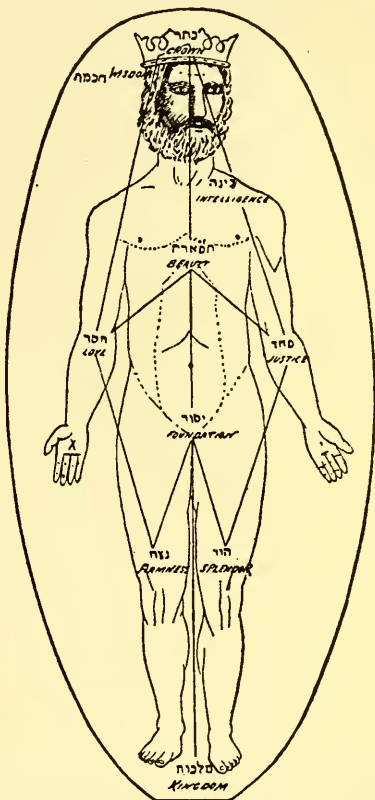
The concept of the divine Being as the cosmic man, taken in connection with the Biblical statement that God created man in his own image (Gen. i. 27), naturally led to the doctrine that every man (*homo*) is a small universe in himself, a counterpart of the great universe. In the *Acta Disputationes cum Manete* (8), attributed to Archelaus (third century A. D.), the Manichæans are said to have held that the body of man is a universe in relation to the great universe, and that “all men have roots which are linked beneath (with those above).” Julius Firmicus in his *Mathesos* (fourth century A. D.), says that God produced man “in the image and similitude of the universe”; that He prepared man’s body, his mortal abode, “similar to the universe,” and that man is an animal “made in imitation of the universe.” Macrobius (fifth century, A. D.) says that “the physical universe is a great man, and man is a small universe” (*Somn. Scip.*, I, 12); and Joannes Damascenus (eighth century) calls Adam “a second (and) little universe within the great one.” But it appears that Pico della Mirandola, in his *Heptaplus* (circa 1490), was the first to employ the compounds *macrocosmos* and *microcosmos*, shortened to *macrocosm* and *microcosm*, for the great universe and little universe, respectively. Pico says that the *macrocosm* consists of three worlds, the terrestrial, the celestial and the supercelestial, that of the governing divine influences; and that “in addition to these three worlds there is a fourth, the *microcosm*, containing all embraced within the three. This is man, in

whom are included a body formed of the (material) elements, a celestial spirit, an angelic soul (corresponding to the three worlds), and a resemblance to God (as identified with the macrocosm)." In the sixteenth century Paracelsus taught that "the lower heaven is a man, and man a heaven; and all men are one heaven, and heaven one man" (*De Astronomia*; cf. *Liber Azoth*, I, where he treats of the macrocosm and microcosm); and in the same century the German alchemist Oswald Croll wrote a "Treatise on the Symbols of the Great and Little Universe," in which he even recognizes certain cosmic counterparts to human diseases; the deluge corresponding to dropsy, tempests to epilepsy, etc. The Rosicrucians accepted the concept of the macrocosm and microcosm as set forth in their *Fama Fraternitatis* (seventeenth century); but it had previously reached its highest development in the Jewish system of theosophy known as the Kabbalah, the most important production of which is the *Zohar*, now recognized as the work of Moses de Leon (thirteenth century).

In the *Zohar* it is taught that mortal man is a type or counterpart of the celestial or cosmic man (II, 70b), and that the human form contains every other form, man being a small universe in himself (III, 135b, etc.). The ten æons or emanations of the Valentinian spiritual Pleroma, which were made ten numerical Sephiroth in the *Sepher Yesirah*, become in the *Zohar* the ten Sephiroth of an ideal or spiritual universe in the form of the Archetypal Man (Adam Kadmon) or Celestial Man (Adam Ilai), but sometimes as the cosmic tree or pillar (for the Valentinian Stauros). The supreme God, the En Soph (= boundless), "the most ancient" and "the most hidden," manifested himself through the media of the ten Sephiroth or Archetypal Man (or tree or pillar); and this figure is divided longitudinally into three parts, to which are allotted three triads of the Sephiroth, while the tenth and lowest Sephirah represents the "harmony" of the whole—like the Valentinian spiritual Christ as the "fulness" of the Pleroma. The first triad of Sephiroth belongs to the Archetypal Man's head and bust (down to the heart); the second triad belongs to the lower half of his torso and his arms, while the third triad belongs to his legs (see accompanying figure from Ginsburg, *Kabbalah*, Plate, op. p. 16; cf. pp. 17, 18 for tree and pillar). Furthermore, the Archetypal Man or Adam Kadmon is formed of the ten Sephiroth of light, and is conceived as "to the right," while he is opposed by the evil Adam Belial, formed of ten Sephiroth of darkness, "to the left" (*Zohar*, I, 55). Thus, too, according to Swedenborg (who

has nothing of the æons or emanations), there are three heavens, which together constitute the Grand Man, or Divine Man, with the same members and organs as a mortal man (*Arcana Caelestia, passim; De Caelo et Inferno*, 63-65, etc.); and the latter is a heaven and a universe in miniature (*De Cael.*, 57, 90). The head of the Grand Man forms the highest or third heaven, containing celestial creatures; his breast and body to the loins form the second heaven, containing spiritual creatures; while his legs and feet (with which his arms and hands are sometimes included) form the lowest heaven, containing natural creatures (*De Cael.*, 65; *Apoc. Explic.*, 708, etc.). This threefold heaven extends "below as well as above" the earth (*De Cael.*, 66, etc.), and therefore appears to be identical with the celestial sphere; but it does not include Swedenborg's underworld, for his hell is a reflection (or variant duplication) of the threefold heaven, and has the form of the Devil as a variant duplication of the Grand Man (*ibid.*, 553).

The first and highest Sefirah of the Kabbalists is generally called the Crown (of the Archetypal Man), one of its variant names in the *Zohar* proper being Macroprosopon (= great-face). But in three of the *Zohar* supplements, the *Sepher Tseniutha*, *Iddera Rabba* and *Iddera Zuta*, the Macroprosopon is described in detail in connection with its inferior counterpart, the Microprosopon (= small-face); both faces or heads belonging to invisible bodies. The Macroprosopon is conceived in profile, while the Microprosopon is a full-face variant reflection of the former, of which it is called the Son, being described as extended in the form of a cross, +, in connection with the Tetragrammaton, JHVH = Jehovah (*Sepher Tsen.*, II, 32-34). The Microprosopon therefore represents



KABBALISTIC COSMIC MAN.

(From Ginsburg, *Kabbalah*, Plate op. p. 16.)

Plato's "only-begotten universe," or celestial sphere, with its invisible soul fixed upon it in the form of \times (see above); while the Macroprosopon is a mere spiritual variant. The Microprosopon, in full-face, has two eyes (for sun and moon), with eyebrows (for light rays) and eyelids which open and close (producing light and darkness), which sleep (when invisible) and yet which sleep not, and at times shed tears (for rain and dew); and its nose is short and emits fire and smoke, etc. The Macroprosopon, in profile, has a right eye only, or two eyes in the one, always open, without eyebrows or eyelids; a long nose like a mighty gallery, whence the spirit of life (for the air) rushes forth upon Microprosopon; skin like the ether, and a skull white and shining—"And from that skull issueth a certain white shining emanation, toward the skull of Micro-



PAN AS THE COSMIC
ALL
Surrounded by the Zodiac.

prosopon, for the purpose of fashioning His head, and thence toward the other inferior skulls (for the stars), which are innumerable" (*Iddera Rabba*, Vol. V, p. 56). Very different from all this is the idea of David al-Jawari of the Mohammedan sect of Kiramiyah; for he identified the anthropomorphic God of that sect with the universe and held that His head (as the celestial sphere) was hollow from the crown to the breast, while He was solid from the breast down (see Hughes, *Dictionary of Islam*, s. v. Kiramiyah).

On many Greek and Roman monuments the signs of the zodiac appear in a circle or an oval around Zeus (Jupiter). around Serapis and around Phœbus Apollo—the last as the sun-god, but the two first in all probability in their cosmic characters, of which we have already had evidence (for numerous examples see Grimaldi, *Catalogue of Zodiacs*). Pan as the cosmic "all" was sometimes so figured (Fosbroke, *Encyc. Antiq.*, I, p. 192), as was the serpent-entwined cosmic Kronos of the Mithraists (see a beautified Roman example in *Rev. Archéol.*, 1902, I, p. 1) and also Mithras as the sun-god (Cumont, *Textes et monuments*, pp. 389, 395, 419—but Mithras was more commonly represented in a cave, with the signs on the arch above the entrance, or on the sides). The Greek zodiac signs are found on several Egyptian mummy cases of the Ptolemaic and Roman periods; six signs on either side of a full-

length figure with upraised arms, generally the goddess Nepte or Nunpe, the goddess of the abyss of heaven, the personified heaven with the signs allotted to twelve parts of her person. In these Egyptian examples the signs are all placed below the shoulders and



THE MITHRAIC CRONUS SURROUNDED BY THE ZODIAC.

Bas-Relief of Modena. From *Revue archéologique*, I, p. 1.)

above the feet of the figure, with Leo to Capricorn on one side and Cancer to Aquarius on the other, reckoning from above down; this arrangement giving the appearance of belonging to the Egyptian year that began in Leo at the summer solstice about 4000-2000 B. C.

(see Tomlinson, in *Trans. Royal Soc. Lit.*, III, p. 487, and Plate B for figure on mummy case of Archon Soter with Greek signs). On the mummy case of Har-Sont-Iot (Tomlinson, Plate C), the large central figure has six small figures on one side, and twelve or more on the other; probably representing the zodiac signs for the body, and the arctic constellations for the head—and perhaps being a late Egyptian attempt at identifying some of the chief constellation figures with the gods who were earlier allotted to the members of the deceased and those of the cosmic man (see above). In a cosmogonico-astrological representation from the royal tombs at



THE BULL-SLAYING MITHRA SURROUNDED BY THE ZODIAC.
(From Cumont, *Textes et monuments figurés relatifs aux mystères de Mithra*, p. 389).

Thebes, a large full-length figure of a man, side view, has six small human figures on one side and seven on the other; some of them being referred to the members of the large figure by connecting lines, as are the sun and moon and several stars (*Description de l'Egypte*, II, p. 84; Guigniaut's *Creuzer's Symbolik*, Plate, XLVIII, fig. 187). These figures, taken in connection with the evidence above presented, prove beyond doubt that the so-called Homo Signorum or Man of the (Zodiac) Signs is a mere variant of the cosmic man as identified with the spherical universe; and in all probability the Homo Signorum originated with the later Egyptian astrologers, after they had adopted the Babylonio-Greek zodiac—

for there is no evidence that the earlier Egyptians knew anything of a zodiac.

In the Jewish *Sepher Yezirah* (probably of the eighth or ninth century A. D., but containing matter of earlier date), the thirty or thirty-two æons or emanations of the Valentinians become the thirty-two attributes of the divine mind as manifested in nature. These attributes are identified with the first ten numerals and the twenty-two letters of the Hebrew alphabet, the letters being divided into three "mothers," seven doubles and twelve single letters (I, 1). The three "mothers" represent fire, air and water, and the head, chest and belly of man (II, 1; III, 2-5); the seven doubles are referred to the days of the week, the planets, the heavens and "the seven portals of the soul" of man—the eyes, ears, nostrils and mouth (IV, 3), while the twelve simple letters belong to the months, the signs of the zodiac, the faculties of the human mind and the members of the body—"the two hands, the two feet, the two kidneys, the spleen, liver, gall, privates, stomach and intestines" (V. 2). There is no specific allotment of the members to the signs in the *Yezirah*; but the modern Jewish scheme, beginning with the right foot for Aries, is given in Westcott's edition (V, Suppl., pp. 24-25). This Jewish doctrine is probably a comparatively late variant of that of the Gnostic Marcus (second century) who substituted thirty Greek letters for the Valentinian æons. These letters, divided among four words, respectively of four, four, ten and twelve letters, compose the unknown name of the supreme Being, through the enunciation of which he effected his primal manifestation; and the last of these letters (corresponding to the Valentinian Sophia and Acha-moth) uttered a word which generated an infinite number of other words (for each letter of every word has a name), thus creating and arranging the material universe. Moreover, with the first six of the Valentinian æons after the supreme Being and his consort, Marcus identified the twenty-four letters of the Greek alphabet, which thus compose the spiritual Man (Anthropos) and also "the body of Truth," that of the female Aletheia. The alphabet appears to have been conceived originally as placed in an oval form on the front of these figures, as viewed in full length, with the first twelve letters from the head to a foot on one side, and with the following twelve letters from the other foot to the head on the opposite side; for A and Ω (the first and the last letters) are identified with the head, B and Ψ with the neck, Γ and X with the shoulders and arms, Δ and Φ with the breast, E and Y with the diaphragm, Z and I with the back (so Irenæus) or belly (so Hippolytus), H and Σ with the

belly (Irenæus) or pudenda (Hippolytus), Θ and P with the thighs, I and II with the knees, K and O with the legs, Λ and Ξ with the ankles, M and N with the feet (Irenæus, *Adv. Haers.*, I, 14, 1-5; Hippolytus, *Philosophum.*, VI, 37-41—the latter's members of "the body of Truth" being the more consistent with a front view of the figure). There can be little doubt that this arrangement of the $2 \times 12 = 24$ letters originally belonged to the Homo Signorum; in fact, we find the Greek alphabet split in a different way, with both halves reading in regular order, side by side, the letters being presented in pairs and thus allotted to the zodiac signs—A and N to Aries, etc. (see Boll, *Sphaera*, pp. 469, 470).

The earliest extant specific allotment of each of the twelve zodiac signs to a member of the human body (as the microcosm) is found in the *Astronomia* (II, 27; IV, 25) attributed to a certain Manilius who is supposed to have lived in the first century A. D. The same scheme, with minor variations, appears in Sextus Empiricus (*Adv. Math.*, V—third century): Julius Firmicus (*Mathes.*, II, 24—fourth century); Paulus of Alexandria (*Rudiment. in Doctrin. Natal.*—fourth century—see Boll, *Sphaera*, p. 471); various medieval writers, such as Cornelius Agrippa (*De Occult. Philos.*, II, 14—fifteenth century) and Athanasius Kircher (*Oedipus Aegyptiacus*, Vol. II, Part II, p. 188—seventeenth century), and also in medieval and modern almanacs. In this scheme of the signs and the members of the body, the series of signs begins with Aries (in which fell the spring equinox about 2000-1 B. C.), and the first three and last five signs belong to the same members in all authorities, from Manilius down (excepting that some have the arms, others the shoulders and still others both arms and shoulders for Gemini). Among the variations in the four remaining allotments, Firmicus alone has the heart instead of the breast for Cancer, and Sextus alone has the buttocks instead of the bowels or belly for Virgo; while the allotments for Leo and Libra vary greatly in the earlier authorities. The modern scheme is exactly that of Agrippa and almanacs before his time; and this scheme differs from that of Firmicus only in the interchange of heart and breast for Cancer and Leo—all other authorities having the breast for Cancer. Again, the Marcasian body of Aletheia according to Hippolytus differs from the modern Homo Signorum only in that the ankles among the members of Aletheia are not specified among those of the Homo, while the reins (kidneys) of the latter are not found among the specified members of the former, whose diaphragm corresponds to the Homo's heart.

published in London.¹ Again, the signs, beginning with Aries for the head, were sometimes allotted in regular order to the erect Homo Signorum as the microcosm, thus connecting one or more of the central signs with the feet (as in Robert Fludd, *Utriusque Cosmi*, front; *Microcosmi Historia*, front; and in Kircher, *Oed. Aegypt.*, II, Part II, p. 358). Still again, the microcosmic man, with outstretched arms and legs, forms a Greek cross (X) within a square frame, with the signs outside of the frame and in regular order, three to a side (as in Agrippa, *De Occult. Philos.*, II, 27); the same representation sometimes being found with the signs within the square, arranged symmetrically about the man (as in Robert Fludd, *De Microcosmi, Opera*, I, p. 115). This representation was doubtless suggested by the concept of the cosmic man on the cross of the celestial sphere.

The seven planets were also allotted to as many members of the human body by some astrologers (see Manilius, *Astron.*, II, 34; Agrippa, *De Occult. Philos.*, II, 27, etc.), while others confined them to the head (*Sepher Yezirah*, IV, 3, and Suppl., p. 22, Westcott's ed., for modern Jewish allotments; cf. Bolton, in *Journ. Am. Folklore*, XI, p. 123, etc.). The organs of the face are seven, according to Clement of Alexandria (*Strom.*, VI, 16), while Philo recognizes not only seven divisions of the head, and seven of the body (*Quis Rer. Divin. Haeres.*, I, 35), but also seven entrails (*De Leg. Allegor.*, 4); and in Chinese works the five planets (without sun and moon) are allotted to the heart, lungs, kidneys, liver and stomach (Withington, *Medical History*, p. 364). Again, the seven planets are allotted to the hand by some medieval astrologers, and in the same manner as by modern palmists (see Agrippa, *loc. cit.*).

¹ In one Egyptian representation the body of Osiris is bent backward in the form of a circular band, but the accompanying text says that he thus forms the encircling border of the Tuat or underworld—otherwise the earth-surrounding ocean-river of the horizon (in the "Book of Pylons," on the sarcophagus of Seti I; see Budge, *Gods*, I, p. 203 and Plates, pp. 204, 298). Nut, for the upper hemisphere, is often figured bent forward in semicircular form; and in a representation from Dendera we find two such semicircular females, one within the other (as if for the superior heaven and the firmament), while still further within is a male figure in circular form—probably for Osiris as the border of the Tuat (see Denon, *Voyage*, p. 129, fig. 6; cf. Budge, *Gods*, II, p. 105).

[TO BE CONTINUED.]