

# The Goddesses of India, Tibet, China and Japan



by **Lawrence Durdin-Robertson**  
*Cesara Publications, Eire*

The cover design, by Anna Durdin-Robertson, is a mandala of a Chinese dragon-goddess.

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by

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with illustrations by

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**This series of books is written  
in honour of  
The Irish Great Mother, Cesara  
and  
The Four Guardian Goddesses of Ireland,  
Dana, Banba, Fodhla and Eire.  
  
It is dedicated to my wife, Pamela.**

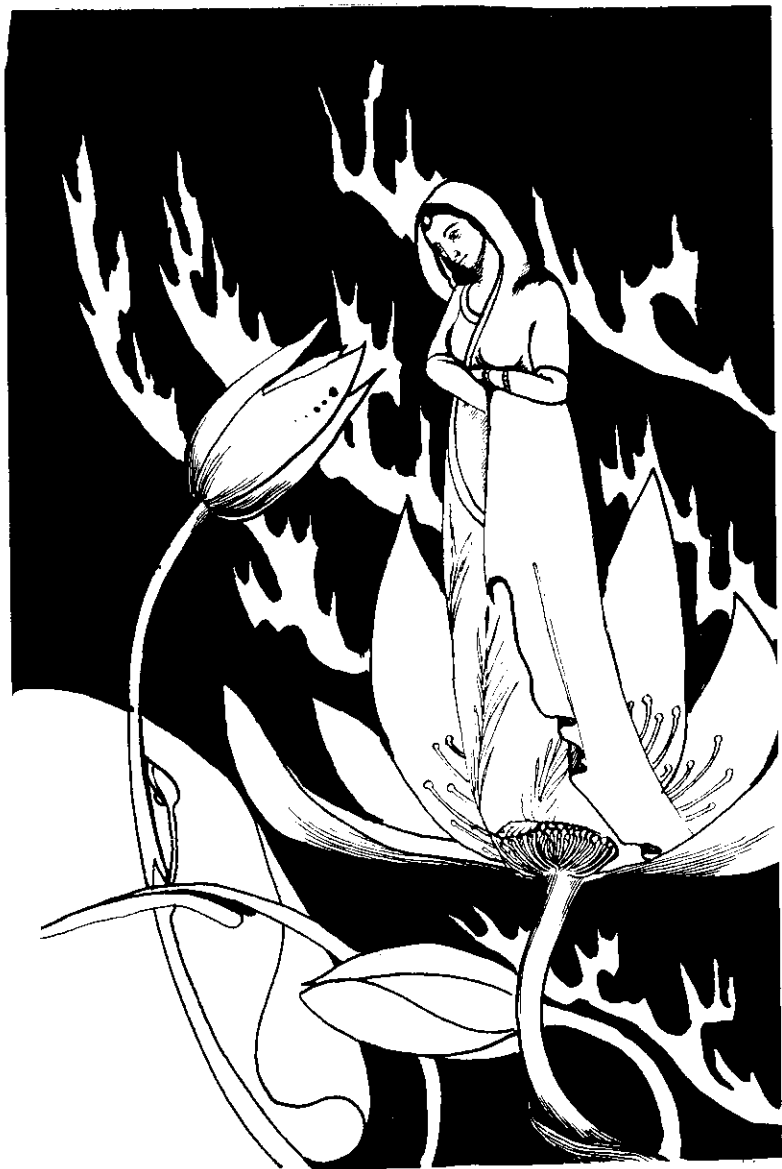
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*Lakshmi*

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SECTION ONE

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## The Goddesses of India and Tibet

NAMES: THE AMMAS, THE MOTHERS.

ETYMOLOGY: [The etymology of the Sanskrit names is based mainly on Macdonell's Sanskrit Dictionary. The accents denoting the letters â, î and û are used in the Etymology sections; elsewhere they are used only when they are necessary for identification.] Indian, amma, mother; cf. Skr. ambâ, mother; Phrygian Amma, N. or ep. of Cybele; Assy, ummu and Heb. aima, mother.

ASSOCIATED PLACES: India, The Indus Valley, Harappa.

Female pottery figurines have been found at the Harappa sites in the Indus Valley. Brown describes these as "corresponding in general appearance to figurines found to the west in Baluchistan, Elam, Mesopotamia, Egypt, Cyprus, Crete, the Cyclades, the Balkans . . . It is considered that in Western Asia these are representations of the Mother Goddess, or the Great Mother, or the Earth Mother, whose worship was generally observed throughout all this region, and it is assumed therefore that the same worship existed in the Indus valley".

The same author, in his survey of the development of Indian religion, also writes: "Unfortunately, it is not until long after the period of the Harappa civilization that we get literary records in India expounding beliefs about the Great Mother, and relating mythology connected with her. We hear of her in literature of the middle of the late classical period, especially in the Puranas . . . and also in the Tantras, whose

dates are indeterminable though probably later than the Puranas. She appears as a part of the syncretic deity Parvati, known also by the names . . . Devi (goddess) . . . The reason why we do not hear of her sooner doubtless is that the Great Mother is not Aryan in origin and was late in getting Brahmanical recognition. She is quite different from the female deities of the Rig Veda. It is true that in the early post-Rig-vedic times we find literary allusions to ideas similar to some associated with Devi, such as the lotus, while in early Buddhist sculpture . . . we see vegetation rhizomes and lotuses, which the late Dr. A. K. Coomaraswamy pointed out are assimilated to representations of the deified earth, but these items become associated in Brahmanic Hinduism with Lakshmi, wife of Vishnu, rather than Parvati”.

Writing on the influence of the different races on Indian culture, Fergusson states: “It is most important always to bear in mind that the Sanskrit-speaking Aryan was a stranger in India . . . all, indeed, which is written—belongs to them; but all that is built—all, indeed, which is artistic—belongs to other races, who were either aboriginal or immigrated into India at earlier or subsequent periods, and from other sources than those which supplied the Aryan stock.”

In a description of a primitive Indian statue of the Maurva period, about two thousand two hundred years old, Mme. Deneck writes: “This terra-cotta statuette probably depicts the Mother Goddess, the symbol of fertility, protectress of all beings and creator of life, whose cult seems to have been common to ancient religions of India, Iran and the Near East. Similar statuettes have been found in the sites of the Indus civilization. The representation of the figure is very stylised: the clothes are indicated only by a few incised strokes and the hair is built up into a kind of turban, decorated with three rosettes.” This figure, of pink terra-cotta, is about seven inches high.

Miss Ions refers to an early Kond tribal figure of a mother goddess with a child at her breast. In a description of another terra-cotta figurine from Bengal about two thousand one hundred years old, she writes: “Such figures survived into the Vedic age and were to be revived in the Devi cults of the Hindus. It combines the symbols of abundance with the staring ‘fish eyes’”. A female bust in terra-cotta of about the same date is described by her as “probably a votive offering or amulet invoking the protection of a fertility goddess”.

Writing on the characteristic representation of the Indian Mother Goddess, Neumann states: "In late plastics of the Indian Great Mother (whose broad well-rounded haunches characterize the dominant type in all Indian sculpture), the genital zone is usually covered; but the covering, which is represented from the earliest times and recurs even in the latest Indian idols, lends emphasis to this zone. As early seals show, the nude Great Mother with emphasized genital zones was also known in India as the goddess of sexuality and fertility".

In this connexion the same author writes: "It would be a mistake to derive this steatopygia from any racial characteristics. This quality (i.e. breadth and fulness of the posterior) of the Great Primordial Mother is exceedingly widespread . . . Wherever the . . . stout woman is the favoured sexual object, we may infer an unconscious domination of the mother archetype . . ."

The worship of The Mothers in India at the present time is thus described by Brown: "The Great Mother Goddess, the Earth Mother, is widely worshipped in India today in non-Aryan circles; in South India every village has its collection of Ammas or Mothers, and their worship is the chief exercise of the village. Frequently one of these is the head of the sorority, which the others are local deities manifesting particular powers or having control over limited subjects. The priests of such deities are not Brahmins, as those serving other aspects of Parvati in the great temples . . . thus indicating the pre-Aryan or at least non-Aryan, worship of these goddesses. Mother Goddess worship is also prevalent in the north, and sculptures of the Mother Goddesses appear in mediaeval times. Gradually such deities and especially the Great Mother goddess, make their way into Brahmanical Hinduism to become best established in Tantric literature. But the scriptures dealing with them and with Parvati as the Great Mother are Agamic or non-Vedic . . ."

NAMES: ADITI, ADDITTEE, ADIT.

ETYMOLOGY: Skr. aditi, adj. infinite; n. fem. infinity; N. of the mother of the gods; hence aditya, adj. belonging to or descended from Aditi, and prps. Diti (q.v.); (S.D.) Aditi (a. not. and diti, cut, torn or bound) The Boundless Whole, Aditi, Mother of the Gods, Eternal Space; (Ayeen Akbery) Adit, Addittee, wife of Kushup (Kasyapa); hence Adittwar. Sunday and Aditlogue (Aditloka), see also below.

**GENEALOGY:** self-formed; wife of Kasyapa; wife of Vishnu; mother of eight sons (sometimes stated as 7, 10, or 12): Varuna, Mitra, Aryaman, Indra, Savitri, Bhaga, Ansa and Marttanda (Vivasvat); prps. mother of son: Surya; mother of son: Daksha: "mother of the Adityas", "mother of the gods", (Ayeen Akbery) "mother of the Dewtahs" (Celestial Beings). **OFFICES AND TITLES:** The Boundless Whole, Mystic Space, Cosmic Space, Eternal Space, The Substance of the Earth, The Supporter of the Sky, The Sovereign of the World, Nature, The Mother, Surarani, Devamatri, The Mother of the Gods, The Mistress of the Race, The Celestial Virgin, Shakti, The Unfathomable Depth, Mulaprakriti, Prima Materia, The Primordial Water of Space, Aether, Akasha, The Word, Universal Wisdom, Infinite Light, Presiding Deity of The Lunar Mansicn Puna-vasu.

**ASSOCIATED PLACES:** Iran, India, Priyasamgamana; The Heavens, The Highest Heaven.

The cosmic aspect of this goddess is summarized in the many different epithets by which she is named. According to **The Secret Doctrine** it is from her Cosmic Matrix that all the heavenly bodies of our system are born, including the Sun and Planets. She closely corresponds to the "Mother Space" of **The Secret Doctrine** and the two may both be aspects of the same deity.

Aditi appears originally to have been regarded as mother of the deities of Iranian origin, the early Asuras and Asuris; later she was regarded as mother of all the deities. Referring to the Adityas, Brown writes: "their mother (i.e. Aditi) figures frequently in the Rig Veda as a benevolent feminine deity".

According to Muller, "Aditi . . the infinite still shows a few traces of her being originally connected with the boundless Dawn" (see Ushas). In the Vedas Aditi's husband is said to be Vishnu; but more often he is considered to be her son. Her husband Kasyapa is regarded as a Brahmin sage. Indra is recorded as having given his mother a present of earrings produced at the Churning of the Milk Ocean; these were stolen by Naraka and recovered by Krishna. According to Macdonnell, Priyasamgamana was the name of the place where Indra and Krishna are said to have met Kasyapa and Aditi. Aditi's relationship to Daksha is shown in a passage from the Rig-Veda-Sanhita, quoted in Isis Unveiled. This refers to a region "in the highest heaven, in the birthplace of Daksha, in the lap of Aditi".

In connexion with the elemental aspect of Aditi Mme. Blavatsky writes: "The eight Adityas, the 'gods' are all formed from the eternal substance (cometary matter—the Mother) or the World-stuff". The eighth son is described as feeding on the breath and on the excretions of his mother.

There are several references to Aditi in the Ayeen Akbery. This book is described as follows in the National Encyclopaedia: "Ayeen Akbery, properly *Ayin-i-Akbari*, the title of a geographical and statistical account of the Mogul Empire in India during the reign of Jelaeddin Mohammed Akbar, [Akbar], written by his vizier Abu'l Fazl, [Abul Fazl] . . . It is divided into four parts . . . the fourth part is chiefly statistical and geographical, giving a description of the several provinces at that time comprehended under the Mogul government, and a detailed account of the ancient institutions, religion, and literature of the Hindus, which is very comprehensive and in many parts surprisingly accurate."

According to the Ayeen Akbery Aditi is closely associated with the sun. The first in the list of the seven astrological planets and the seven days of the weeks is "1. Addittee, Sunday, The sun . . . Each day of the week is named after the planet that rules it, with the addition of war (day). Thus, Sunday, which begins their week, is called Additwar". In the same book is the following passage: "From fire will be produced fiery bodies, whose seat will be Aditlogue (i.e. Aditloka) which is the region that the sun travels through."

According to the same book, images of this Goddess are among those effective as a cure for the following:— "The Head-ache . . . Cure: Let him make of two tolahs of gold the images of Kushup and Adit, and . . . give them to the needy". This image is to be considered as representing "the mother of the Dewtahs".

"Madness . . . Cure: Let him make Kushup and Adit each of two tolahs of gold and give them to the poor.

"The Epilepsy . . . Cure: Bestowing in charity two such images as last described, together with a cow, thirty-two seers of sesame seed . . ." (See also under Kamadhenu).

Aditi is closely connected with Devaki and the latter appears sometimes to be regarded as an incarnation or avatar of the former. A hymn addressed to Devaki refers to her; "As Aditi, thou art the parent of the gods". Among the Indian goddesses there are correspondences between Aditi, Vach and Diti; she

also has close parallels to the Tibetan Tho-og. In **The Secret Doctrine** Aditi is also seen to correspond to the Hebrew Sephira, Shekinah and Sophia, and among the Greek goddesses, to Gaea.

**NAMES:** VACH and VACHA. BAK.

**ETYMOLOGY:** Skr. vâch. n. fem. (root Vach, say. speak) language, (also of animals), sound, voice, speech, statement, assertion, word. Speech (personified), goddess of speech. Skr. vâchâ, n. fem. speech, word; goddess of speech. (S.D.) Vâch [to speak, proclaim etc.] The Goddess of the Creative Tone; (Ayeen Akbery) Bak, speech: hence (W.R. and Muller) Lat. vox, n. fem. voice, sound. speech, also Fr. voix, n. fem. id. and Eng. voice; cf. Lat. vacca and Fr. vache, cow.

**GENEALOGY:** wife of Indra and Kumara Karttikeya.

**OFFICES AND TITLES:** The Voice, Goddess of Speech and of the Word, The Melodious Cow, Goddess of Mystic Speech, Goddess of The Creative Tone; Vaikhari, Madhyama, Pashyanti and Para; Goddess of Waters, Mother-Nature, Mystical Nature, Physical Nature, The Earth with All Her Mystic Powers, The Universal Soul, Savitri, The Mother Producer, The Genetrix, Shatarupa, Of the Hundred Forms, The Mother of All that Lives, The Mother of the Race of the Gods, Viraj, Queen, Queen of the Gods, Mistress of All, The Music of the Spheres, The Magic Potency of Occult Sound, The Spirit or Hidden Voice of the Mantras, The Hidden Power of the Mantras, Mother of the Vedas, The Word.

**ASSOCIATED PLACES:** India.

Vach, as many of her epithets imply, manifests basically as sound. She is described as one of the most mysterious of all the Brahmanical Goddesses. In the Rig Veda Vach is "mystic speech" by whom occult knowledge and wisdom are communicated to man. She is called the Mother of the Vedas, the hidden power of the mantras, and the inspirer of the rishis by her revelations.

Other cosmic aspects of this goddess show in her form of a cow. She is "the melodious cow who milked forth sustenance and water," and who yields us nourishment as Mother-Nature. In her early form she was associated with the Ocean, but in time she became associated with all the constituents of the Universe. As Mme. Blavatsky states: "Our old writers said that Vach is of four kinds. These are called Para, Pashyanti, Madhy-

ama and Vaikhari. This statement you will find in the Rig Veda itself and in several of the Upanishads. Vaikhari Vach is what we utter . . . the whole cosmos in its objective form is Vaikhari Vach". According to **The Secret Doctrine**, at the lower or material end of Creation Vach manifests as Vaikhari, and in the lighter more ethereal realms as Para. Her many cosmic attributes are summarized in the epithet Shatarupa, she of the hundred forms, or, as Mme. Blavatsky renders it, of the hundred forms of Nature.

As Mother-goddess Vach is regarded as the Mother of all that lives, and as accompanying and supporting all celestial gods. Mme. Blavatsky speaks of "Vach, from whom mankind was produced", and mentions a rite, still performed, in which the neophyte passes through the womb of an image of a heifer; this heifer she connects with Vach. Of this rite she states: "it referred to the process of birth, or rather the first entrance of man on to this earth, through Vach — the melodious cow".

The magical attributes of this goddess are summarized thus in **The Secret Doctrine**: "She is mystic-physical nature, with all her magic ways and properties". Miss Ions describes her as being the power behind all phenomena.

Vach is often associated with Aditi; in one of her manifestations she is described, in a passage in *Isis Unveiled*, as "a more definite transformation of Aditi". In her intellectual aspect she has a similarity to Sarasvati. There are also many parallels between her and Kwan-Yin. A relationship is also seen between Vach, Chokmah, Sophia and Shekinah in the following passage in *Isis Unveiled*: "The Kabalists, as well as the Hindu Dikshita, know the power of the Shekinah or Vach, and call it the 'secret wisdom', Chokmah-Nesatharah."

NAME: PRITHIVI.

ETYMOLOGY: Skr. prithivî [=prithuî], n. fem. the (wide) earth, orbis terrarum, Earth (pers.); land, realm, ground, earth (as an element); hence dyâvâ-prithivî, n. fem. du. heaven and earth.

GENEALOGY: wife of Prithu, Dyaus, and Parjanya; mother of daus: Ushas and Ratri, and of sons: Agni and prob. Indra.

OFFICES AND TITLES: The Earth, Solid Matter, Goddess of the Earth, Fertility Goddess, The World, Cow-Goddess, The Earth Cow, The Nourisher and Sustainer, The Heroic Female.

ASSOCIATED PLACES: India.

Prithivi is an early goddess and is thought to have helped engender all the gods and men.

On the place held by Earth in the Vedas Muller writes: "We meet with verses which are addressed to the Earth by herself, and which speak of her as 'kind, without thorns, and pleasant to dwell on' (Rig-veda 1, 22, 15)".

The name Dyaus, according to the same writer, has two meanings. The first in order of time is "Dyaus, masc." denoting the god of that name; he appears to be connected particularly with the sun. In its second meaning, this name denotes "Dyaus, fem., the sky."

As the Earth Cow, it is described how Aditi was milked by Prithu, and how the people consumed her milk in the form of grain and vegetables. A variant of this account states that Prithu was married to the earth as soon as he was born, but that she refused to give her treasures which she had been concealing; on being chased, she took the form of a cow. She is also regarded as the goddess who gives back nothing but good, in the form of precious wealth and nourishment. She is also associated with the rivers, as is mentioned in the Stanzas of Dzyan, quoted in **The Secret Doctrine**: "All the Rivers of the earth". Earth is here equated by Mme. Blavatsky with Bhumi (q.v.) or Prithivi.

According to a tradition quoted by Brown, "when first born, Indra remained in concealment, but he shortly got a drink of a powerful beverage called soma, which is one version of the legend he found on his mother's breast".

On the place of earth, as an element, Abul Fazl writes in the Ayeen Akbery: "The Order of the Elements: First is earth, over which is placed water, but not so as to cover all parts of it; over this is fire, and over that air, but its concave is not spherical . . . The Akass is situated above all these and has no limits".

On the relationship between Prithivi and the Moon, de Purucker states: "a planet like the moon is a grossly physical body, its physical portions being on the lowest cosmic plane, the first and second sub-planes of Prithivi counting upwards." Of Venus, he writes: "She is in the ethereal part of the Prithivi . . . although Prithivi is the lowest of the Prakritis." (see Prakriti).

Prithivi is worshipped as a fertility goddess. In Occultism she manifests as the Prithivi tattva, described in **The Secret Doctrine** as "solid earthly substance, the terrestrial spirit or force, the lowest of all". In the Esoteric and Tantra Tables of the Tattvas, given in the same book, Prithivi is associated with

the solid state of matter; the colours given are orange-red and yellow. In the Golden Dawn Order the colour of Prithivi is given as yellow, the form as having four angles, and the natural principle, bulkiness. According to Miss Valiente, the symbol is a yellow square.

Prithivi corresponds closely to Bhumi.

NAMES: BHUMI, BHUMIDEVI.

ETYMOLOGY: Skr. bhûmi, bhûmî, n. fem. earth, ground, soil, territory, land; earth (as a substance); hence Bhûmiga, produced from the earth, i.e. the planet Mars; Bhûmi-deva, Brahman; and dyâvâ-bhûmi, n. fem. du. heaven and earth; cf. bhû, n. fem. place of being, space, earth, ground, floor.

GENEALOGY: one of seven sisters; mother of the planet Mars.

OFFICES AND TITLES: The Earth, The Earth Goddess, The Mother.

ASSOCIATED PLACES: India.

In the Commentary on the Stanzas of Dzyan it is stated that "Bhumi appears with her six sisters". This statement, according to Mme. Blavatsky, conforms to a Vedic view that "there are three Earths, corresponding to three Heavens, and that one Earth [the fourth] is called Bhumi". According to an old occult tradition Bhumi was regarded as rotating in a double revolution. She is described by Macdonell as the mother of Mars.

The location of Bhumi in Indian cosmology is described in **Isis Unveiled**. Writing on Mount Meru Mme. Blavatsky states: "The whole (i.e. Meru) is surrounded by the Maha Samut, or the great sea — the astral light and ether of the kabalists and scientists . . . Still lower, under Meru, is the dwelling of the Great Naga . . . and the goddess of the Earth, Bhumay Nari . . . she is Eve, 'the mother of all that live'. Still lower is the eighth sphere, the infernal regions. The uppermost regions are surrounded by the sun, moon, and planets, the seven stellars of the Nazarenes . . ."

In her more human aspect Bhumi is called in the Stanzas of Dzyan, the disciple's (the lanoo's) Mother.

In a Vedic hymn to Mother Earth, some of her attributes are shown in the following passages:—

"Thy snowy heights, and thy forests, O Earth, shall be kind to us. The brown, the black, the red, the multi-coloured, the firm Earth . . . we have settled upon . . .

"Into thy middle set us, O Earth . . . into the nourishing

strength that has grown from thy body . . The Earth is the Mother and we the children of the Earth . . A great gathering-place, thou great Earth . .

"The fragrance, O Earth, that has risen from thee, which the planets and the waters hold . . with that make us fragrant . . That fragrance of thine which has entered into the lotus . . with that make us fragrant . . "

In one representation either Bhumi or Prithivi is shown as a woman, with Varaha the boar avatar of Vishnu. A figure of Bhumivedi forms part of a group described by Mme. Deneck as follows: "He (i.e. Vishnu) is flanked by his wives, Lakshmi and Bhumidevi, the earth goddess".

Bhumi closely corresponds to Prithivi and sometimes these are regarded as being two forms or names of the same goddess.

NAME: AP.

ETYMOLOGY: Skr. ap, n. fem. pl. (also sg. in Vedas.) water: (W.R.) cf. Lat. aqua, n. fem. water, Eng. aqueous etc.

OFFICES AND TITLES: The Waters.

ASSOCIATED PLACES: India.

Ap. as a deity, appears in the Vedas.

Writing on the Vedas Muller states: "Deities are invoked by different names . . Ap, the waters; Nadi, the rivers".

NAME: NADI.

ETYMOLOGY: Skr. nadi n. fem. river; cf. nâdi, n. fem. vein and nâdi, n. fem. slit, crack, vein.

OFFICES AND TITLES: The Rivers.

ASSOCIATED PLACES: India.

Nadi appears in the Vedas (see under Ap).

The names of rivers, in Sanskrit, are in general of the feminine gender. Thus, in a verse from the Vedas is the passage: "To thee, O Sindhu, they (the other rivers) come as lowing mother-cows (run) to their young with their milk".

NAME: DAKSHINA.

ETYMOLOGY: Skr. dakshina, adj. on the right, dexter, southern; dakshinâ, milch cow, fee, salary; personification; hence Putro-Dakshinayah, (Muller) ep. prob. of Agni.

GENEALOGY: dau. of prob. Prithivi wife of Dyaus; mother of son: Agni.

ASSOCIATED PLACES: India.

On the etymology of the name Dakshina, Muller writes "Dakshina . . also means the cow, the strong cow, which has calves and gives milk."

A passage in the Vedas referring to this goddess is thus translated by Bergaigne: "The broad chariot of Dakshina has been harnessed".

Dakshina, according to Muller, appears to be closely connected with Ushas, one of whose epithets is Dakshina.

NAME: RATRI.

ETYMOLOGY: Skr. *râtri* n, fem. night; hence *râtri-devata*, adj. having night as a deity, and *râtri-sûkta*, hymn to night.

GENEALOGY: dau. prps. of Prithivi wife of Dyaus; sister of (sister): Ushas; mother of the beings of Darkness.

OFFICES AND TITLES: Night, The Goddess of Night, Krishnam Ahar, The Dark Day.

ASSOCIATED PLACES: India.

Ratri is one of the deities who appear in the Rig Veda.

On the relationship between Ratri or Night and the other celestial goddesses, Muller writes: "Day and Night, Dawn and Twilight are conceived as sisters, and spoken of as Ahani, the two days, one bright, the other dark . . ."

The following are some extracts from The Hymn to Ratri in the Rig Veda (Muller's translation):—

"The night comes near and looks about,  
The goddess with her many eyes,  
She has put on her glories all.

Immortal, she has filled the space,  
Both far and wide, both low and high . .

For thou art she in whose approach,  
We seek to-day for rest, like birds,  
Who in the branches seek their nest.

The villages have sought for rest  
And all that walks and all that flies,  
The falcons come, intent on prey . .

Black darkness came, yet bright with stars,  
It came to us, with brilliant hues . .

Like cows, I brought this hymn to thee . .  
Accept it graciously, O Night!"

Ratri is also invoked, among other deities in the words:

"I call on Ratri, sending all the world to rest".

A description of Ratri is given by Miss Ions as follows:

"Ratri . . wears dark clothes set off with gleaming stars. Her approach is welcomed as much as her sister's, for when she draws near, men may rest, birds seek their nests and cattle lie down. A benevolent goddess, Ratri is invoked . . she no sooner casts her shadow than she beckons her sister Ushas to return."

Ratri has parallels to the Greek and Roman Goddesses of Night, Nyx and Nox.

NAME: SHYAVI.

ETYMOLOGY: Skr. shyâva, adj. dark-brown; shyâvi, (Rig Veda) bay mare; night.

OFFICES AND TITLES: Night.

ASSOCIATED PLACES: India.

NAME: ASVA.

ETYMOLOGY: Skr. asvâ, ashvâ, mare.

OFFICES AND TITLES: The Dawn, Mare-Goddess.

ASSOCIATED PLACES: India.

Asva is an ancient Vedic deity.

Referring to this goddess Muller writes: "Asva, the mare, [has] been used as a not uncommon name of the Dawn. These beings (i.e. the Asvins) who seemed to move on the same daily path as the sun, or to have been born of the Dawn, called Asva, were then called the sons or friends of the Dawn, Asvinau, or the horseman . ."

Asva closely corresponds to Ushas.

NAME: USHAS.

ETYMOLOGY: Skr. ushas, n. fem. dawn; Aurora, morning, evening red (rarer), du. night and morning; cf. root Ush, burn; ush, n. fem. dawn; ushâ, n. fem. dawn, break of day; hence ushâsâ-nakta, n. fem. du. dawn and night; nakta-ushas, n. fem. du. night and dawn; usho-devatâ (q.v.) ushasya, holy to ushas, aushasa,—î, relating to the morning; aushasî n. fem. day-break. (S.D.) Ushas, from ush, to shine, morning light or dawn; sister of the âdityas. From ushas is derived: (W.R. and O.E.D.) Gk. Eos, n. fem. and Lat. Aurora, n. fem. dawn, the Goddess of Dawn, and (O.E.D.) Eng. east.

GENEALOGY: dau. of Prithivi wife of Dyaus; sister of (sister): Ratri and of (brothers): Agni, Varuna, Bhaga and prob. Indra; sister prps. of the Adityas; mother of sons: Rudra, and prps. the Asvins (see also Asva).

OFFICES AND TITLES: Dawn, The Goddess of Dawn, Yuvati, Maiden, Surya-prabha, Sunshine, Ahana, Diurnal, Sunrita, True, The Friend of Man, Dyotana, Radiant, Dakshina, Right-handed, Runner, Dancer, Aurora, The Beautiful Maid of The Morning, Mother of the Rays of Light, (see also below).

ASSOCIATED PLACES: India; The Eastern Quarter.

According to Brown, Ushas is one of the original Devis (q.v.).

This goddess has an important place in the Vedas. Writing on the Vedic hymns Muller states: "They contain praises . . they implore . . they render thanks for benefits supposed to have come from their (i.e. the deities) hands . . new life every morning from Ushas or Eos."

The Hymn to Ushas in the Rig Veda (Muller's translation) is as follows:—

"She shines upon us, like a young wife, rousing every living being to go to his work. When the fire had to be kindled by men, she made the light . .

"She rose up, spreading far and wide and moving everywhere. She grew in brightness, wearing her brilliant garments. The mother of the cows, (the mornings) the leader of the days, she shone gold-coloured, lovely to behold.

"She, the fortunate, who brings the eye of the gods, who leads the white and lovely steed (of the sun), the Dawn was seen revealed by her rays, with brilliant treasures, following every one.

"Thou who art a blessing when thou art near, drive far away the unfriendly; make the pasture wide, give us safety! Raise up wealth to the worshipper, thou mighty Dawn.

"Shine for us with thy best rays, thou bright Dawn, thou who lengthenest our life, thou the love of all, who givest us food, who givest us wealth in cows, horses and chariots.

"Thou . . whom the Vasishthas magnify with songs, give us riches high and wide; all ye gods protect us always with your blessings."

In another hymn from the Rig Veda is the passage:—

"Ushas, the great and bright, throws heaven open."

Ushas, as seen by the poets of the Veda, is referred to by Muller in the following passages: "When we say, it dawns, they said the beautiful Ushas appears like a dancer, displaying her splendour . . She is represented as the most beautiful heavenly apparition among the gods in their procession from East to West . . In her more personal and dramatic character,

the Dawn is praised by the Vedic poets as Ushas, the Greek Eos, the beautiful maid of the morning. Agni [is] represented sometimes as the brother of the Dawn, sometimes as her lover, once even as kissing her." In *Isis Unveiled* there is a reference to an old Indian tradition connecting Brahma with Ushas. According to Mme. Blavatsky's summary, Brahma "having fallen in love with . . . Ushas (Heaven, sometimes Dawn also), assumed the form of a buck and Ushas that of a female deer . . ."

The following are some extracts from another Vedic hymn addressed to Ushas:

"Dakshina's roomy chariot has been harnessed,  
And the immortal gods have mounted on it,  
The growing Dawn . . . Stepped forth to spy for the abode of  
mortals . . .

To every house is Ahana approaching,  
Giving to every day its name and being,  
Dyotana came, for ever bent on conquest,  
She gets the best of all the splendid treasures . . .

Let hymns rise up, let pray'rs rise up together,  
The fires have risen, clad in flaring splendour,  
The brilliant Dawn displays the lovely treasures,  
Which had been hidden by the night and darkness . . .

She knows the first day's name, and brightly shining,  
White she is born today, from out the darkness:  
The maiden never breaks th' eternal order,  
And day by day comes to the place appointed.

Proud of thy beauty, maiden-like thou comest,  
O goddess to the god who thee desireth;  
A smiling girl, thou openest before him  
Thy bosom's splendour, as thou shinest brightly.

Fair as a bride, adorned by loving mother,  
Thou showest forth thy form, that they may see it:  
Auspicious Dawn shine forth more wide and brightly,  
No other dawns have ever reached thy splendour . . .  
Shine thou upon us, Dawn, thou swift to listen,  
May we and all our liberal chieftains prosper!"

A description of this goddess is given thus by Miss Ions: "clothed in crimson robes and veiled with gold, she was likened to a gentle bride or to a wife whose beauties seem greater every time when her husband beholds her. Though eternal she is ever young, and gives the breath of life to all liv-

ing beings, waking sleepers from their seeming death, arousing birds from their nests, and sending out men on their appointed tasks. Ushas brings wealth and light to all men, whether great or humble and gives honour to all their dwellings . . . Her vehicle is a . . . shining chariot drawn by seven ruddy cows". She is preceded every morning by the Ashvins, her harbingers. She is regarded as one of the most popular of the Vedic deities.

In a description of the coming of dawn, Yeats-Brown writes: "Before me Ushas, the twilight maid, type of all the loves of Earth unsatisfied, will drive her chariot through the east . . . But for her, flowers would not open, nor man walk the earth. But for her darkness, there would be no light".

This goddess is represented as a young and attractive woman.

Ushas corresponds to Asva, Saranyu, the Chaldean Aya and also with Eos and Aurora of the Greek and Roman religions.

NAMES: SARAMA, DEVASUNI.

ETYMOLOGY: Skr. Saramâ. n. fem. (prps. swift runner, from root Sri, run swiftly), bitch of the deities; hence Saramâ-âtmaga,-putra,-suta, son of Saramâ, dog. (S.D.) Saramâ, the runner. Skr. deva-suni, bitch of the deities, Saramâ.

GENEALOGY: mother of sons: The Sarameyas.

OFFICES AND TITLES: Bitch, The Wind.

ASSOCIATED PLACES: India; The Milky Way, The Constellation Canis Major.

Sarama is mentioned in the Vedas and other Indian scriptures as the bitch who discovered the hiding-place of the missing herd.

According to **The Secret Doctrine** Sarama is identified with the Wind, and as psychopomp conducts the souls of the departed. The Sarameyas are the two four-eyed brindled watchdogs of Yama, thought by some to have been originally Indra and Agni and later associated with Hermes.

In **Star Names** Allen states that Sarama is the ancient name of one of the Twin Watch-dogs of the Milky Way.

Sarama is seen by some scholars as connected with the Dawn goddess Ushas.

NAMES: INDRANI, AINDRI.

ETYMOLOGY: Skr. Indrani, Indra's wife; cf. mâhendri. n. fem. east; cf. aindriya, adj. of the senses and indriya-sakti, n. fem. the power of the senses.

GENEALOGY: dau. of wife of Puloman; wife of Indra.

OFFICES AND TITLES: Paulomi, Of the Family of Puloma, Shakra, Wife of Indra, Queen, Goddess of Sensual Pleasure.

ASSOCIATED PLACES: India, Ellora, Orissa, Jajpur, Mauritius; the Celestial Realms, Swarga.

Indrani, the wife of Indra, one of the chief Vedic gods, is primarily associated with sensual pleasure. Indra became enamoured of her "because of her voluptuous attractions." One of the epithets of Indra is Paulomi-Vallabha, lover of Paulomi.

Indrani is the owner of the Parijata or Kalpa tree, the celestial wishing tree planted in the Heaven where Indra dwells; a sight of this tree reinvigorates the old.

Both Indra and Indrani are associated with the Eastern quarter. According to **The Secret Doctrine** Indrani is regarded in this connexion as having a special occult significance.

In her representations Indrani is shown as a woman of attractive appearance. A figure of this goddess is referred to by Mme. Blavatsky as follows: "In Indur Subba, the south entrance of the Caves of Ellora, may be seen to this day the figure of Indra's wife, Indranee, sitting with her infant son-god . . ." Two idols of this goddess are mentioned in an account of Jajpur in **Murray's Handbook**. The first forms one of a group of three goddesses carved in blue chlorite; that of Indrani is described as follows: "One is Indrani, wife of Indra . . . a four-armed goddess, with an admirably cut elephant as her footstool". The second image is mentioned in the following extract: "In a gallery . . . are seven idols, elaborately carved, and each made of a block of chlorite six feet high . . . Six of them are goddesses with four arms each, the seventh is Narsing . . . Next is the wife of Indra; an elephant serves her as footstool". The name of this goddess also figures in a temple in Mauritius.

One of the attributes of Indrani is, according to Mme. Blavatsky, a chakra, discus or ring (see under Durga).

Correspondences are seen between Indrani, Saki, Lakshmi and also Venus.

NAME: SAKI.

ETYMOLOGY: Skr. sakî (or shakî), from root Sak, be able, be competent, have power to; n. fem. might, powerful aid, favour, grace, skill; N. of Indra's wife; hence Sakî-ramana, lover of Sakî, ep. of Indra.

GENEALOGY: wife of Indra.

ASSOCIATED PLACES: India.

In Classical Indian literature, according to Macdonell, Saki is named as the wife of Indra. One of the names of Indra is Shakra.

Saki may correspond to Indrani.

NAMES: PRISHNI, PRISNI.

ETYMOLOGY: Skr. prisni, adj. spotted, speckled, dappled; prisni, n. fem. dappled cow, milk, earth, starry sky, N. of the mother of the Maruts; hence prisni-mat, adj. containing the word 'Prisni' and (prisni)-mâtri, adj. having the earth or Prisni as a mother; (S.D.) Prishni, the many-coloured Earth; Cow-goddess.

GENEALOGY: prps. wife of Rudra; mother of sons: the Maruts.

OFFICES AND TITLES: The Earth. The Many-Coloured Earth, Cow-goddess.

ASSOCIATED PLACES: India.

NAME: MAHI.

ETYMOLOGY: Skr. mahi, n. fem. (cf. mah, great) earth; ground, soil (also pl.); land, country, realm, earth (substance); base (of a geometrical figure), space, host, cow; du. heaven and earth; pl. waters, streams; hence mâheya, adj. earthen; metr. of the planet Mars.

GENEALOGY: mother of the planet Mars.

OFFICES AND TITLES: Earth.

ASSOCIATED PLACES: India.

NAME: MEDINI.

ETYMOLOGY: Skr. medini, n. fem. (having fatness or fertility: root mid, grow fat), earth, ground, soil, land, country, realm, spot; hence medini-nandana, child of earth, planet Mars.

GENEALOGY: mother of the planet Mars.

OFFICES AND TITLES: Earth.

ASSOCIATED PLACES: India, The Planet Mars.

NAME: VASUDHARA.

ETYMOLOGY: Skr. vasum-dhârâ, n. fem. earth, country, soil, ground, from vasum-dhâra, adj. holding or containing treasure. cf. vasudhâ, vasudhârîni, ns. fem. earth, and vasudhârâ, n. fem. stream of wealth or gifts; hence vasu-dhava, spouse of earth, king, vâsum-dharaya, metr. of Naraka and vâsum-dharayî, metr. of Sitâ.

GENEALOGY: mother of dau: Sita and son: Naraka.  
OFFICES AND TITLES: Earth, Goddess of Abundance.  
ASSOCIATED PLACES: India.

In *Art Treasures of the World* is depicted a sculpture of Vasudhara, described as Goddess of Abundance. The figure is about six hundred years old. She is shown as a six-armed crowned lady in a dancing pose, holding in four of her hands symbols of plenty; the other two are held in a *mudra* or gesture of giving.

Among other names for Earth mentioned by Macdonell are: *Urvî*; (Ety: *urvî*, n. fem. earth; du. heaven and earth); *Ku*; (Ety: *ku*, n. fem. earth, land, ground); *Ksha*, *Kshiti*, (Ety: *kshâ*, *kshiti*, n. fem. abode, dwelling; earth, land); *Kshitidhenu* (Ety: *kshiti-dhenu*, n. fem. the cowlike earth); *Gma* (Ety: *gmâ*, n. fem. earth); *Dharani* (Ety: *dharani*, *dharanî*, ns. fem. supporter, earth); *Dharitri* (Ety: *dharitrî*, n. fem. supporter, earth); *Mahdavi* (Ety: *mâdhava*, -î, adj. vernal; *mâdhavi*, n. fem. earth); *Ratnagarbha* (Ety: *ratna-garbhâ*, n. fem. earth; i.e. filled with jewels); *Saha* (Ety: *sahâ*, adj. mighty, bearing, enduring, withstanding, defying, n. fem. earth); *Sarvamsaha* (Ety: *sarvam-sahâ*, n. fem. earth; i.e. bearing everything).

The earth is sometimes described as taking the form of a cow.

NAME: SINDHU.

ETYMOLOGY: *Skr.* *Sindhu*, (Muller) fem. in later Vedic literature, moving to a goal, from root *Sidh*, to be accomplished, fulfilled, succeed; stream, river, Indus.

OFFICES AND TITLES: See below.

ASSOCIATED PLACES: India, The Indus, *Sindh*.

The *Sindhu* or *Indus* figures in the Vedic Hymn addressed to the Rivers. The following are some extracts from this poem (*Rig-veda*, X, 75, Muller's translation):—

"Let the poet declare, O Waters, your exceeding greatness . . . By seven and seven they have come forth in three courses, but the *Sindhu* exceeds all the other wandering rivers by her strength . . .

"To thee, O *Sindhu*, they (the other rivers) come as lowing mother-cows (run) to their young with their milk . . .

"Sparkling, bright, with mighty splendour she carries the waters across the plains—the unconquered *Sindhu*, the quickest of the quick, like a beautiful mare, a sight to see.

"Rich in horses, in chariots, in garments, in gold, in booty,

in wool and in straw, the Sindhu, handsome and young, clothes herself in sweet flowers.

"The Sindhu has yoked her easy chariot with horses; may she conquer prizes for us in the race. The greatness of her chariot is praised as truly great—that chariot which is irresistible, which has its own glory, and abundant strength."

Among other rivers alluded to in this hymn are Ganga, Yamuna, Sarasvati and Sutudri (qq.v).

In another hymn from the Rig-veda the following rivers are described in their personal aspect.

VIPAS (Ety: Vipâs, fem. unfettered, N. of a river in the Panjâb, now Beas).

SUTUDRI (Ety: Sutudrî, fem. N. of a river in the Panjâb [Rig-veda], later Satadru, now Sutlej).

The description of these two rivers is given thus: "From the lap of the mountains Vipas and Sutudri rush forth with their water like two lusty mares neighing . . like two bright mother-cows licking (their calf)".

NAME: DANU.

ETYMOLOGY: Skr. Danu, N. of the mother of the Dânavas; (see also below); hence Dânava (Brown) descendant of Danu; cf. Skr. dânu (see the female Dânus).

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; wife of Mitra-Varuna, the Asvins and Kasyapa; mother of daus: the Danavis and sons: the Danavas, including Vritra, Bala (Vala) and Vaishvanara; "mother of the Gods".

OFFICES AND TITLES: Mother of the Danavis and Danavas, Vritraputra, Mother of Vritra, Restraint.

ASSOCIATED PLACES: India.

Writing on the Danava Vritra, Brown states: "Vritra is a Danava, that is 'descendant of Danu, something having the character of Danu'. This last is a feminine stem, derived from a root da, 'bind, restrain' and Danu means, therefore 'bondage, restraint'. As such Danu is Restraint personified.

The Danavas and Danavis are described under the Danavis.

NAME: DITI.

ETYMOLOGY: Skr. Diti, N. of a goddess, (a word evolved from Aditi, q.v.); (Brown) from fem. stem, diti, bondage or restraint; hence ditiga, son of Diti, a Daitya; (S.D.) Diti; cf. Aditi, cutting, splitting, dividing; see also below.

GENEALOGY: dau. of wife Daksha; prps. one of sixty sisters;

wife of Kasyapa; mother of the Daityas, including sons: Hirāṇ-yakasipu and Hiranyaksha; mother of sons: the Maruts (Rud-ras), usually numbered as forty-nine (but according to the Rig Veda twenty-seven or one hundred and eighty).

ASSOCIATED PLACES: India.

Writing on the etymological origins of the names Danavas and Daityas, Brown states that "Daitya, which is a derivative from another feminine stem diti, meaning 'bondage, restraint', [comes] from the same verbal root da, 'bind'."

Diti is described as the mother of two races of humanity. One of these, the Daityas, live in Patala in the Ocean depths and are giants or titans, the women being said to wear jewels the size of boulders; they and the gods were often in a state of hostility. The other race, the Maruts, are described as vigorous and courageous young men, spirits of tempest and thunder, often taking the role of warriors.

Diti in **The Secret Doctrine** is seen to be associated with the Buddhi principle, and "her body, sthula sharira, represents the terrestrial, lower atmosphere of every inhabited globe—this mystically and sidereally". The term sthula sharira is rendered in **The Secret Doctrine** as the grosser physical body. Diti is regarded as being active in the Dvapara Yuga or Age, in which the number two is emphasized.

NAME: SANDILI.

ETYMOLOGY: Sândilī, the female Brahman Sândili.

GENEALOGY: prob. mother of son: Agni.

OFFICES AND TITLES: Brahmin, Sandilimatri, Mother Sandili.

ASSOCIATED PLACES: India.

According to Macdonell's description Sandili is "a female Brahman to whom divine honours were paid, regarded as the mother of Agni."

NAME: AGNAYI.

ETYMOLOGY: Skr. Agnâyi, Agni's wife; cf. Lat. ignio, ignite, (W.R.) akin to Skr. agni, "fire".

GENEALOGY: wife of Agni.

ASSOCIATED PLACES: India.

Both Agni the fire god and his consort Agnaya are major deities of the Vedic Pantheon.

NAME: SARVARI.

ETYMOLOGY: Skr. sarvari, n. fem. [of sarvara, variegated], motley steeds (pl. Rig Veda); star-spangled night (Brahmana, rare; Class. common).

OFFICES AND TITLES: Night.

ASSOCIATED PLACES: India.

The Sarvaris are associated with the Maruts.

NAME: JYOTSNA.

ETYMOLOGY: Skr. gyotsnâ (or jyotsnâ), n. fem. moonlight; cf. root Gyut, shine; (S.D.) Jyotsnâ, moonlight, splendour, morning twilight; hence sarag-gyotsnâ, n. fem. autumnal moonlight.

OFFICES AND TITLES: Moonlight, The Goddess personifying Moonlight, Twilight, The Goddess personifying Twilight.

ASSOCIATED PLACES: India.

Jyotsna is mentioned in a hymn to Devaki in which are the words: "Thou (Devaki) art Jyotsna".

In **The Secret Doctrine** Jyotsna is associated with Ratri and Samdhya, and also with the Virgin Mary in her aspect of "Morning Star".

NAME: RODASI.

ETYMOLOGY: Skr. rodasi, n. fem. du. heaven and earth; N. of the wife of Rudra, and companion of the Maruts; lightning.

GENEALOGY: wife of Rudra; prps. mother of sons: the Maruts.

ASSOCIATED PLACES: India.

Rodasi, Rudra and the storm spirits, the Maruts, belong to the old pantheon of the Vedas.

NAMES: VADABA, VADAVA.

ETYMOLOGY: Skr. vadabâ, later form, vadavâ, mare; Vivasvat's wife; (rare) courtesan.

GENEALOGY: wife of Vivasvat; mother prob. of twin sons: the Asvins. (see also Sanjna).

OFFICES AND TITLES: Nymph, Mare-Goddess.

ASSOCIATED PLACES: India; Vadaba-mukha, The Mare's Mouth, The South Pole, Hell, Atala, Atlantis.

Vadaba, while in the form of a mare, gave birth to the Asvins.

In Indian cosmology, according to Macdonell, the entrance to hell at the South Pole is called Vadaba-mukha, the Mare's Mouth. Of the South Pole, Mme. Blavatsky writes: "at the nether, or South Pole, is the abode of Demons (Hells)". She

also refers to a belief which held that "Plato and even Homer all built their notions of Atlantis on Atala a nether region at the Southern Pole". The mare is also associated with fire. The Vadaba-agni, the Mare's Fire, is, according to Macdonell, a submarine fire, believed to be situated at the South Pole.

In her cosmic aspect Vadaba has a parallel to the Egyptian Kefa.

NAME: VARUNANI.

ETYMOLOGY: Skr. Varunanî, Varuna's wife.

GENEALOGY: wife of Varuna; prps. mother of dau; Varuni.

ASSOCIATED PLACES: India, The Western Quarter.

Varunani is referred to by Macdonell as the wife of Varuna. The latter is one of the Adityas, and is described as a chief among the Vedic gods.

Both Varuna and Varunani are associated with the Western quarter. According to **The Secret Doctrine** Varunani is regarded in this connexion as having a special occult significance.

NAME: VARUNI.

ETYMOLOGY: Skr. vârunî, n. fem. west; kind of serpent; the goddess of spiritous liquor; spiritous liquor, palm wine.

GENEALOGY: prps. dau. of Varunari wife of Varuna; wife of Varuna.

OFFICES AND TITLES: The Goddess of Spiritous Liquor, Shakti.

ASSOCIATED PLACES: India, The West.

According to Macdonell's summary, Varuni appeared at the Churning of the Milk Ocean.

Varuni may be connected with Sura.

NAME: SURYA.

ETYMOLOGY: Skr. Sûryâ, female pers. of the Sun, hymn of the wedding of Sûryâ (Rig Veda); hence sûryâvid knowing the Sûryâ hymn and sûryâsûkta, the Sûryâ hymn, see also below.

GENEALOGY: dau. of wife of Savitri; wife of Soma, prps. wife of Surya and the Asvins.

OFFICES AND TITLES: Goddess personifying the Sun, Sun Goddess, The Maiden of the Sun, Savitri, of the Family of (the god) Savitri.

ASSOCIATED PLACES: India; The Sun.

According to Dresden the name Surya is of Indo-Iranian origin dating back to about 3,700 years ago. He writes as

follows: "Evidence of the emergence of the Indo-Iranian type of language is found . . in the Kassite word *surias* (Indian *suryas*)".

Surya is a Vedic goddess. In the Rig Veda, according to Muller, "she is represented . . as the beloved of the Asvins." Muller speaks of her as "the female representative of the sun."

Miss Ions mentions an account in the Indian scriptures of Soma's marriage to Surya, the maiden of the sun.

A connexion is seen by Duchesne-Guillemin between Surya and the Persian Anahita in her aspect of fire-goddess. Describing the Sassanid coinage, he writes: "Some pieces of Xosrau II . . have on their reverse . . a bust of a woman haloed with flames . . [note] It has been supposed, without proofs, that these pieces were struck at Multan and represented the solar goddess Sûryâ."

**NAMES:** DEVI, DEVEE, DEBEE, also in her incarnations and aspects, GAURI, GOWREE; AMBIKA, AMVIKA; SATI, SUTTY; PARVATI, PARWATI, PARBATI, PURBUTTY; UMA; DURGA, DOORGA; KALI, KALEE, KALIKA.

**ETYMOLOGY:** Skr. *devî*, goddess, female angel, queen, princess; the goddess *Devî* or *Durgâ*; hence *devî-garbha-griha*, adytum containing the image of *Devî*, *devî-griha*, temple of *Devî*, queen's apartment, *devî-dhâman*, *devî-bhavana*, temple of *Devî*. Skr. *gaurî*, female of the Gauru buffalo, young girl; (the goddess) *Gaurî*; hence *Gaurî-nâtha*, husband of *Gaurî*, ep. of Shiva, *Gaurî-pûgâ*, worship of *Gaurî* (a festival in the month of *Mâgha*), *Gaurî-vrata*, vow of *Gaurî* (a rite); (S.D.) *Gaurî*, the yellow or brilliant one, the goddess *Gaurî* (*Devî*). Skr. *Ambikâ*, the goddess *Ambikâ*; cf. *ambâ*, mother. Skr. *satî*, the good wife, (the goddess) *Satî*; (S.D.) *Satî*, true, Truth personified, the goddess *Satî*; cf. *Devî*. Skr. *pârvatî*, adj. fem. of the mountains, dwelling in the mountains, pr. n. She of the Mountain, (i.e. the Himalaya), the goddess *Pârvatî*. Skr. *umâ*, n. fem. flax, the goddess *Umâ*; hence *Umâ-nâtha*, husband of *Uma*, ep. of Shiva; (S.D.) *Umâ*, root *Ve*, to weave, braid, plait, flax, light, splendour, quiet, tranquility, night, the goddess *Umâ*. Skr. *durga*, adj. hard to pass; *Durgâ*, pr. n. the goddess *Durgâ*; hence *daurga*, relating to *Durgâ*. Skr. *Kâlî*, the Black goddess, the goddess *Kâlî*; Skr. *kâlikâ*, n. fem. liver, dark mass of cloud, the goddess *Kâlî*; hence *Kâlî-vilâsin*, delighting in *Kâlî*, ep. of Shiva; and *Kalikata*, *Kali-Kutta*, (Brewer) *Kali's* village, Cal-

cutta; (S.D.) Kâli, the dark one, Shyâmâ, the goddess Kâli (Devî).

GENEALOGY: As Devi: wife of Shiva. As Gauri: wife of Shiva; prps. mother of dau: Manasa. As Amvika: prps. sister of Rudra; wife of Rudra; prps. sister of Shiva, wife of Shiva; (Ayeen Akbery, second Cosmology), as Gowrie (Gauri): dau. of Sirsootee; sister of (brother); Bishen (Vishnu); wife of Mahadeo (Mahadeva: Rudra or Shiva). As Sati: dau. of wife of Daksha; prps. one of sixty sisters; wife of Bhava (Shiva). As Parvati: younger dau. of Mena wife of a Himalayan god; sister of (sister): Ganga (the Ganges); wife of Shiva; mother of sons: Skanda (Karttikeya, Kumara) and Ganesa. As Uma: wife of Shiva. As Durga: wife of Shiva; mother of several goddesses; mother of son: Kalaratri; mother of nine million beings. As Mahakalee (Ayeen Akbery, second Cosmology): dau. of Mahaletchmeen (Mahalakshmi); mother of dau: Teeree and of son: Mahadeo (Mahadeva: Rudra or Shiva); as Kali: wife of Shiva; (Bengali tradition) mother of Brahma, Siva and Vishnu.

OFFICES AND TITLES: Of Devi: Mahadevi, The Great Goddess, Jaganmata, Mother of the World, Triganini, Mother of the Three Worlds, Universal Mother, Surisi, Surisvari, Divine Lady, Mah-arajni, Great Queen, Matri, Mother, Yogisvari, Adept in Yoga, Lilavati, Charming Woman, Eka, One, Digambari, Clad with the Quarters, Nairriti, South-Western, Vindhyaavarini, Dwelling in the Vindhya Mountains, Tariki, Delivering, Bhramara, Relating to the Bee, Vari, Fair Faced, Vigaya, Victorious, Sarvamangala, Universally Auspicious, Mother of All Living, The Mistress of Time, Siddhi (q.v.), Rudrani, Wife of Rudra, Triambika, Wife of Rudra-Shiva, Sarvani, Sarvasvasini, Mridani, Bhargavi, Wife of Shiva, Brahmani, Wife of Brahma, Vaishnavi, wife of Vishnu, Bhavani (q.v.), Shakti, Kamakshi, Bhuvana-Matri, Mother of the World, Bhuvanisvari, Mistress of the World, Sarasvati (q.v.), Mangala, The Auspicious One, Madira, of Spiritous liquor, Maha-isvari, Great Potentate; other forms or epithets: Ma, Chinnamastika, Menakshi, Kumari, The Maiden. Of Gauri: The Fair, Mahagauri, The Great Gauri, Lokamatri, Jaganmata, Mother of the World, Fertility Goddess, The Harvest Bride. Of Ambika: Mother goddess. Of Sati: Truth, the Goddess personifying Truth, The Moonlit Night. Of Parvati: Haimavati, Of the Himalayas, Girija, From the Mountains, Saila Kanya, Mountain Maiden, Fisherwoman, Skandaganani, Mother of Skanda, Matter. Of Uma: The Golden Goddess, Light and Beauty, The Goddess personifying Light and Beauty, Man-

gala, The Auspicious. Of Durga: Chamunda, Karala, The Formidable, Kausiki, Like an Owl, Chanda, Chandi, Chandika, The Burning, The Grim, Gaya, The Conquering. Pathalavati, Pale red, Bhima, Vikathikarala, Fearful, Simharatha, Having a Car drawn by Lions, Vetanda, Like an Elephant; Vetala, Ghoul, Sarika, Bird, Shakti. Of Kali: The Black Goddess, Shyama, The Dark One, Krishna, Black, The Black Earth-Mother, Bringer of Fertility, Mother Nature, The Great Mother, The World Mother, Chamunda, Chandika, the Fierce, Bairavi, the Terrible, Kritti-vasas, Clad in a Hide, The Devourer of Time, Goddess of Life and Death, Underworld Goddess, Guardian of the Dead, Mahakali, The Great Kali.

ASSOCIATED PLACES: India, Unkarji, Bhuvaneshwar, The Himalayas, The Vindhya Mountains, Surisi-kshetra, Parbati, Chidambaram, Tinnevely, Badami, Orissa, Jajpur, Mahabalipur, Trichinopoly, Sarika-Kuta, Durga's Peak, Berar, Mahore, Benares, The Ganges, Kedareshvara, Calcutta, Zhob River Valley, North Baluchistan, Dakshineswar, Lahore, The Punjab, Mandara, Nepal, Katmandu, Java, Prambanan, China, Japan, Mauritius, Mount Kailasa, The Underworld.

Devi is generally regarded as the most important and also the most complex of all the Indian goddesses.

Originally the great Mother-Goddess of pre-Aryan times, Devi found a place in the earliest Indian culture. For each of her many and very different roles she presents herself in a separate aspect.

On the relationship between the local aboriginal goddesses and Devi, Brown writes: "It is not easy to tell what aspects of Parvati's multiple person are outgrowth of her character as the benevolent Great Mother and what aspects belong to figures developed apart from the Great Mother".

For a further account of the association between this goddess and the aboriginal earth and mother goddesses, see under the Ammas.

On the place of Devi in the Indian Pantheon, Brown writes: "Devi's supreme position among the gods as the first principle of the universe is forcefully affirmed in Shakta texts. The Saundaryalahari (Flood of Beauty) tells much about her. The Scriptures (sruti) wear her feet as their crest. She is mind and the five material elements, namely ether, air, fire, water, earth. She is the . . . unseeded Intelligence and pure Bliss . . . The gunas or strands of the material universe, which are white,

red and black, are hers and are the colours of her three eyes . . . In her lies all love. She inspires Kama . . . She embodies the whole power of creative love, from which everything springs. But besides this kind of love, she also embodies motherly love”.

Among the female attendants of Devi; Macdonell mentions Gaya or Vigaya.

One of the early forms of Devi is Amvika; she is associated with the ancient Vedic God Rudra.

Gauri, another early form of Devi appears as a fertility goddess. It is possible that she has a Dravidian origin. Writing on the Dravidians, Bouquet states: “Judging from statuettes which have been dug up, they seem to have venerated and recognized the deity known in later times as Shiva, and also a female vegetation deity”.

In the Ayeen Akbery, Gauri appears in the description of the second cosmology. Here she is a daughter of Sirsootee and grand-daughter of Mahakali (see below).

Another of the earlier forms of Devi is Sati. Under the latter name she is regarded as one of the many daughters of the family of the sage Daksha. It is recorded that Daksha called together an assembly at which Sati was to choose a husband. According to Miss Ions' summary he invited all the gods except Shiva; but as Sati wanted to marry only him, she would not accept his absence. She called to him inviting him to appear and threw a garland into the air. Shiva appeared and caught the garland; and Daksha was thus forced to consent to the marriage. In the subsequent feud between Daksha and Shiva, Daksha planned to hold another ceremony, again without inviting Shiva. Sati accordingly herself went to visit the sage and pleaded with him to invite her husband. Daksha however, only repeated his very unfavourable opinion of Shiva, upon which Sati vindicated her husband's honour by fire.

Sati plays an important part in the early history of Kashmir. In his summary of the Raj Turungee which records this history, Abul Fazl writes: “In this history it is said, that in the early ages of the world all Cashmeer, excepting the mountains, was covered with water, and was then called Suttysir. Satty (i.e. Sati) is the wife of Mahadeo (i.e. Shiva) and Sir signifies a reservoir”.

As Parvati, Devi took the form of a beautiful woman of the Himalayas. According to Miss Ions' summary she there spent her youth happily, singing and dancing and using her arts to

present more fully her attractions. When she had come of age, again she approached Shiva. He however, had become so greatly preoccupied by his meditations that he did not notice her. Indra therefore ordered Kama, as a love god to help inflame the heart of Shiva with desire. He was, according to Brown's summary, accompanied by Rati (q.v.) and Vasanta. Kama, awed by Shiva, hesitated; but just then Parvati herself came into sight, gathering flowers and looking so beautiful and attractive that Kama hoped that Shiva would be grateful to see her. Desire was then awoken in Shiva; and, after several years, he came to her home and they were eventually married. It is said that though Parvati took trouble to entertain her husband, they frequently quarrelled. Miss Ions describes how their disputes were often caused by Shiva wishing to curse someone whom Parvati wished to bless. Their most serious quarrel is said to have started when Shiva was on one occasion reading aloud to her some texts from the Hindu scriptures. As he was expounding some obscure passages, he looked up and thought that he saw her asleep; he thereupon reproached her for her lack of interest in these matters; she, however, replied that she had not been asleep, but had adopted this attitude in order to attend the better. Shiva then asked her what he had been talking about, but she gave no answer. As a result of Shiva's anger, Parvati left Mount Kailasa and came to earth in the form of a fisherwoman. Shiva then started again his meditations, but found that thoughts of Parvati prevented his giving attention to the exercises he had set himself. In consequence, he sent his servant Nandi, the bull, down to earth in the form of a shark; here Nandi persecuted the fisherfolk among whom Parvati was living, by breaking their nets. To rid themselves of this scourge it was arranged that the man who could deal with the shark, could ask for the hand of Parvati. When Shiva heard this he immediately took the form of a fisherman, and caught the shark; he then rejoined Parvati and they both returned to Mount Kailasa. The marriage of Shiva to Parvati forms a subject of Indian art and is described by the poet Kalidasa.

A tradition records that on one occasion, as a result of certain pilgrimages, the heavens became too full, while the hells were almost empty. The deities, greatly concerned with this situation, searched for a remedy. With Indra as their spokesman, they asked Shiva to approach Parvati. According to Miss Ions' summary: "Yet another version makes Parvati creator of

Genesa . . they approached Parvati, who by rubbing her body produced a being with four arms and an elephant's head who could induce in men a desire for riches so strong that they would never think of spending their time in pilgrimage".

This goddess, according to the Ayeen Akbery, is associated with music. In the section on vocal and instrumental music is the following passage: "Raghibeekai, the Modes and their Variations: "They say, that singing was invented by Mahadeo (i.e. Shiva) and Purbutty. That the first had five mouths from each of which issued a musical mode . . To these they add Nutnarain, which they attribute to Purbutty. These six modes they call Rag".

A late tradition concerning Parvati and Shiva is recorded by Brown as follows: "In post-Vedic times Shiva is frequently represented as using a narcotic drug, made of hemp, and he is sometimes shown in . . paintings in a Himalayan setting with his family, accepting such a drink from Parvati, who has just brewed it for him".

The same author also writes: "There on Mount Kailasa he and his wife Parvati live in perfect marital happiness . .

"The final word in Parvati's history was reached when she was identified by followers with the all-powerful feminine principle considered to be the fundamental dominant element in the universe. In this phase of her character she is generally called Devi (the Goddess), though her other names are applicable as well, and many words meaning mother are applied to her, such as matri, janani, amba and others".

Mme. Blavatsky sees Parvati as symbolizing Matter. In *Isis Unveiled* there is a diagram in which Parvati is described as "Female Matter", and has her place in the South-West; she is here associated with the element Earth.

One of the animals associated with this goddess is the lion.

Uma is another aspect of Devi. Having a golden skin, she personifies light and beauty, and is sometimes known as the Golden Goddess. In the Mahabharata she is described as inspiring the gods with love.

As Durga, Devi is represented as a beautiful yellow woman with ten arms, who rides on a tiger; together with her grace there is often a menacing expression. She is described as having been born fully grown and beautiful. She was immediately armed by the deities, and each of her ten hands carries one of their special weapons. On a certain occasion, according to

Miss Ions' summary, the gods asked Shiva to help them deal with the depredations of an enemy having the name of Durga, together with his army; Shiva suggested that they should address themselves to his wife, Devi, who in this form later assumed the name of Durga, agreed to help, and first sent Kalaratri (Dark night) a being whom she specially created; he however was unsuccessful, and Devi herself entered the conflict. During the course of the battle she grew a thousand arms and seized Durga, planting her foot upon him; after a struggle he freed himself and renewed the battle. Devi then produced nine million beings from her own body and these overcame the entire army of Durga; finally with her thousand hands she seized Durga and threw him down. According to some accounts it was after this victory that she took the name of Durga. On another occasion she was sought out by the gods, who were being persecuted by two brothers, Sumbha and Nisumbha. In the form of a very attractive woman Durga went to the Himalayas where she was seen by Chunda and Munda, spies of the two brothers. They went back to their masters saying that there was in the forest a woman who would please them. Sumbha then sent a messenger to Durga with a proposal of marriage; but she replied saying that the man she would marry must face her in single combat. Sumbha's response to this challenge was to send his general Drumralochana with a great army to seize her. When Durga saw them approaching she began to roar, and thereby overthrew the general and most of his army. When the news of this defeat reached Sumbha and Nisumbha, they sent another army commanded by Chunda and Munda. The goddess however devoured them, thirty to a hundred at a time. Sumbha and Nisumbha then went themselves, leading yet another army. This time Durga produced several other goddesses from her hair and between them this army also was devoured.

In her representations Durga is portrayed as a beautiful woman, crowned and sitting astride a lion. She is shewn with ten arms each holding a weapon. In connexion with her many arms Fergusson writes: "It seems now tolerably well ascertained that the practice of endowing gods with a multiplicity of limbs took a much greater development in Tibet and trans-Himalayan countries than in India, and that the wildest Tantric forms of Durga and other divinities and demons are more common and more developed in Nepal and Tibet than they are even in India Proper". He also refers to images of Durga or

Kali in Nepal, "where Tantric rites or sorcery prevail as in Tibet and . . found a singularly congenial soil in the valley, and blossomed with unusual exuberance there".

One of the attributes of the ten-armed Durga of Bengal is described by Mme. Blavatsky as "the chakra or discus, which resembles a ring or a wheel, and might be taken for a nought".

Kali is described as the most terrifying of the aspects of Devi, and as having a great delight in blood.

It is recorded that on one occasion, as Brown describes it, in the joy of victory, "Kali . . danced until the earth rocked and the gods feared for its safety; whereupon they called upon Shiva to intercede, and he lay down before her until she danced on his body . . In such forms she rides upon a terrifying lion, and has many arms carrying an immense array of weapon". Hence Kali is said to have subdued her husband.

In her representations Kali is shewn with bare breasts, and sometimes naked; she usually has a black skin. Of her four arms, two are holding objects, which like other items of her insignia, represent bloodshed and death; the other two arms are raised to bless her worshippers.

Kali, under the name of Mahakali appears in the second cosmology described in the Ayeen Akbery (see also under Lakshmi). In this account "Mahakalee . . is also named Mahamya."

According to Metzner, "In Bengal to the present day, the supreme deity is Kali, the Black Mother, She who has given birth to all three deities (i.e. Brahma, Siva and Vishnu), the creative-destructive womb of the worlds".

Another manifestation of Devi was in the form of the baby daughter of Yasoda. This child, having transformed into the goddess Devi, addressed Kansa, the opponent of Krishna; she told him that Krishna had escaped him and that he was therefore powerless; and thereupon she disappeared into heaven (see also under Yasoda).

The worship of Devi is as varied as her many forms. In many cases it is a continuation of that of the aboriginal goddesses.

Among the aboriginal tribes who worship Devi, the following are mentioned in **The People of India**: The Koerees, a Hindoo caste, of Behar and the North-Western Provinces, have as their chief deities: "Ram-Krishna, Mahadeo (i.e. Shiva) and Debee" . . "The Kunjurs, descended from an aboriginal stock, in time of sickness make offerings to Mana Kunjur and to Devi,

whom every one endeavours to propitiate". The Baories, "no doubt remnants of aboriginal tribes . . . As a rule they worship Devi, or Bhowani . . . demons, ghosts and sprites" . . . "The Meenas are one of the aboriginal tribes which formerly perhaps peopled Rajpootana, where they still remain . . . they are worshippers of Kali or Devi (Bhowani) . . . Gram Deotas (i.e. local or village deities), sprites and the like . . . Some of the women are supposed to possess secrets of charms and love philtres, and the use of particular herbs" . . . "The Bheels or Bhils, of the Vindhyan and Satpoora Ranges, are recognized as descendants of an aboriginal race; they are considered by ethnologists as being of much greater antiquity than the Aryans in local possession. Their religion is mainly fetishism, they worship in groves, and among their deities are "Bobadeo or Mahadeo . . . local deities under various names, Devi, or Bhowanee . . . They also frequent festivals at Hindoo temples . . . The Bheel women have much influence over the men . . . It is said that the Bheels never spare their prisoners except by the intercession of the women". The Gonds, one of the forest races, "do not rank among Hindoos. Like the Bheels, and other wild aboriginal tribes, they have a religion or fetish, such as it is, of their own." Among their deities are listed: "Dula Deo, Narain Deo, Suraj Deo, Maha Devi, Bara Deo, Khari Malu, Thakur Deo and Gansyam. Besides these the Gond believes that the forests are peopled by sprites". The Dhairs, described as general village officials, are descended from an aboriginal race. Among their deities are "Hunooman, the monkey god, or some form of Devi or Bhowanee." They have their own temples and priests.

Among other races, tribes and castes who worship Devi, are the following: The Jogis (as distinct from the jogis or yogis, the practitioners of yoga), by profession snake charmers, have among their deities "Siva and his consort Bhowani, and have many secret rites, the particulars of which are unknown". The Kunait's origin appears to be uncertain; but "it is probable they are portions of an aboriginal tribe". They are described as Hindoos and live in the Cis Sutlej, Himalaya territory. "The Kunait's of the upper ranges are strongly tinged with Buddhism. There are temples of Devi or Kali and those of the Buddhist faith, in all villages, and the people worship at both. On the southern faces of the hills, however, the Kunait's are exclusively Hindoos. They employ Brahmin instead of Buddhist priests and worship Kali or Devi . . . the system of polyandry

is maintained . . among a large selection of this curious people". The Changars, a vagrant tribe, "are professedly Hindoos, and worshippers of Devee or Bhowanee, but make offerings at Mahomedan shrines, and not unfrequently, have Mahomedan names. Their own private ceremonies are separate from those of any professed faith and are connected with the aboriginal belief". The Khayets and the closely related Khattris, merchants and scribes by profession have as their deities "Bhowani or Devi and Siva her husband; but adoration paid to the former is greater than to the latter".

Among the professions associated with the worship of Devi, many instances are mentioned in **The People of India**. The Pundits or Brahmin religious instructors are votaries of "the goddess Devee or Kali, but, as Brahmins, all other deities of the Pantheon are included." The Brahmins of the Sunat sect include among their deities "Siva or Mahadeo and Kali . . the horizontal marks on his forehead, and a teeka or circular spot in the centre . . may be red if he worships Kali or Devi". "The Hindu dyers are for the most part worshippers of Devi or Bhowani". The Korreyas or Korees, the weavers, "are worshippers for the most part of Devi or Bhowani, with the addition of some demon worship, derived perhaps from their aboriginal condition". Blacksmiths "In the Punjab revere the Sikh prophets; but they are in reality Hindoos, and for the most part in India worship Devee". The carpenters have among their deities "Devee, Krishna, or Seeva". The Chomars, the tanners and cobblers, "are much given to fetish worship". They are also recorded as making offerings "to piles of black and red stones, which are under great trees, or in lonely places, in village lands. These they profess to believe are memorials of Bhowani or Devi". Usually in the south both men and women have "the red caste mark of Devi on their foreheads, and along the bridge of the nose to the end".

Devi is one of The Triad or Trinity of goddesses which also includes Sarasvati and Lakshmi; in this grouping she is called the Black Goddess. As Nature Goddess and goddess of Fertility she has a great temple festival in the spring, attended by pilgrims from both the plains and the mountains. According to Graves, she is worshipped with rites closely resembling those of the Cretan and Pelasgian Great Goddess.

Among the devotees of Devi Macdonell includes the Aghora-ghantas.

On the relationship between Devi and her worshippers,

Brown writes: "To her devotee she is all grace and maternal concern. He calls upon her as a child addresses its mother and she cherishes him, taking him to herself". Among the fruits of his adhesion to her is the experiencing a flood of the greatest joy and "tasting boundless intense bliss. Then he wins to salvation and life everlasting".

The Chandistotra is a poem in praise of Devi.

A festival in honour of Gauri is described in Murray's *Handbook* as follows: "Gauri Vahan held on the 7th of Bhadon (i.e. August/September) in honour of Shiva's wife called Gauri or the Fair". At this festival small cakes are eaten by women. There is a temple of Gauri in Unkarji. The Gauri Kunda tank at Bhuvaneshwar, near Puri is described as follows in Murray's *Handbook*: "The water is . . the best drinking water in the locality . . It is said to have been excavated by the goddess Gauri and that it bestows beauty, good fortune, and freedom from all sin".

Macdonell also refers to a festival of Gauri in the month of Magha (January/February) and a rite, Gauri-vrata, the Vow of Gauri.

The following ceremony is described by Frazer: "In some parts of India the harvest-goddess Gauri is represented at once by an unmarried girl and by a bundle of wild balsam plants, which is made into the figures of a woman and dressed as such with mask, garments, and ornaments. Both the human and the vegetable representative of the goddess are worshipped, and the intention of the whole ceremony appears to be to ensure a good crop of rice".

As Sati, the ideal wife, Devi is closely associated with the worship of the Yoni, and hence with the Mysteries of the Tantriks.

According to some accounts, four places are associated with the parts of the body of Sati; others give the number as fifty. In the Ayeen Akbery, where this goddess is called Mahama-ey, these are given as follows: Sardha, near Kamraj in Cashmeer; Tuljabowhwanny, near Beejapoor in the Dekhan; Kamtcha, near Kamru in the east; and finally Jalindher. Of the last of these Abul Fazl writes: "Near this place appear, on the sides of the mountain, lights resembling links and lamps, which people go to visit and throw different things into the flames, thinking the ceremony to be beneficial to the eyesight. Over these places are erected temples which are continually thronged with people. Certainly these lights, which the vulgar con-

sider as miraculous, are only the natural effects of a brimstone mine". The same writer describes also another place, apparently in the same district, as follows: "Nagerkote is a city situated upon a mountain . . In the vicinity of this city, upon a lofty mountain is a place called Mahama-ey . . [they] come in pilgrimages to it from great distances, thereby obtaining the accomplishment of their wishes . . According to the Hindoo mythology Mahama-ey was the wife of Mahadeo (i.e. Shiva)".

Macdonell states that the temples on these places are called Pithas, from the word meaning stool, seat, bench or base.

The temple of Parvati at Parbati, Poona, is described as follows in **Murray's Handbook**: "in the centre is the principal temple dedicated to the goddess Durga or Parbati, the wife of Shiva, so called from Parvat, 'a mountain'. The temple cost £100,000. During the Diwali the temple is lighted in a beautiful manner". It is about two hundred and twenty years old. There is another temple to this goddess at Chidambaram. The southern half of the temple at Tinnevely is dedicated to Parvati. The Handbook also mentions images of Parvati in the Badami Cave Temple, at Jajpur and at Mahabalipur. At Trichinopoly an image of Parvati is carried in procession, together with those of Shiva, Ganesa, and Skanda, on certain days.

Among the worshippers of Parvati, according to **The People of India** are the Charuns, described as the priests, Rajput archivists, minstrels and bards of the Rajput tribes. They must understand the rites "particularly those of Siva and Parvati".

Frazer mentions the ceremony of marrying the images of Siva and Parvati.

Among the festivals of Durga, the following appears in the list given in the **Ayeen Akbery**: "In the month of Cheyte (i.e. Chaitra) . . 2 Nowrat (i.e. Navaratra) the first nine nights of the year. This is a great festival of Durga, particularly at Naggertoke".

Among the places dedicated to Durga there are, according to Abul Fazl, twenty-two in Kashmir. The temple at Banhal in Kashmir is described by him in the **Ayeen Akbery** as follows. "At Banhal is a temple, called Durgah. When any one wants to know what success his enemy will have against him he fills two vessels with rice . . They are left all night in the temple, the doors of which are shut. The next day he brings them out with great ceremony and opens them. The vessel in which are

found flowers and saffron denotes success to its owner". Of another temple in Kashmir, he writes: "At the distance of twelve cose from Hahyhamoo, is a river called Pudmutty . . . On its banks is an idolatrous temple of stone, dedicated to Durga. On the eighth ti-h of Shukulputch the temple shakes in an astonishing manner". In his section on the Soobah of Berar he writes: "The fort of Mahore is very pleasantly situated upon a mountain, and near it is a Hindoo temple, called Jugdeena, dedicated to Doorga. Here are buffaloes that give abundance of milk".

The following account is given by Miss Murphy of her visit to the temple of Durga near Mysore: "As we approached Mysore yesterday my eye was drawn across the level plateau to a conspicuous, isolated mountain not far from the city's outskirts. This is Chamundi Hill (3,489 feet), on which stands a much-visited temple dedicated to Chamundi, the family goddess of the Wadivars . . . Chamundi temple is now being turned into a tourist attraction . . . the building itself is most impressive . . . Hindu temples — with their riotous decorations, glittering shrines, clanging bells, gaudy offerings and gold and silver gods and goddesses — naturally appeal to the very young . . . When we arrived a canopied figure of Chamundi . . . was being carried round a court-yard on a palanquin . . ."

According to the Ayeen Akbery, as part of the sixth of his daily offices the Gerish't prays to Durga, among other deities.

Among the social classes who worship Durga, several are mentioned in **The People of India**. The Brahmins are described as venerating Siva and Vishnu, and "a large proportion also are followers of Doorga or Devi". From a description of a picture of a certain brahmin, is the following extract: "In his immediate front are three small idols which are probably Siva under three forms, or Siva and his consort, Bhowani Doorga or Kali . . . All these, and some other objects which are not clearly discernible, are in a brass thali or platter . . . Outside this platter are the bell he rings to apprise the divinity of his service". The Mochis, by trade leather workers "ordinarily worship Kali or Doorgah, and reverence Brahmins; but they have their own rites, which belong to the aboriginal condition, which are still practised" . . . "The Bohras are professional money-lenders. Their religion in the North-Western Provinces is Hindoo (Brahmin)". Among their deities are "Doorga and Mahadeo".

Durga is worshipped at the annual Festivities of Durga

puja, The Worship of Durga. This is, according to Yogananda's account, the chief festival of the Bengali year and lasts for nine days in September or October, its date each year being fixed by a lunar calendar. **Murray's Handbook** refers to the "Dasara held on the 10th of Asan (September/October) in honour of Durga . . . The nine preceding days are called Navaratra, when Brahmans are paid to recite hymns to Durga". The Dasara is said to be an auspicious day for the starting of children's lessons.

The Temple of Durga at Benares is described in **Murray's Handbook** as follows: "The Durga Temple is sometimes called the Monkey Temple by Europeans, from the myriads of monkeys which inhabit the large trees near it . . . It is stained red with ochre, and it stands in a quadrangle with high walls. In front of the principal entrance is the band room, where the priests beat a large drum three times a day. The central portion is supported by twelve curiously carved pillars . . . The doors are plated with brass . . . Durga is the terrific form of Shiva's wife". A Temple of Durga at Mahabalipur is also mentioned. There is a ten-armed figure of Durga in Benares, another of this goddess standing on a lion at Kedareshvara, Bhuvaneshwar, and another in a cave temple at Badami.

According to Macdonell Devi-Durga is particularly active on the ninth day of the dark fortnight in Bhadra.

As Kali, Devi is worshipped in the temple of her name, the Kalighat in Calcutta. An account of this fane is given in **Murray's Handbook** as follows: "Kalighat, celebrated as a site in honour of the goddess Kali, the wife of Shiva, is situated on the old bed of the Ganges, a few miles south of Calcutta . . . The temple is supposed to have been built a few centuries ago. A member of the Sagarna Chandhu family . . . cleared the jungle, built the temple, and allotted one hundred and ninety four acres of land for its maintenance. A man of the name of Chandibar was the first priest appointed to manage the affairs of the temple . . . The principal religious festival of the year is on the second day of the Durga-puja when the temple is visited by crowds of pilgrims, principally belonging to the district of the twenty four Parganas and the surrounding villages". The Kali-Bening Temple at Prambanan, Java, has heads of Kali like Gorgon's heads, over some of the doorways. **Murray's Handbook** refers to "a very holy image of Kali with eighteen arms" at Jajpur and another in a group of seven idols at the same place (see Indrani). Among other places of her

worship are Dakshineswar on the Ganges and the Zhob river valley of North Baluchistan. Surisikshetra is described as a region holy to Devi. There are also statues of this goddess and temples dedicated to her in Katmandu.

Among the social classes who worship Kali, the following are mentioned in **The People of India**: "The Mechis of the Turai are the subjects of the Nepalese, Sikhim, and Bhootan governments . . . the cast of their countenance is strongly Mongolian. As well as venerating Shiva, they make offerings "to a clay image of Kali, on which occasion they drink . . . spirits, and a fermented liquor made from Murwa, and indulge in much licentiousness". The Bhuddhiks, also commonly called San-seas, "are found in the outer forest, under the Himalayas, but chiefly in the Oude territory. They trace their origin to the south of India. They profess to be Hindoos, but have an especial veneration for 'Kalee, the destroyer'. The Betra or Botra Kur-umbars . . . live on the Northern slopes of the Neelgerries, adjoining Coorg. Their occupation is the manufacture of baskets, mats and umbrellas. They worship Kali, and live in the desert forests . . . Dravida Desam, the Dravida country, was the name of their province". Of the Sonars, the goldsmiths, some venerate "Vishnu and Krishna", while the majority venerate "Seva and Kali". The Kullals, the distillers and sellers of spirits, "worship Kalee or Bhowani as their goddess in general; but among them each family has its own Lares and Penates . . . Hindoos use spirits in offerings to Bhowanee, Devee or Kalee and other objects of worship and . . . the deities who are believed to preside over village communities, the orgies attendant upon which are of a fearful description". Among the carpenters some revere Siva, and others Vishnu under various forms; "but all have a profound reverence for the goddess Kali or Devi, whose votaries many become". The blacksmiths also in some instances venerate Vishnu, in others Siva, and frequently become devotees of Kali or Devi. "The Bedurs, or Beydurs form a large and powerful military class, which is found from the north-west boundary of the Canarese-speaking people in Dharwar and Belgama, all through Mysore, and under the name of Veddar, as far as Travancore to the south, and the vicinity of Madras to the east. To the north they speak Canarese and Teloogoo, and to the south and east Tamil". With regards their religious practices, sometimes "the Bedar worships Kali or Devi, and wears the vermilion mark of the goddess on his forehead, which is extended generally along the bridge of the nose to

the tip, while there are streaks of red paint on each side of the throat and on the chest, which have the appearance of fresh blood. They also perform fetish ceremonies, believed to be of great antiquity, dating to a time previous to the introduction of the Hinduism".

According to Frazer, Kali manifests as an oracular goddess among the Kuruvikkarans of Southern India. She descends upon the priest who then gives oracular replies.

Among the officiants of the worship of Kali are the Patars. According to the description in **The People of India**, "the word 'Patar' is the Hindi term for courtesan or prostitute, but is employed to designate those who, Mahomedans as well as Hindoos, are engaged in the service of Hindoo temples . . . The offices in the idol chambers, and other penetralia of Hindoo temples, can only be conducted by the Hindoo Patars. The majority are devotees of Durga or Kali.

"The final dedication of a girl for temple service is made a solemn ceremony. She is . . . dressed in new clothes, white or red, adorned with garlands, and taken to the temple, accompanied by music and by all her relatives and friends".

In Southern India, together with the Patars, are the Moorlees. "Some of these . . . are devoted to Kali or Devi, under the denomination of Murriamma, Ellamma etc. when they become priestesses of peculiar ceremonies unconnected with Brahminical Hindooism".

The worship of Devi has now become established in Mauritius. Here there is a small temple dedicated to her under her aspect of Kali. This fane was built about seventy years ago. According to Swadesh Poorun's description it has a small low door. Inside it is rather dark. The image of the goddess has six arms, holding, among other objects, a wheel (chakra) and a snake. She is black in colour with red lips. The temple is painted yellow outside and red within.

Some forms of the worship of Kali are described as being "dark rites" at which devils are present. She is also attended by Dakinis, (q.v.), or female demons. In her devotional images she is sometimes dressed in blood-red, standing in a boat floating in a sea of blood; her face also is sometimes smeared with blood.

This goddess is associated with the number five. The connexion between this number and Kali is shown by Graves in the following passage from **The White Goddess**: "In the coronation ritual of an Indian King, the officiating priest as he invests the

king with a . . . mantle called 'the womb' in a ceremony of re-birth, gives him five dice". Among her attributes is the pasha, or noose (see Pashadhari). She is in charge of the sympathetic system of the body which is described as Kali's vina.

Another ritual, similar to those of Isis and other many named goddesses, consists of the listing of Devi's names. In this connexion Daraul writes of Kali: "Other names, all of which are used, some as passwords, by her worshippers, are Devi, Sati, Rudrani, Parvati, Chinnamastica, Kamakshi, Uma, Menakshi, Himavati, Kumari. These names, if repeated, give a special power, it is believed, to the worshipper. He can obtain his aims in life if he invokes her by these names".

Some of the Tantric rites of Devi are described under Shakti.

Among the more recent devotees of Devi, Graves mentions the poet and mystic, Ram Prasad. As Graves describes him, he devotes himself to Kali-worship with true poetic ecstasy and addresses her as she dances madly on Shiva's prostrate body "you . . . dance and swell in my mind". He sees himself as "Child of the Mother of All Living" and not only her child but also her lover. "One Kalipuja Day, he followed Kali's images into the Ganges . . ."

Ramakrishna, in a reference to his psychic gifts, shows his dependence on the Great Mother. He states: "The ordinary man could not have borne a fraction of that tremendous fervour, his body would have been shattered by a quarter of that emotion . . . Only by seeing the Mother in some form or other for the greatest part of the day and night. Otherwise this body could not have survived". Commenting on these words, Omananda Puri writes: "'The Mother' is the Cosmic Mother . . . with manifestations of Whom he appeared to be in almost continuous communion".

A description of the devotion to Devi at the present time is given by Yogananda (Mukunda Lal Ghosh) in his autobiography. He tells how during his boyhood, "Our family moved to Lahore in the Punjab. There I acquired a picture of the Divine Mother in the form of the goddess Kali". He describes how it graced a small informal shrine on the balcony of his home, and how in that holy place "An unequivocal conviction came over me that fulfilment would crown any of my prayers uttered . . ." In an early chapter of his autobiography entitled, "The Blissful Devotee and his Cosmic Romance", he records a meeting he had with Mahasaya (Mahendrana Gupta). The chapter begins: "Little sir, please be seated. I am talking to my Divine

Mother' . . Beyond reach of doubt I was convinced that Master Mahasaya was in intimate converse with the Universal Mother.

" . . I remained in meditation until ten o'clock. The darkness of the warm Indian night was suddenly lit with a wondrous vision. Haloed in splendour the Divine Mother stood before me. Her face, tenderly smiling was beauty itself. 'Always have I loved thee. Ever shall I love thee'. The celestial tones still ringing in the air, She disappeared".

Yogananda gives at some length the details of a visit which he paid in his later life to the Dakshineswar temple; from this account are the following extracts: "I proceeded alone to the colonnaded hall which fronts the large temple of Kali, or Mother Nature . . I became emotionally entranced. My mind was concentrated on Goddess Kali, whose image at Dakshineswar had been the special object of adoration by the great master, Sri Ramakrishna Paramhansa. In answer to his anguished demands the stone of this very temple had often taken a living form and conversed with him.

" 'Silent Mother with stony heart', I prayed, 'Thou becamest filled with life at the plea of Thy beloved devotee Ramakrishna; Why dost Thou not heed the wails of this yearning son of Thine?'

"My aspiring zeal increased boundlessly, accompanied by a divine inward peace . . a delightful cold wave descended over my back and under my feet, banishing all discomfort. Then, to my amazement, the temple became greatly magnified. Its large door slowly opened, revealing the stone figure of goddess Kali. Gradually it changed into a living form, smilingly nodding in greeting, thrilling me with joy indescribable . . the only extraordinarily enlarged objects were the temple and the form of the goddess. Everything else appeared in its normal dimensions, although each was enclosed in a halo of mellow light, white, blue and pastel rainbow hues".

Yogananda then recounts how his experience had a deep effect on his brother-in-law, Satish, who from then on aspired to the same realization: "Deeply I will seek the Divine Mother from now on, some day I must surely find Her". Yogananda then records that years later Satish had been blessed by a vision of the Divine Mother.

Devi figures in some of the Zen Buddhist writings. In Rep's compilation of some of these she is described by Shiva as "Lotus-eyed, Sweet of Touch . . Shakti".

Correspondences are seen between Devi in her different

aspects and many other goddesses. In her earlier forms she is closely associated with Kanya. As Gauri, she has parallels to Manasa. In her aspects of Durga and Kali she is said to resemble Shitala in her fury of attack. Similarities are seen by Graves between Devi and Minerva. Some see an association between Kali and Binah. On her aspect of Shakti, Mme. Blavatsky writes: "The Durga (active virtue) is a subtle . . . force which answers to Shekinah". In the Tarot she corresponds, according to Arland Ussher, to the 21st Trump, the World. Describing this figure, he writes: "This nude maiden—a Kali dancing down the world—is Eternity. She is the same female that we met with in 'Time' (i.e. or 'Temperance') and 'the Star' . . . here she synthesizes the two entire decades of our series . . ."

NAME: BHADRAKALI.

ETYMOLOGY: Skr. Bhadra-Kālī, a goddess, later a form of Durga, from bhadra, adj. laudable, auspicious, from root Bhand; receive loud praise; cf. Kālī (see under Devī).

ASSOCIATED PLACES: India.

NAME: BHAVANI, BHAWANI, PARASU-PANI.

ETYMOLOGY: Skr. Bhavāni, N. of a goddess; cf. bhav-ya adj. present, future, good, beautiful, auspicious; (S.D.) Bhavāni, the excellent, the happy. Skr. Parasu-pani (or Bhavāni); from this is deriv. Persephone (see below).

OFFICES AND TITLES: Mother, Devi, Trimurti, Triform, The Triple Universe, Tantric Goddess.

ASSOCIATED PLACES: India, Nepal, Bhatgaon.

Bhavani is mentioned in the Sutras. According to Macdonell, in the Classical or post-Vedic writings she is identified with Parvati.

On this goddess, Mme. Blavatsky writes: "Kore-Persephoneia was but the goddess Parasu-pani or Bhavani".

Among the tribes who worship Bhavani the following is mentioned in **The People of India**: "The Todas . . . a local tribe on the Nilagiris or Neelgerry hills, and, in consequence of their Caucasian features, peculiar habits and ceremonies . . . by some have been claimed as descendants of Scythian invaders of India . . . others have assumed them to be the last original remnant of the Aryan invasion of India . . . The traces of element worship and strong pastoral colouring are almost Vedic . . . They also offer once a year . . . to the goddess

Bhowani". Also among their large pantheon is named a hunting god, Bati Khan. "The dairy house in each mund is the temple. Some old men, of a devout turn of mind . . . occasionally may prostrate themselves at the door of the paltchi (dairy house)".

Many other references to Bhavani or Bhowani occur in **The People of India**. In these instances, however, this name is used as an alternative to Devi; and hence such passages are included under the latter goddess.

Brown speaks of "the triple universe, conceived as a woman with the sun and the moon at her breasts".

Bhavani is represented in one recent illustration as a young woman crowned, containing within her body a landscape, showing also the sea, the sun and the moon.

A temple dedicated to Devi Bhawani in Bhatgaon is described by Fergusson as follows: "One of the most elegant of the sloping roofed class is the Bhawani temple at Bhatgaon. It was built . . . by Bhupatindra Malla to enshrine a secret Tantric goddess. It is five storeys in height, but stands particularly well on a pyramid of five steps, which gives it a greater dignity than many of its congeners". The guardians of this temple are Singhini and Vyaghrini (qq.v.). This fane was built about three hundred years ago and is mainly of wood.

There is a correspondence between Bhavani and the Tibetan Srinmo. Mme. Blavatsky speaks of "the Great Mother at Ephesus, Diana-Bhavani with many breasts".

NAMES: LAKSHMI, LAXMI, LUTCHMEEN, SHRI, SRI, SREE, incarnate also in her avatars: VARAHINI, PADMA or KAMALA, DHARANI, SITA, RADHA.

ETYMOLOGY: Skr. lakshmî, n. fem. mark, token, fortune, royal dignity, wealth, beauty, splendour, pers. as goddess of prosperity and beauty; hence Lakshmî-kânta, lover of Lakshmî, Lakshmî-nâtha, husband of Lakshmî, eps. of Vishnu; lakshmî-vasati, dwelling of Lakshmî, i.e. the flower of the red lotus. Skr. srî, n. fem. splendour, beauty, prosperity, fortune, majesty; pers. as goddess of beauty and esp. of prosperity. Skr. Varahini; cf. varaha, boar, boar incarnation of Vishnu. Skr. Kamalâ, the Lotus One, ep. of Lakshmî. Skr. Padmâ, the Lotus-Coloured, ep. of Srî. Skr. dharanî, n. fem. earth. Skr. sitâ, n. fem. furrow; Sitâ, pers. as wife of Indra and Râma (ident. with Lakshmî); hence Sitâ-gâni, ep. of Rama. Skr. Râdhâ, N. of a cowherdess beloved of Krishna and later worshipped as a goddess; cf.

root Râdh. achievement, success; hence Râdhikâ, diminutive of Râdhâ, Râdhâ-upâsaka, worshipper of Râdhâ.

GENEALOGY: (Ayeen Akbery, second Cosmology) As Mahaletchmeen (Mahalakshmi): genetrix of the three gunas: Sut, Ruj and Tum; mother of daus: Mahakalee (Mahamya), Sirsootee and Sree (Sawuteree) and of son: Brahma; see also below. As Lakshmi: prps. dau. of wife of Bhrgu; prps. wife of Varuna and Surya; wife of Vishnu; mother of sons: Kama and poss. Agni. As Varahini: wife of the Varaha or 3rd avatar of Vishnu; mother of a child. As Kamala or Padma: wife of the Vamana or 5th avatar of Vishnu. As Dharani: wife of Parasurama (6th avatar of Vishnu). As Sita: prps. self-formed; prps. dau. of Mother Earth (Vasudhara); prps. dau. of wife of Janaka; sister of (sister): Urmila; prob. wife of Indra; wife of Rama (Ramachandra, 7th avatar of Vishnu); mother of twin sons: Kusa and Lava. As Radha: wife of Krishna (8th avatar of Vishnu).

OFFICES AND TITLES: Of Lakshmi generally: Mahaletchmeen, The Great Lakshmi, Ambasana, Lotus-Seated, Indira, Jaganmatri, World Mother, Ada Maya, Padmavati, Lotus-Coloured, Sarvamangala, Universally Auspicious, Rama, Pleasant, Striratna, Pearl of a Woman, Matri, Mother, Abdhikanya, Sea-Maiden, The Goddess of Fortune, The Fickle Goddess, Goddess of Beauty, Goddess of Wealth and Prosperity, The Goddess of Success, The Goddess of Pleasure, The Red Goddess, Shakti. Of Varahini: Earth Goddess. Of Sita: Parthivi, Vasumdharyi, Of the Earth, Ganaki. Of the Family of Ganaka, Maithili, Princess of Mithila, Vaidehi, Princess of Videha, The Earth-Principle. Of Radha: a Gopi, Cowherdess, Vrinda, Multitude. ASSOCIATED PLACES: India, The Ocean, Videha, Rajputana, Gadac, Manmoda Hill, Junnar, Orissa, Palitana, Jajpur, Elura, Badami, Mahabalipur, Madras, Madura, Nasik (the Nasika of Ptolemy), Bombay, Wai, Lanka, Ceylon, Mauritius.

Lakshmi or Shri, in her original form, was regarded as a goddess of fortune, and this has always remained as one of her basic manifestations.

This Goddess holds an important position in one of the cosmologies described in the Ayeen Akbery. In this work Abul Fazl states that "Of the various changes which the universe has undergone, there are no less than eighteen different opinions; but it will be sufficient to speak of three of them".

In his account of the second of these cosmologies Abul Fazl refers to "A woman, who is called Mahaletchmeen (i.e.

Mahalakshmi), From the essence of Mahaletchmeen proceeded three attributes, the first called Sut, the second Ruj, and the third Tum (i.e. Sattva, Rajas and Tamas). And when Mahaletchmeen willed that the world should be created . . . " He then describes how she produced four beings. The first two are connected with the Gunas, the strands or qualities of matter, *tamas* and *sattva*". She . . . with Tum produced another form called Mahakalee, who is also named Mahamya. And with Sut, another form appeared, called Sirsootee. After this Brahma issued from Mahaletchmeen and Sree . . . who is called Sawuteree".

Further genealogies are then given (see under Devi and Teeree). "Then Mahaletchmeen willed that the lusts of the flesh should operate". It is then recorded that Sri, who is here the daughter of Mahalakshmi, married Bishen (i.e. Vishnu). Lakshmi is also mentioned in the Ayeen Akbery as first in the list of the Fourteen Treasures connected with the Churning of the Milk Ocean. She is there described. "1. Lutchmeen, riches, appeared like a blooming bride and bestowed blessings upon mankind".

According to Miss Ions' summary this goddess came from the Ocean, radiant, and bearing a lotus in her hand. As soon as the gods saw her, each of them wanted her as his wife. Eventually she married Vishnu, whom she herself preferred; and thereafter Lakshmi was reborn as Vishnu's consort in each of her incarnations, and shared in his activities. In this connexion Fergusson writes of her: "Sri, the goddess of fortune, who afterwards in the Hindu Pantheon, became Lakshmi the consort of Vishnu, ten times". This would appear to include the Kalki avatar of Vishnu, as well as his other incarnations. Sometimes Lakshmi is described as also helping Soma.

In the form of Kamala or Padma, this goddess is said to have floated on the flower of a lotus after her birth. She became wife of the Vamana or dwarf incarnation of Vishnu.

As Dharani, Lakshmi was connected with the earth and married Parasurama, the next incarnation of Vishnu; he figures in the Mahabharata as a warrior and the instructor of Arjuna in military skills.

Sita, the next incarnation of Lakshmi, is regarded as symbolizing the productive earth. She is one of the main figures of the Ramayana. She is described as being born of her own will in a furrow of a field, and hence was called Sita, a furrow; according to the words of this epic, she is "child of harvest-bearing

furrow, Sita sprung from Mother Earth". Being a very beautiful maiden, she attracted many suitors, and a contest was arranged to decide as to which of them should be allowed to ask for her hand in marriage; the winner would be he who could bend the bow given by Shiva to Janaka. Rama proved the victor, having not only bent the bow, but broken it. The love of Rama for Sita is described in the Ramayana in the following passage:

"Rama in a sweet communion lived in Sita's loving heart.  
Days of joy and months of gladness, o'er the gentle Sita flew.  
And she like the Queen of Beauty brighter in her graces grew.  
Rama in a sweet communion lived in Sita's loving heart".

When Rama was later sent into exile, Sita insisted on accompanying him. After her abduction by Ravana efforts were made to recover her, Rama and Hanuman making an expedition to Lanka (Ceylon). During her absence Sita professed her constant love for Rama, but when she and Rama eventually met again the latter doubted her words. To prove the truth of her declaration, Sita prepared a burning pyre and threw herself upon it; as she did so, the sky attested to her truthfulness. Agni then conducted her back to Rama; but he, still feeling unsatisfied, called together a great assembly. In front of the assembly Sita called upon Earth her Mother, to attest to the truth of her words. Earth gave the sign by opening beneath her feet to receive her; as the Ramayana describes:—

"Then the Earth was rent and parted, and a golden throne arose,

Held aloft by jewelled Nagas as the leaves enfold the rose,  
And the Mother with embraces held her . . Child".

Sita is compared by Mme. Blavatsky with Helen of Troy.

In the form of Radha this goddess appeared as a gopi or cowherdess and it was in this role that she was met by Krishna.

Several incidents are recorded in connexion with Krishna and the Gopis. According to Brown's summary, "Once he came upon a party of milkmaids while they were bathing and he stole their clothes and took them to the top of a tree". According to Miss Ions' summary, Krishna on one moonlit night in autumn went into the forest and played on his flute to call the cowgirls; they thereupon all slipped away from their husbands and went to join him. The dance began, each one dancing with Krishna as if he were her lover. The dance and its amorous delights continued for six months. The girls returned to their houses, finding that their absence had been unnoticed. The dance started in the month Karttika (October/November) and

was the circle dance called the Rasalila, "the play of delight". Radha was the gopi whom Krishna had singled out for his special attention. The story of the different stages of their association and the eventual fulfilment of their love became the classical images of Indian love poetry; it also inspires many artistic representations. In one illustration the lovers are shown meeting by night under an azure sky with a crescent moon. According to Brown, "The love of Krishna and the milkmaids (gopis) and especially his love for Radha are celebrated in lyrics, paintings, sculpture, and there is a whole body of erotic literature and even of erotic cult practice connected with this aspect of the Krishna myth. He dances with the gopis; he swings with them . . . Through all these adventures as the darling of the milkmaids he never incurs the jealousy of their husbands". A tradition tells of Krishna giving a ruby every day to Radha.

The Ayeen Akbery records the number of Krishna's wives as 16,108, each one of whom gave birth to ten sons and a daughter.

This goddess is associated by Mme. Blavatsky with the element Earth, and with the West.

Lakshmi is worshipped as Jaganmatri, the Mother of the World, and also as Shakti (q.v.). She forms one of the Trimurti, Triad or Trinity, including also Sarasvati and Devi; in this grouping she is known as the Red Goddess. A festival in honour of Lakshmi is described in **Murray's Handbook** as follows: "Diwali, 'feast of lamps' . . . held on the new moon of Kartik (i.e. October/November), in honour of Kali or Bhawani, and more particularly of Lakshmi, when merchants and bankers count their wealth". In **The People of India**, the Shroffs, the money dealers, are described as venerating their books and ledgers at the festival of Dewallee.

On the festival of Diwali as it is celebrated at present, Miss Boland writes: "The feast of Diwali is the great winter festival celebrated throughout India.

"Fire crackers zoom incessantly in the New Delhi sky for three nights. Indians with their love of colour and noise, enjoy themselves immensely. Everyone dresses in best clothes and presents and greetings are exchanged. The shop windows are especially well decked with good things to buy. Each house is decorated with lighted candles all about the outside. In the country and especially in the mountains one can see flickering clumps of lights for miles around.

"Meanwhile in the dim candlelight of the Temple with the scent of incense and flowers, the sadhu murmurs softly, asking the favour of his favourite deities, who are in a most benevolent mood at this auspicious time of year".

According to Frazer, the coco-nut is called Sripkala, or the fruit of Sri, the goddess of prosperity.

Dramatic representations from the Ramayana, including episodes connected with Sita, are referred to in **The People of India**. In a description of the Wuddurs, a wandering tribe of Southern India, is the following passage: "Among the stone (i.e. mason) Wudders, it is strange to find, as they are utterly illiterate, that they are able to act plays, derived from the Sanskrit, with very considerable skill and power. Their instruction in the long recitations and dialogues is transmitted from generation to generation, and is entirely oral. The pieces they perform are adaptations of the Ramayan and its episodes. There recitations are made for village communities and rich families and are well paid". The women also act and are described as showing great skill.

Taylor also states that among the most popular incidents concerning Krishna are "his amorous transactions with Radha, his mistress, and the sixteen thousand shepherdesses and milkmaids with whom he played in the wilderness of Vrindu, near Muttra". Those acting the part of Radha and the gopis "dance, sing ballads in the local vernacular, and make recitations . . . most of these are of a lascivious character".

The Gopi, according to **The Secret Doctrine**, is associated with a mystic power, and Mme. Blavatsky records that the Gopis' dance was still being enacted in Rajputana: in her view it is the same astronomical and symbolic dance of the planets and the zodiacal signs, as was danced thousands of years ago.

A description of the Gopika, the Gopi's Cave, is given by Fergusson as follows: "In a ridge of granite, known as the Nagarjuni hill, are three more caves . . . The largest is the Gopika or 'Milkmaid's Cave' which is a hall 46ft. 5in. long, with circular ends, and 19ft. 2in. wide, with one door in the centre of the south side. The walls are 6½ft. high, and the vault of the roof rises to 10½ft. in the middle."

In her representations Lakshmi often appears as a beautiful golden coloured woman, sitting or standing on a lotus, her symbol. Sometimes she is shown with four arms, sometimes with two.

Fergusson mentions a carved figure of Lakshmi in one of

the Gadac temples, in a shield over a doorway. Of another representation in a Buddhist cave-temple at Junnar he writes: "In a fan-shaped sculpture is represented the goddess Sri . . on each side are two worshippers in attitudes of adoration. Though so ubiquitous and continuous through all ages, it is seldom this goddess occupies so important a position as she does here; but her history has still to be written". He also refers to Jain figures of this goddess, two thousand years old, in the Orissa Caves; other images of Sri are in a shrine on the upper floor of a Jain temple at Palitana. A statue of Lakshmi at Jajpur is described in **Murray's Handbook**. She has four arms; with two she holds a child, in her third a wheel and in her fourth a shell. There are other images at Elura, the cave Temples at Badami and at Mahabalipur. There is a temple of Lakshmi at Wai in the Deccan. Among a group of temples in Mauritius described by Swedish Poorun, two are dedicated to Lakshmi. The main feature in these is the statue of the goddess. They were built about seventy years ago, and the Hindu inhabitants of the island bring offerings of fruit and flowers.

Eight Lakshmis are represented in the Great Temple at Madura. According to the account of this fane in **Murray's Handbook**, "The entrance is by the gate of Minakshi's Temple, through a painted corridor about thirty feet long, which is called the Hall of the eight Lakshmis, from eight statues of that goddess which form the supports of the roof on either side, where various dealers ply their trades".

An image of Varahini is one of a group of three goddesses referred to in the same book (see Indrani). According to this account "The earth goddess, Varahini, the wife of Vishnu in his boar incarnation, sits with her infant on her knees". There is an image of Sita in Sita's Gupha or Caves at Nasik. **Murray's Handbook** also mentions many images and paintings of Krishna and Sita in a temple in Bombay. A group of figures in a temple in Mauritius shows Radha, Krishna and a cow.

Lakshmi corresponds closely to Rukmini and some hold the view that the latter was one of Lakshmi's avatars. On her relationship to the goddesses of other pantheons, Mme. Blavatsky writes: "Lakmy or Lakshmi . . is also called Ada Mava. She is the 'Mother of the World', Damatri, the Venus Aphrodite of the Greeks; also Isis and Eve". Parallels are also seen between her and Venus. In **Isis Unveiled** the following correspondence is seen between her and the Gnostic Sophia-

Achamoth: "Lakmy (or Lakshmy) . . is the emblem of physical nature, the universal mother of all the material and revealed forms; the mediatrix and protector of nature, like Sophia-Achamoth . . ."

NAME: BASULI.

ETYMOLOGY: Skr. Basuli.

ASSOCIATED PLACES: India, Orissa, Khandagiri.

In Murray's *Handbook*, in a description of the Kandagiri caves, this goddess is referred to as follows: "Notice in the semicircular space under one of the arches a nude female standing in a lotus-bush, and holding a lotus-stalk in either hand . . This is either Basuli, an aboriginal goddess mentioned by Mr. Beames, or Lakshmi".

NAME: SUTROOKA.

ETYMOLOGY: (Ayeen Akbery) Pers. rend. of Skr: Sutrooka.

GENEALOGY: (Ayeen Akbery, first Cosmology) wife of Munnoo.

OFFICES AND TITLES: Progenitrix of the Human Race.

Sutrooka appears in the first of the three cosmologies described in the Ayeen Akbery (see under Lakshmi). Here she is regarded as the progenitrix of the human race.

NAME: SIRSOOTEE.

ETYMOLOGY: (Ayeen Akbery) Pers. rend of Skr: Sirsootee; cf. Surti, Sati (q.v.) and Sirsuttu, the river Sirsuttu or Sarasvatī, (q.v.).

GENEALOGY: (Ayeen Akbery, second Cosmology) dau. of Mahalechmeen (Mahalakshmi); sister of (sisters); Mahakalee (Mahakali, Devi) and Sree (Sri) and of (brother): Brahma; mother of dau: Gowree (Gauri) and of son: Bishen (Vishnu). ASSOCIATED PLACES: India.

Sirsootee appears in the second cosmology described in the Ayeen Akbery. (See also under Lakshmi).

In the same book there is the following reference to the river of this name. "The Soobah of Delhy . . Tahnesir is held holy by the Hindoos. The river Sirsuttu, to which the Hindoos pay great adoration, runs near it".

This goddess may be equated with one of the other deities of the early Indian Pantheon.

NAME: TEEREE.

ETYMOLOGY: (Ayeen Akbery) Pers. rend. of Skr. Teeree.

GENEALOGY: (Ayeen Akbery, second Cosmology) dau. of Mahakalee (Mahakali, Devi); sister of (brother): Mahadeo (Mahadeva: Rudra or Shiva); wife of Brahma; for children, see below. ASSOCIATED PLACES: India.

Teeree appears in the second cosmology described in the Ayeen Akbery. (See also under Lakshmi). In referring to her Abul Fazl states: "This latter is also called Mahabedya, and likewise Kamdheen". Mahabedya is probably the epithet Mahavidya "the very wise". Kamdheen may refer to the cow of that name. (See under Kamadhenu). In this account Teeree married Brahma and "produced an egg, which Mahadeo (i.e. Mahadeva) divided into two parts. Of one half are formed the Dewtas, Diyit, and others who are celestial beings; and of the other half are formed mankind and all other living creatures, together with plants and [mineral] bodies".

According to the Books of the Brahmans, referred to by Mme. Blavatsky, it is "the female creator" who is herself the egg.

NAMES: SARASVATI, SARASWATI.

ETYMOLOGY: Skr. sarasvatî, n. fem. region abounding in pools; N. of a large river flowing into the sea and of its tutelary deity; goddess of speech, also of eloquence, celestial or oracular voice; cf. sarâ, n. fem. brook and sarit, n. fem. stream, river; hence sârasvata-, i, adj. of the river or the goddess Sarasvatî. sarasvatî-kantha-âbharana, necklace of Sarasvatî, title of a work on poetics ascribed to Bhogadeva, and sarasvatî-vat, adj. accompanied by Sarasvatî (S.D.) Sarasvatî, (like flowing water) Goddess of speech and learning.

GENEALOGY: wife of Vishnu; wife of Brahma; (in the Buddhist Pantheon) wife of Manjusri Jampal; prps. mother of son: Daksha; (see also Marisha).

OFFICES AND TITLES: The River Sarasvatî, Goddess of the River Sarasvatî, The Mother of Rivers, Goddess of Fertility, Sarada, Autumnal, Vag-devata, Vani, The Goddess of Speech, The Inventress of Sanskrit, The Goddess of Knowledge, Vedamatri, Mother of the Vedas, Goddess of Invention and Industry, Goddess of Poetry, Goddess of Music, Goddess of the Fine Arts, Vidyahidevata, Tutelary Deity of the Sciences, Goddess of Secret Learning and Esoteric Wisdom, Goddess of Teaching, Goddess of Literature, Lunar Goddess, Shakti, Brahmi, Brahmani, Vidhivadhu, Wife of Brahma, Savitri, Mother, Female Matter, Producer. The White Goddess, Su-prabha, the Brilliant,

Tongue of Fire, Kanchanakshi, Of Shining or Golden Eye, Vishala, The Broad or Illustrious, Manorama, Mind Rejoicing, Oghavati, like a Torrent, Su-renu, Like an Atom, Having beautiful Sand, Vimalodika, Transparent, Beautiful.

ASSOCIATED PLACES: India, The River Sarasvati, The Himalayas, Elura, Eastern Asia, Tibet, China.

Sarasvati originally manifested as a river-goddess, and as such is associated with fertility and prosperity. In the Vedas she is regarded as a water deity, the goddess of one of the rivers of the same name (see etymology); this is one of the holy rivers and flows westwards from the Himalayas through what is believed to be the homeland of the original Aryans.

At a later date Sarasvati became recognized as the originator of speech, and hence the goddess of language, literature, poetry and eventually of all the arts. In one account it is this goddess who discovered soma or amrita in the Himalayas and brought it to the other deities.

In the Agni Purana there is a eulogy on the Sanscrit language. The following is an extract "The god said ' . . . O goddess, I have come to know the knowables and I shall presently discuss the congery of Mantras that have arisen out of the five principal ones composed of the above said letters . . . "

In one tradition Sarasvati is called the wife of Vishnu. He, not being able to endure their quarrelling, made the suggestion that she should marry Brahma, and it is the latter who is regarded as her chief husband. On one occasion Sarasvati did not feel inclined to arrive on time for a ceremony planned by Brahma, in which she was to take part. Brahma despatched a messenger, but she sent back the reply that she was still at her toilet, and that he could wait. The dispute which ensued resulted in Brahma having a second wife, Gayatri.

In character Sarasvati is described as a woman of gentle grace concealing an independent nature. She has, according to Miss Ions' summary a haughty bearing, and is disputatious.

In a diagram in **Isis Unveiled** Sarasvati is equated with "Female Matter" and is associated with the element, Earth; she has her place in the North-East. In **The Secret Doctrine** Sarasvati is associated with water, the Moon and esoteric wisdom; under her veils she is seen as the densely material personal female, similar to Eve and the "primitive woman" mentioned by Irenaeus.

The early worship of Sarasvati appears to have been con-

nected with her aspect of river-goddess. Holy rituals are recorded as being performed on her banks. According to Miss Ions this led to the belief that she influenced the composition of hymns. Mme. Blavatsky states that she is invoked, like Minerva in Rome, as goddess of science. A reference to her is made in the **Mahatma Letters**, in which is the passage: "such phenomena as you crave have ever been reserved as a reward to those who have devoted their lives to serve the goddess Sarasvati". The peacock is regarded as holy to this goddess, and the **Mahatma Letters** also has a reference to this bird in the description, "as shrill [a voice] as the one attributed to Sarasvati's peacock". In connexion with her attribute, the peacock, Mme. Blavatsky writes: "She (i.e. Sarasvati) is usually depicted as riding upon a peacock with its tail all spread. The eyes upon the feathers of the bird's tail symbolize the sleepless eyes that see all things". In the older writings a necklace of Sarasvati is mentioned.

This goddess forms one of the Trimurti, Triad or Trinity, which also includes Lakshmi and Devi. In this grouping she is known as the White Goddess. According to Leadbeater one of the symbols of the Feminine Trimurti is the Triple Tau. This consists of three letter Ts placed together in such a way as to form three openings. In **Isis Unveiled** this Trinity is called "the Sakti-trimurti, the feminine".

Sarasvati is also included in the Buddhist Pantheon (see the Buddhist Sarasvati and Yang-chen).

In a summary of the characteristics of Sarasvati, **Murray's Handbook** records: "The sin of lying is readily expiated by an offering to her".

The temple of Sarasvati at Gadag, near Hardwar, is described in **Murray's Handbook** as follows: "Immediately behind the main portion of the first temple, in the right-hand part of the enclosure, is a Temple to Sarasvati. The porch is the finest part of it; it contains eighteen pillars, some of them exquisitely carved, and six pilasters. The three first of the two centre rows of pillars deserve particular notice for their elegance of design and exquisite carving. Col. M. Taylor says: 'It is impossible to describe the exquisite finish of the pillars of the interior of this temple, which are of black hornblende, nor to estimate how they were completed in their present condition without they were turned in a lathe: yet there can be little doubt that they were set up originally as rough masses of rock, and afterwards carved into their present forms. The

carving on some of the pillars and of the lintels and architraves of the door is quite beyond description. No chased work in silver or gold could possibly be finer, and the patterns to this day are copied by goldsmiths'. Beyond this porch is a deep recess, with the image of the goddess at the end. The walls of the inner recess are of great thickness . . . Around are chambers for priests, and lodgings for visitors and pilgrims".

In her representations Sarasvati appears as a graceful woman with white skin, wearing a crescent moon on her brow; she rides a swan or a peacock, or is seated on a lotus flower. Sometimes she is standing holding a musical instrument, the lyre or vina, in her arm. A portrayal of Sarasvati as a river-goddess in the cave-temple at Elura is described under Ganga (q.v.).

Parallels are seen between Sarasvati, Vach and Gayatri. Koot Hoomi speaks of "the goddess Sarasvati—our Aryan Isis". There are also parallels between her and Minerva.

NAME: BHARATI.

ETYMOLOGY: Skr. Bhâratî, pr. n. fem. N. of a Vedic deity; later ident. with Sarasvatî, the goddess of speech; speech, voice, quail; hence Bhâratî-vat, adj. accompanied by the goddess Bhâratî.

OFFICES AND TITLES: Goddess of speech.

ASSOCIATED PLACES: India.

NAMES: SAMDHYA, SANDHYA.

ETYMOLOGY: Skr. samdhyâ, n. fem. juncture of day and night, morning and evening twilight, twilight devotions, morning or evening prayers, morning and evening twilight of a Yuga or cosmic age; (esp. evening) personified; hence samdhyâ-upas-thâna, worship of Samdhyâ or Twilight, agra-samdhyâ, n. fem. dawn, and prâtaḥ-samdhyâ, n. fem. morning twilight, dawn. GENEALOGY: prps wife of Surya; wife of Shiva.

OFFICES AND TITLES: Twilight, the Goddess personifying Twilight.

ASSOCIATED PLACES: India.

On the etymology of the name Sandhya, Muller writes: "Sandhya is derived from Sandhi, literally the joining, the coming together of day and night, or night and day. Sandhivela is twilight, — and Sandhya has the same meaning. Sandhya-vandana was originally the twilight-worship, the morning and evening prayer . . . These prayers were once incumbent on every

Brahman, though they have now assumed a very perfunctory form . . .”

Samdhya appears originally to have been a Nature goddess. On one occasion she is said to have been chased through the sky by Brahma when he was drunk; she had taken the form of a hind and he a stag. In one account, Shiva, who saw this, shot an arrow which cut off the head of the stag and Brahma thereupon paid homage to Shiva.

NAME: SURABHI.

ETYMOLOGY: Skr. surabhi, adj. affecting pleasantly, agreeable, of good reputation, sweet-smelling, friendly; surabhî, pr. n. fem. N. of a mythical cow; hence surâbhi-tanaya,-â, child of Surabhi, metr. of cattle; and Saurabhî, daughter of Surabhî metr. of a cow.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; wife of Kasyapa; “mother of cattle”.

OFFICES AND TITLES: Cow-Goddess, The Cow of Plenty, The Fountain of Milk and Curds, The Earth, Nandini, The Daughter, The Mother of Cattle.

ASSOCIATED PLACES: The Ocean, India.

Surabhi is said to have come originally from the Ocean. According to **The Secret Doctrine** she is the earth as a symbolic cow of plenty and the productive power in Nature.

This cow is associated with the Rishis and accompanied Indra when he descended to earth; she then became the wife of Kasyapa. She is described as the parent of cows and buffaloes.

The place of the Milk and other related seas is given in the Ayeen Akbery as follows: “Of the Deeps (i.e. Dvipas) or Islands: The Hindoo philosophers say, that the terrestrial globe contains seven deeps or islands, encompassed by seven seas. The whole land and water measuring 7,957,752 jowjens . .

“The island of Jummoodeep is encompassed by the ocean. It is the habitation of the human race . .

“Shakdeep; one side of which is bounded by half the ocean . . Beyond this deep is a sea of milk, the contents of which are 810,097 jowjens.

“Shalmuldeep . . The sea which lies next beyond it is of milk-curds, and measures 633,533 jowjens.

“Kushedee . . The sea that lies beyond it is of ghee, and measures 459,792 jowjens.

"Karownchehdeep . . The sea beyond it is of the juice of the sugar-cane . .

"Goomieduckdeep . . Beyond it lies the sea of wine . .

"Phowkerdeep . . Beyond it is the river of fresh water . .

"Each sea measures in breadth 103 jowjens, and each of the islands, beyond Jummoodeep, is in breadth 70 jowjens. In these last six deeps they place the different degrees of hell".

Among the rivers of the other worlds Macdonell lists the following: Rasa (Ety. rasâ, n. fem. moisture; a mythical river flowing round the earth and atmosphere) and Vaitaranî (Ety: vaitarana, -î, adj. intending to cross a river; vaitaranî, n. fem. N. of the river of hell).

According to **The Secret Doctrine** it was Surabhi who led to the universal worship of the cow in India. Brunton states that the cow has always been holy to the Dravidians; and Williams, speaking of the Toda people of the Nilgiri Hills, mentions that "the grand function of the village priest is the milking of cows". Mention is made of Aryan prayers for the prosperity of their cows. Mme. Blavatsky also speaks of the contemporary practice in India where the cow represents several shaktis. Koot Hoomi refers to the practice of those "making unto themselves another 'coat of skin' out of the cow-dung of the 'thrice holy cow'."

According to Frazer, the dairy in the local temple among the Todas of the Neilgherry Hills.

The place of worship of the cow in Buddhism is described as follows in the **Encyclopaedia Britannica (4th Ed.)**: "Saman-eans, in antiquity, a kind of magi or philosophers . . They proceeded from Ariana, a province of Persia, and the neighbouring countries, spread themselves in India, and taught new doctrines . .

"The most celebrated and ancient of the Samaeon doctors was Boutta, or Budda . . and his doctrine, which consisted chiefly in the transmigration of souls, and in the worship of cows, was adopted not only in India, but also in Japan, China, Siam, and Tartary. It was propagated . . in Thibet" . . Later in the article the Samaneans are identified with the Buddhists.

Surabhi is closely connected with Kamadhenu.

NAME: TAMRA.

ETYMOLOGY: Skr. Tâmrâ; cf. tâmra. adj. copper-coloured, dark red, (S.D.) Tâmrâ (coppery red) one of the wives of Kasyapa.

GENEALOGY: wife of Kasyapa; mother of various birds.

**ASSOCIATED PLACES:** India.

Tamra is one of the ancestresses of birds, and grandmother of Garuda, described as a king of the feathered tribe.

**NAMES:** SAMGNA, SANJNA.

**ETYMOLOGY:** Skr. Samgna, = samgnâ, n. fem. agreement, understanding, consciousness, knowledge, sign, name; N. of wife of Sûrya; (S.D.) Sanjnâ (to be of the same mind, harmony, understanding), wife of Sûrya.

**GENEALOGY:** dau. of wife of Tvashtri (Visvakarman); sister of (sister): Barhishmati; wife of Surya; mother prps. of twins: dau. Yami and son Yama (See Saranyu) and prps. of twin sons; the Asvins (see Vadaba); mother of sons: Vaivasvata (Manu), (see also Aditi and Savarna) and Revanta.

**ASSOCIATED PLACES:** India.

The accounts given of Sanjna are very similar to those of Saranyu (q.v.). In the same way as Saranyu Sanjna disliked the brilliant appearance of her husband, the Sun god Surya; she therefore left him, leaving her handmaid Chhaya, or "Shade", in her place, and went to the forest in the form of a mare. Some time afterwards Surya saw her as she was grazing in a field; and taking the form of a horse he joined her. For a time they lived together as horses, but eventually changed back into human form. Surya persuaded his wife to come home with him; and he agreed, in order to prevent a recurrence of her departure, for one eighth of his brightness to be removed. Under this arrangement they are described as living contently together.

There are many close parallels between Sanjna and Saranyu; the former also has some similarity to Vadaba.

**NAME:** BARTHISHMATI.

**ETYMOLOGY:** Skr. Barhishmati; cf. barhishmat, adj. provided with the grass used in rituals, esp. those of the Veda.

**GENEALOGY:** dau. of wife of Tvashtri (Visvakarman); sister of (sister): Samgna.

**ASSOCIATED PLACES:** India.

**NAMES:** CHHAYA, KHAYA.

**ETYMOLOGY:** Skr. chhâyâ, n. fem. shade, shadow; image, reflexion, splendour, glitter; colour, beauty, grace; Shadow of Samgnâ; hence chhâyâ — samgnâ, Shadow — Samgnâ. (S.D.) Chhâyâ, poss. from Skr. root Chhad, to conceal.



*Sanjna fleeing from Surya.*

GENEALOGY: wife of Surya; mother of the planet Saturn; mother of dau; Tapati.

OFFICES AND TITLES: The Shade, The Shadow.

ASSOCIATED PLACES: India, Chhaya Loka.

Chhaya, described as the handmaid of Sanjna (q.v.), remained with the sun god Surya after his wife Sanjna had left.

Khaya is named by Macdonell as the mother of Saturn. Her presence in the primordial ages is inferred in **The Secret Doctrine**; here she is coupled with Lilith who is described as appearing millions of years ago.

Chhaya has a body composed of what Mme. Blavatsky refers to as etheric substance, that is, the substance from which is formed the etheric double or doppelganger; this etheric double would appear to correspond to the Chaldean ekimmu, the Egyptian ka and also the Hebrew oub, the phantasm and the ghost. The region Chhaya Loka is defined by Mme. Blavatsky as "The Shadow World of Primal Form, or the Intellectual". Chhaya is associated with the spleen.

This goddess is closely connected with Sanjna; the two are sometimes regarded as two forms of the same goddess, Khaya-Samgna. Chhaya, as already mentioned, has close parallels to Lilith and to the Cloud (Nephele), the replica of Hera.

NAME: SARANYU.

ETYMOLOGY: Skr. saranyu, adj. hastening, nimble; Saranyû, N. of mother of Yama and Yamî and the Asvins, (S.D.) Saranyû, the fleet-running one, or Darkness.

GENEALOGY: dau. of wife of Tvashtri (Visvakarman); sister poss. of (brother): Trisiras; wife of Vivasvat (Marttanda), Indra and Surya; mother prps. of twins: dau. Yami and son, Yama (see Sanjna); prps. mother of twin sons: the Ashvins (see Asva and Vadaba); mother of the Ribhus.

OFFICES AND TITLES: The Fleet-Running One, Darkness, Early Dawn, Artificer.

ASSOCIATED PLACES: India, Orissa, Jajpur.

Saranyu appears in the Rig Veda; her genealogy is variously given in different sources.

Concerning this goddess Muller writes: "As Saranyu, Erinys, also is called the mother of the Asvins, she must likewise have been another form of the Dawn in her varying aspects".

According to one account a wedding feast was given by Tvashtri in honour of Saranyu and Vivasvat. It is said that all the deities were assembled, together with the whole world.

After the marriage the bride disappeared and another woman, Savarna (q.v.), looking like her, took her place. A similar thing happened in the case of her husband Surya; and there are many parallels between this account and that given of Sanjna (q.v.). Disliking the brilliant appearance of the sun god, she formed an exact replica of herself and departed, leaving this replica to look after the twins, Yama and Yami.

Surya went in search of Saranyu and eventually found her in the form of a mare and rejoined her. Surya then underwent a process whereby his brightness was dimmed.

Saranyu is associated with Ushas. There are many parallels between Saranyu and Sanjna, these sometimes being considered. regarded as such; the Ribhus, her children, are called artisan elves; Indra himself is sometimes called a Ribhu.

An idol of a goddess, possibly Saranyu, is one of a group of seven referred to in *Murray's Handbook* (see Indrani). According to this account; the Mother of "Death" (Yama) is represented as a naked witch, in a squatting position; below her are two votaries.

Saranyu is associated with Ushas. There are many parallels between her and Sanjna, these sometimes being considered to be two forms of the same goddess. There is also a correspondence between her and Vadaba. Muller sees a connexion between Saranyu and the Greek Erinys.

NAME: SUKANYA.

ETYMOLOGY: Skr. Su-kanyâ, N. of wife of Kyavana, from su, well and kanyâ, maiden.

GENEALOGY: dau. of wife of Saryata; wife of Chyavana.

ASSOCIATED PLACES: India.

Sukanya is mentioned in an episode thus summarized by Miss Ions. Sukanya and her husband, the sage Chyavana, were on one occasion visited by the two Asvins. One of them began to commiserate with her over the infirmities of her husband due to his old age. Sukanya, prompted by Chyavana, told the Asvins that they too were in some way incomplete. They then promised her that, if she would tell them what she meant, they would help to restore her husband to youth. Having performed their part of the promise, Sukanya then told them that they had not been invited to drink soma with the deities at a feast then being celebrated. After various episodes the Asvins were allowed to be included among the Gods.

NAME: SAVARNA.

ETYMOLOGY: Skr. Savarnâ; cf savarna. adj. having the same colour or appearance.

GENEALOGY: wife of Surya; mother of sons: Vaivasvata Manu (see also Sanjna), and the Prachetesas.

OFFICES AND TITLES: Devi, (q.v.).

ASSOCIATED PLACES: India.

Savarna is said to have been left by Saranyu as a substitute wife for Surya (see Saranyu).

There are close parallels between Savarna and Chhaya.

NAMES: YAMI, YAMUNA, THE JUMNA.

ETYMOLOGY: Skr. Yamî, twin-sister of Yama; in Class. = Yamunâ: Skr. Yamunâ, n. fem. N. of a river (now Jumna); in Class. identified with Yamî; (Dresden) cf. Pers. (Avestan) yêma, twin.

GENEALOGY: prob. dau. of Saranyu wife of Vivasvat Manu (Marttanda); twin-sister and prob. wife of Yama; prps. sister of twin brothers: the Asvins.

OFFICES AND TITLES: The River Yamuna or Jumna, The Goddess of the River Yamuna, Kalinda-Kanya, Maiden of the Kalinda, Suryi, of the Family of Surya, Yama-isvara, Yama's Sister or Lady, The Mother of the Human Race.

ASSOCIATED PLACES: India, The River Yamuna (Jumna), Pandharpur, Orissa, Jajpur, the Kalinda Mountain, Elura.

In the Indian Cosmology the human race is said to have been founded as a result of the entreaty of Yami. She was later honoured as a goddess.

As the river Jumna, Yami received the child Karna and passed him on to the river Ganges, who arranged for him to be looked after by Radha. According to a tradition, a brahmin named Pandelli, going on a pilgrimage to Benares, stopped in a brahmin's house at Pandharpur; here he saw Ganga, Yamuna and Sarasvati acting as attendants to his host on account of his filial piety.

Both Yama and Yami are associated with the Southern Quarter. In **The Secret Doctrine** Yami is regarded in this connexion as having a special occult significance.

Among the devotees of the Jumma are the Jat Zemindars. In **The People of India** they are described as landholders and farmers. Among their religious practices "they share the veneration that is bestowed on the rivers Ganges and Jumma".

An idol of Yami is one of a group of seven referred to in

**Murray's Handbook** (see Indrani). According to this account: "Next is the wife of Yama, or 'Death', with a swine's head: at her feet is a buffalo". A representation of this goddess in her river aspect, in the cave-temple at Elura, is described under Ganga.

There is an esoteric correspondence between Yami and Ida.

NAME: DHUMURNA.

ETYMOLOGY: Skr. dhûma-ûrnâ, N. of Yama's wife; cf. dhûmin, adj. smoking, and ûrnâ, n. fem. wool, spider's web; twist of hair between the eyebrows.

GENEALOGY: wife of Yama.

ASSOCIATED PLACES: India.

NAME: GAYATRI.

ETYMOLOGY: Skr. Gâyatrî, from gâyatrî, n. fem. a metre, the Gâyatrî verse; (S.D.) gâyatrî, from gai, to relate in metrical language, esp. to sing.

GENEALOGY: dau. of wife of a sage; second wife of Shiva.

OFFICES AND TITLES: Goddess of the Morning Prayer, Sanjna (q.v.), Vedamatri, Mother of the Vedas.

ASSOCIATED PLACES: India, The Godavari River.

Gayatri is one of the deities described in the Ramayana, in the Book, On the Banks of the Godavari; the passage is as follows:—

"Holy Spirit of Gayatri, Goddess of the morning prayer".

NAME: SAVITRI.

ETYMOLOGY: Skr. sâvitri, n. fem. Sâvitri verse, (Rig Veda: also called Gâyatrî).

OFFICES AND TITLES: Goddess of Savitri. Prayer-Maiden, Vedamatri, Mother of the Veda.

ASSOCIATED PLACES: India.

For the account given in the Mahabharata of an apparition of this goddess, see under the princess Savitri.

NAME: SAVITRI.

ETYMOLOGY: Skr. sâvitri, N. of Sûryâ, N. of Brahman's wife, N. of Satyavat's wife; cf. savitri, mother, producer; (S.D.) Sâvitri, relating to the sun, wife of Brahma, also of Siva, an epithet of many goddesses; cf. Mother.

GENEALOGY: dau. of wife of Savitri (sun god); wife of Brahma and Siva.

ASSOCIATED PLACES: India, Madra (Madras) Orissa, Jajpur.

Savitri is an epithet applied to many goddesses and is in general a common woman's name; this name is also a title of the sun-goddess Surya (q.v.).

An idol of Savitri at Jajpur is one of a group of seven referred to in *Murray's Handbook*, (see *Indrani*). According to this account: "Savitri, the wife of Brahma, comes next".

NAME: VRISHAKAPAYI.

ETYMOLOGY: Skr. *Vrishâkapâyî*; cf. *vrishâ-kapi*, a man-ape or great ape.

GENEALOGY: wife of *Vrishakapi*.

ASSOCIATED PLACES: India.

*Vrishakapayi* appears in the *Rig Veda*. A hymn in the same *Veda*, the *Brahmanas* and *Sutras* is ascribed to *Vrishakapi*.

Muller sees an association between *Ushas*, *Sûryâ*, *Vrishakapayi* and *Saranyu*.

NAME: GARITA.

ETYMOLOGY: Skr. *Garitâ*, N. of fabulous bird, cf. *garat*, old; hence *Garitari*, N. of *Garitâ's* eldest son.

GENEALOGY: mother of sons, including *Garitari*, the eldest.

OFFICES AND TITLES: Bird-Goddess.

ASSOCIATED PLACES: India.

*Garita's* son, *Garitari*, is recorded as having achieved fame through being victorious against his foes.

*Garita* has similarities to the Persian *Simorgh*.

NAME: SARMISHTHA.

ETYMOLOGY: Skr. *Sarmishthâ*, the very delightful, N. of wife of *Yayati*.

GENEALOGY: dau. of wife of *Vrishaparvan*; wife of *Yayati*.

ASSOCIATED PLACES: India.

The family of *Sarmishtha* was involved in a dispute concerning the rulership of *Indra*. The *Yayata* is a history of *Yayati*.

NAME: SATI.

ETYMOLOGY: Skr. *satî*, good, a faithful wife, from root *As*, being, N. of *Visvâmitra's* wife.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India.

*Sati's* husband *Visvâmitra* was an early king of the *Kshatriya* caste who became a *brahmin* and *maharishi*.

NAME: NIRRITI.

ETYMOLOGY: Skr. nirriti, n. fem. death, the goddess of death, (guardian of the south-west); hence nairrita, -î, adj. relating to nirriti, south-western, pointing southwards, and Nairrita, son of Nirriti, demon, Rākshasa; nairritî, n. fem. south-west and nairritya, adj. relating or holy to Nirriti; south-western.

GENEALOGY: wife of Nirrita; mother of daus: the Rakshasis and of sons; the Rakshasas.

OFFICES AND TITLES: The Goddess of Death, Guardian of the South-West; Regent of The Asterism Mula (the Root).

ASSOCIATED PLACES: India.

Both Nirriti and her husband Nirrita are Vedic deities, associated with death.

In Indian Cosmology the south and the south-west are closely connected with death. (See also under Vadaba).

NAME: MARI.

ETYMOLOGY: Skr. mârî, n. fem. killing, slaying; plague, pestilence, also pers. as Goddess of Death.

OFFICES AND TITLES: Goddess of Death.

ASSOCIATED PLACES: India.

Among the worshippers of Mari are the Korwas, described as follows in **The People of India**: "The Koramas or Korwas as they are more generally called, are basket-makers by profession, and also make mats from date palm leaves . . . Korwas are evidently descended from an aboriginal stock and are hardly recognized as Hindoos. They worship Bhowanee or Devi under the appellation of Mari". They also venerate Vishnu and Siva, holy stones, trees, and lonely places believed to be the resort of demons and spirits. "Their women assist in making baskets and in plaiting mats . . . and deal in charms, love philtres etc. The Korwa dacoits (i.e. gang robbers) worship and take with them upon their expeditions the axe dedicated to Kali".

NAMES: SURA, SOORA.

ETYMOLOGY: Skr. Surâ; cf. surâ, n. fem. [distillation: root su: press out, extract] spiritous liquor; cf. also surudh or shurudh, n. fem. pl. invigorating draughts, healing herbs.

OFFICES AND TITLES: The Goddess of Wine.

ASSOCIATED PLACES: India.

Sura is one of the Vedic deities, and is mentioned with Lakshmi and others in connexion with the Churning of the Milk Ocean. She is described by Miss Ions as Goddess of wine.

In the list of the Fourteen Treasures in the Ayeen Akbery is "4 Soora, wine".

Abul Fazl states that according to the reckoning of the Emperor Akbar the number of Treasures is sixteen.

Sura may have a connexion with Varuni.

NAME: RAMBHA.

ETYMOLOGY: Skr. rambhâ, n. fem. plantain tree (*Musa sapientium*); courtesan; N. of an Asparas.

OFFICES AND TITLES: Nymph, Asparas.

ASSOCIATED PLACES: India.

Rambha is counted among the Fourteen Treasures connected with the Churning of the Milk Ocean.

According to Miss Ions' description Rambha is "a nymph, who became the first of the lovely Apsaras". In the corresponding list in the Ayeen Akbery she appears as follows: "12, Rumbha, a beautiful woman of an amiable disposition".

NAME: THE COSMIC WATERS.

GENEALOGY: Mothers of the Sun.

ASSOCIATED PLACES: India, The Waters; The Sky.

The Cosmic Waters are mentioned in the Vedas. According to Brown's summary they are motherly females and are at one time described as lowing like cattle.

The same author writes: "The Cosmic Waters took their abode in the sky, whence they let down moisture to the earth".

NAMES: KAMADHENU, KAMDHEN, CAMDHEN.

ETYMOLOGY: Skr. Kâmadhenu, Cow of Plenty.

GENEALOGY: ancestress of the Mlechchhas.

OFFICES AND TITLES: The Cow of Plenty, Ishtakamaduh, Cow of Plenty Milking All Desires, Svardhenu, Cow of Heaven.

ASSOCIATED PLACES: India.

The cow Kamadhenu is regarded as being willing to grant all desires.

In the Ayeen Akbery, in the list of the Fourteen Treasures, is the following: "7, Kamdhen, a wonderful cow, from whose dugs issued whatever was wanted". The same book refers to the following teaching of the Hindu philosophers concerning those outside the four castes. "The other people of the world they call Milleetch (i.e. Mlechchhas) and suppose them to have been first produced from the Cow of Camdhen". In this connexion Mme. Blavatsky writes: "The cow is the symbol of

prolific generation and of intellectual nature . . The cow was held, in short, as the impersonation of the Great Mother of all beings, both of the mortals and of the gods, of physical and spiritual generation of things”.

According to Miss Ions' summary a powerful Kshatriya king, Kartavirya, called at the house of the brahmin Jamadagni. Here he was offered hospitality by Renuka (q.v.), the brahmin's wife, who was alone at the time. During his visit he caught sight of the cow Kamadhenu and decided that such a miraculous animal befitted a king. On leaving, he drove the cow before him despite the remonstrations of his hostess. When her son Parasurama, an avatar of Vishnu, heard what had happened, he went off immediately in pursuit; having overtaken Kartavirya, he killed him in single combat and returned home with the cow.

The account given of this in the Ayeen Akbery is as follows: “Deeruj was one day hunting and happened to pass by the cell of Jemdekhen . . Jemdekhen presented him with dresses and jewels befitting a monarch. The rajah was astonished, and said ‘I will not venture to touch these things, till you have informed me in what manner you came by them’.”

Jemdekhen then told him about the cow Khamdheen, saying, “‘whatever I want she gives me out of her dugs’. This account filled the rajah with avarice and he demanded the cow. Jemdekhen said . . he could not comply with his desire, neither would he be able to take her by force. He was amazed and having collected together a great number of troops, commenced hostilities, but without any effect. At last he came secretly in the night and killed Jemdekhen but could not get any tidings of the cow. Runeeka sent for her son Purrishram . Purrishram, after twenty battles, slew the rajah”.

This cow later spent some time with the rishis and the asura Taraka.

According to the Ayeen Akbery the image and products of a cow are effective as a cure for the following:

“Dumbness . . Cure. Let him form a cow of the following description: The body four tolahs of gold: the hoofs two tolahs of silver: the hump two or three mashas of copper. This, with a vessel of brass for the milk, he must give in charity, and for one week eat nothing but a mixture of milk, curds, ghee, cow's urine and dung”.

“The Stone . . Cure: Performing the ceremony of Mudhoodheen, which is as follows: he must conceive in his imagination



*Kamadhenu, the Cow of Plenty.*

that the following articles form a complete cow, viz. that four vessels, each containing one and a quarter maund, filled with honey, represent her body; one tolah of gold her mouth; four seers of sugar-candy her teeth; two pearls her eyes; two pieces of lignum aloes her horns; two plaintains her ears; wheat flour her dugs; three seers of sugar-cane for each leg; a white wool-len cloth thrown over the whole her hide; skeins of silk the tail. The hoofs of this cow must be of silver and her neck be covered with two pieces of red cloth; in the front must be set a copper vessel; and eight seers of four kinds of grain formed into a heap . . . When these are all completed, he must repeat certain incantations, worship them and afterwards bestow in charity".

"Indigestion is a punishment for having robbed a house (i.e. in a former earthly incarnation). Cure: Let him bestow in charity the following articles: a house and furniture; seven kinds of grain; of each thirty-two seers; a hand-mill, a pestle and mortar; drinking vessels; a stove; a broom; a cow and money according to his circumstances".

The healing properties of similar substances were also recognized by the ancient Egyptians. Set's eyes were healed by the rubbing on to them of gazelle's milk; and the blindness of the pharaoh Pheron was cured with a certain woman's urine.

The products of the cow are included in the list of purifiers, given in the Ayeen Akbery. Part of this list is as follows: "Purifiers: Fire . . . moonshine, light of a fire . . . ashes . . . wild grain, shade of a tree, the hind part of a cow's leg . . . milk, curds, ghee, dung, and urine of a cow". The same author also states: "The earth is cleansed by sweeping or by washing, or by lighting a fire on it; or if a cow lies down upon it, or walks on it, or in time it will purify itself". In this connexion Yeats-Brown writes: "In the temples, the cow's excreta are clean".

Other uses of these products are given in the Ayeen Akbery. Abul Fazl writes: "Every time before cooking, if it be in the house, the ground and part of the wall must be plastered with cow-dung and earth. If it be abroad, then as much ground as will contain all the cooking utensils, must be plastered in the same manner. Before eating they plaster the ground with cow-dung and earth".

A chemical process involving the use of cow-dung is described in the Ayeen Akbery as follows: "The jewellers . . . of Hindustan make use of a kind of gold called Kurden, and

which is so malleable, that the story of Parvez's gold which he could mould with his hand like wax, seems credible. It is prepared by stratifying thin plates of gold with field cow-dung, and a particular kind of salt called Sambhir, when it is put into a fire of cow-dung . . . " Milk is used in divination. According to the same book, "The Soobah of Cashmeer . . . In the town of Reyvun are a spring and bason, which are accounted holy; the people believe that the saffron seed originally came out of this spring, and, when they commence planting, they come to worship at it, pouring in cow's milk which, if it sinks, is esteemed a good omen, but if it floats upon the surface of the water, they are filled with apprehensions for the success of the saffron.

"In Nagama . . . They also throw milk into the spring, which sinking indicates good luck, but if it floats the omen is bad . . . It is asserted that, at the bottom of this spring, there is a large inhabited city . . ."

A reference is made by Zolar to "Tiromancy, an odd form of divination utilizing cheese".

Among the different methods of giving charity, as an act of worship, images of a cow are employed. In the Ayeen Akbery is the following description: "The third kind of worship: Dan, giving money and goods to the needy. There are various ways of bestowing alms, but the following are most in estimation . . .

"5. Goosihser Dan. One thousand cows, with the points of their horns plated with gold and their hoofs with silver, with bells and kataffes about their necks.

"6. Herenneeyeh Kamdheen Dan. A cow or a calf made of gold weighing from 850 to 3,400 tolahs . . .

"15. Ruttendheen Dan. A cow and a calf made of precious stones".

In the same book it is recorded that part of the first of the daily offices of a Gerisht-h (i.e. Grihusta, householder), should he be a prince, is to look at a cow.

According to Macdonell the word Sabali is also used to denote "a cow of plenty". He also mentions Nandini (Ety: nandini, daughter; N. of a fabulous cow).

Kamadhenu is closely connected with Surabhi. There is also a correspondence between Kamadhenu and "the Mother-cow, the source of good fortune" mentioned in the Hymns of Zoroaster.

NAME: NARI.

ETYMOLOGY: *nâra*, adj. human; *nâri* and *nâri*, woman, wife.

GENEALOGY: wife of Nara; mother of son, Viraj.

OFFICES AND TITLES: The Mother, Mother-Earth, Virgin, Mother of the World, Mother of Perpetual Fecundity, Our Lady, (see also below).

ASSOCIATED PLACES: India.

Nari and Nara appear to be the Primordial Woman and Man.

In *Isis Unveiled* Mme. Blavatsky speaks of "the Hindu female Nari (Narayana), moving on the face of the waters—chaos, or future matter. She vivifies it from afar". In another passage the same author refers to "Nari, the immortal Virgin, who . . becomes Tanmatra, the mother of the five elements — air, water, fire, earth and ether".

The more personal aspect of Nari is seen in a reference by the Hindu poet, Vina Snati; he speaks of Nara kissing the lips of Nari.

According to Mme. Blavatsky Nari has her nuns; of these she writes: "If the Virgin Mary has her nuns . . so had Isis her nuns in Egypt, as Vesta had hers at Rome, and the Hindu Nari, 'mother of the world' hers. The virgins [hallowed] to her cultus — the Devadasi of the temples, who were the nuns of the days of old . . and were objects of the most extraordinary veneration, as the holy women of the goddess".

A table of comparisons is given in *Isis Unveiled* in which are listed the Litanies of Our Lady Nari, Our Lady Isis and Our Lady of Loretto. Some extracts from this table are shown as follows:—

"Holy Nari — Mariama, Mother of Perpetual Fecundity.

Holy Isis, universal mother — Muth.

Holy Mary, mother of divine grace . .

"Eternal Virginité — Kanyabâra.

Virgo Generatrix — Neith.

Virgin of Virgins.

"Mother — Pure Essence, Akasa.

Mother — soul of the universe — Anouké.

Mother of Divine Grace . .

"Mother Tanmatra, of the five virtues or elements.

Mother of all the virtues — Thmei, with the same qualities.

. . Mother most amiable, Mother most admirable.

"Virgin Trigana (of the three elements, power of richness, love and mercy.

Illustrious Isis, most powerful merciful, just (from Book of The Dead).

Virgin most powerful, Virgin most merciful, Virgin most faithful.

"Mirror of Supreme Conscience . .

Mirror of Justice and Truth — Thmei.

Mirror of Justice.

"Wise Mother — Saraswati.

Mysterious Mother of the world — Buto (secret wisdom).

Seat of Wisdom.

"Virgin of the white Lotos, Padma or Kamala.

. . . Lotos.

Mystical Rose.

"Womb of Gold — Hyrania.

Sistrum of Gold.

House of Gold.

"Celestial Light — Lakshmi.

Astarté (Syrian), Ashtarothe (Jewish).

Morning Star.

"Celestial Light — Lakshmi.

Argha of the Moon.

Ark of the Covenant.

"Queen of Heaven, and of the universe — Sakti.

Queen of Heaven and of the universe — Sati.

Queen of Heaven.

"Mother soul of all beings — paramatma.

Model of all mothers — Athor.

Mater Dolorosa . . "

Other correspondences to Nari are seen by Mme. Blavatsky in the Chaldean Anat and the Gnostic Sophia.

NAMES: TARA, TARAKA.

ETYMOLOGY: Skr. Târâ; cf. târâ, n. fem. (strewer, radiator) star; pupil of the eye, (S.D.) Târâ, Tâarakâ, All-pervading, radiating, conquering; a pearl; the wife of Brihaspati.

GENEALOGY: wife of Brihaspati; mother of son: Budha.

ASSOCIATED PLACES: India.

Tara is a stellar goddess, her husband Brihaspati being associated with the planet Jupiter, and her son Budha being an early member of the lunar race.

After the abduction of Tara by Soma, there was great confusion among the deities. According to Miss Ions' summary Brihaspati appealed to Brahma, but not even he could persuade

Soma to bring her back. Indra suggested the use of force but Soma anticipated his plans. Brahma then made another appeal to reason and Soma unexpectedly agreed to let her return to her husband, the rishi Brihaspati. This struggle in connexion with the rescue of Tara is known as the Taraka-Maya, which **The Secret Doctrine** renders as "on account of Tara".

According to Mme. Blavatsky Tara personifies the powers of one initiated into Gupta Vidya or Secret Knowledge.

Tara is also the name of the wife of one of Rama's monkey-generals, and also the Sanscrit name of the Tibetan goddess Dolma.

**NAMES:** SENA, DEVASENA, KAUMARI.

**ETYMOLOGY:** Skr. Senâ, n. fem. missile, dart; Indra's wife (pers. of his bolt); [root si, to bind] an army, an armed force; often suffix in names, esp. of courtesans; the wife of Kârtikeya. Skr. deva-senâ, n. fem. divine host; N. of Skanda's wife. Skr. Kaumâri, adj. fem. virginal, youthful, N. of the wife of Kumâra. **GENEALOGY:** wife of Indra and Karttikeya (Skanda, Kumara). **OFFICES AND TITLES:** Shakti.

**ASSOCIATED PLACES:** India.

Sena appears to have been associated originally with Indra, whom Macdonell calls her husband.

According to Miss Ions' summary Indra, while in the forest, met a girl of great beauty, who asked him to help her to find a husband; she told him that her name was Devasena, the Divine Array. Agreeing to help, Indra considered that a military husband would thus be suitable for her; for strengthened by a wife with this auspicious name he would be able to lead the hosts of the gods. The war god Karttikeya, known also as Skanda and Kumara, was considered an appropriate partner and eventually Devasena and he were married.

In **The Secret Doctrine** the following passage refers to what is perhaps a stellar aspect of Sena: "in conjunction with the seven sidereal sisters (the Krittikas or Pleiades) Kartikeya is seen accompanied by Sena or Kaumari".

Another aspect of Sena is mentioned by Jennings, whom Mme. Blavatsky quotes as follows: "Yogini . . . is . . . equivalent with Sena, and exactly the same as Duti or Dutica i.e. a . . . prostitute of the temple, worshipped as Yoni or Shakti".

**NAME:** SHATERANY.

**ETYMOLOGY:** Skr. (I.U.) Shaterany.

GENEALOGY: wife of Raettris; mother of son: Bais.

ASSOCIATED PLACES: India.

Shaterany is described in **Isis Unveiled** as a Vedic deity. Raettris is called a warrior.

NAME: BASANY.

ETYMOLOGY: Skr. (I.U.) Basany.

GENEALOGY: wife of Bais.

ASSOCIATED PLACES: India.

Basani is described in **Isis Unveiled** as a Vedic deity.

NAME: DAINTRY.

ETYMOLOGY: Skr. (I.U.) Daintary.

GENEALOGY: wife of the first Brahman.

OFFICES AND TITLES: Giantess.

Daintary is described in **Isis Unveiled** as "a daughter of the race of the giants".

NAME: MENA.

ETYMOLOGY: Skr. Menâ, from menâ, woman, dame, female of an animal.

GENEALOGY: wife of a god of the Himalayas; mother of daus: Ganga and Parvati, (see also below).

ASSOCIATED PLACES: India, The Himalayas, The Ganges.

Macdonell refers to Menaka, wife of a god of the Himavat, who gave birth to the mountain Mainaka.

NAMES: GANGA, GUNGA, GUNG, THE GANGES.

ETYMOLOGY: Skr. Gangâ, from root am, the swift Goer, the Ganges; hence gânga, -î, adj. belonging to the Ganges, and metr. of Brishma, and Gangâprapâta, the descent of the Ganges; hence (Allen) Akâsh Gangâ, Bed of the Ganges, the Milky Way.

GENEALOGY: elder dau. of Mena wife of a god of the Himalayas; sister of (sister): Parvati; wife of Vishnu and Shiva; wife of all the celestial gods; wife of Santanu; mother of dau: (in Graeco-Roman tradition) Limnate; prps. mother of son: Kartikeya (see Svaha); mother of another son, and the Vasus, including the youngest, Brishma.

OFFICES AND TITLES: The Ganges, The Goddess of the Ganges, The Holy River, Ganga Mai, Ganga Mayya, Mother Ganges; Abhraganga, Amarasarit, Deva-nadi, Gaganasindhu, Gagana-apaga, Dyusarit, Dyusindhu, Nakanadi, Vyomaganga,

Vyomasarit, Suranadi, Suranimnaga, Surataramgini, Suravahini, Surasarit, Surasindhu, Svargataramgini, Svarnadi, Svarvahini, Svrasarit, Svrasindhu, The Celestial and Divine River Ganges, Vibudhatatini, The Very Wise, Siddha-sarit, The Skilful River, Svayamandakini, The Celestial Mandakini, Haimavati, from the Himavat, Gahnavi, of the Family of Gahnau, Trisrotas, Triple-flowing, Bhagiratha-kanya, Bhagirathi, of the Family of Bhagiratha, Bhuvanapavani, Purifying the World.

ASSOCIATED PLACES: India, The Ganges, The Celestial Realms, The City on Mount Meru, Mount Kailasa, The Himalayas, The Mandakini, The Ocean, Patala, The Underworld, The Three Worlds; Bengal, Benares, Elura, Hurdwar.

Ganga, the Holy River, is said to have her source in the celestial realms, then to pass on to the earth, from thence into the Ocean and finally into the Underworld.

The course taken by the Ganges is given in more detail in Miss Ions' summary. Ganga wound three times round the city on Mount Meru. She married the gods and remained in heaven until she was brought down to earth through the efforts of Bhagiratha. The deities realized that in coming to earth she would fall very heavily. Brahma warned Bhagiratha of this danger, and advised him to propitiate Shiva who would help him. Shiva agreed to break the violence of Ganga's fall on to Mount Kailasa by catching her waters in his tangled hair. It appears that Ganga wished to engulf the world and carry it with her to Patala, the Underworld. She then divided into seven separate streams, one of these holy streams being the Ganges as we now know it. This followed Bhagiratha in his chariot towards the nether regions. On his way Bhagiratha chanced to escort Ganga through the garden of the sage Jahnu; she flooded it and thereupon the sage drank the water. She then flowed into a great crater, thus forming the Ocean; from this she seeped down into Patala. Thus Ganga is said to water the three worlds.

According to Macdonell's account Gahnau or Jahnu was a king who adopted the Ganges. Bhagiratha is also described as an ancient king; he has the epithet Gangavallabha, lover of Ganga.

Though all the seven holy rivers are said to be branches of the original Ganga, other origins are attributed to the more important of them. Thus the Jumna (Yamuna) is the goddess Yami (q.v.) and the Sarasvati is the goddess of that name. The Mandakini is one of the branches of the Ganges.

The Ganges is described in the Ramayana in the line:—

“And the broad and ruddy Ganga, sweeping in her regal pride . . .”

Ganga in her more personal aspect, as well as being the wife of Vishnu, Shiva and the other celestial gods, married also the mortal king Santanu; for she had promised the Vasus to be their mother in their rebirths. In return for this favour each of the Vasus had to promise to give an eighth of his power to her youngest son Bhishma, later to be one of the heroes of the Mahabharata. As well as the war god Karttikeya and the Vasus, another son is mentioned, to whom she is said to have given gold. Ganga also arranged, when Yami had passed Karna to her, to find him a home.

The Ganges is traditionally believed to cleanse all she touches. Thus Pauwels and Bergier speak of “the mystery waters of the Ganges. Multitudes of pilgrims, suffering from the most appalling diseases, bathe in them without harming the healthy one. The . . . waters purify everything”. Among the theories propounded to explain these strange properties, the writers refer to that of Jacolliot. He attributes these properties to the effect of radiation, “a hundred years before such a thing was thought to be possible. These radiations, he says, probably come from a secret temple hollowed out in the bed of the Ganges”.

The Ganges also purifies the soul. The following popular belief is quoted by Kipling. “There is Gunga — and Gunga alone — who washes away sin”.

The veneration of the Ganges is mentioned several times in the Ayeeen Akbery. In a general description of this river, Abul Fazl writes: “The Soobah (i.e. Bengal) abounds with rivers, the finest of which is the Gung [or Ganges] whose source has never been traced. The learned among the Hindoos have composed volumes in praise of these waters, all parts of which are said to be holy, but some particular places esteemed more so than others. The great people have the water of the Ganges brought to them from vast distances, it being esteemed necessary in the performance of some religious ceremonies. The water of the Ganges has been celebrated in all ages. They say that . . . a certain devout man used to go constantly to the Ganges and return again the same day. One night the river Ganges appeared to him in a dream and said, ‘Cease from all this labour, for I will spring up here in your

cell'. Accordingly, in the morning the spring appeared and is running at this day.

"Between Mangalore and Joorwar is a spot which is washed by the sea, but, on a certain day in the year, the water is quite fresh. The reason they assign for it is, that, in ancient times, a person being in want of Ganges water, a man directed him to this spot, where he found fresh water, and to this time, on the same day every year, the water is fresh".

Among the Ceremonies of the Dead described in the same book, is the following: "When his dissolution approaches, they put into his mouth Ganges water . . ." According to The Encyclopaedia Britannica: "The greatest happiness that many of the Indians wish for, is to die in this river".

Among the different social groups who worship the Ganges, the following are mentioned in **The People of India**: "The Gungapootras, or sons of the Ganges, are Brahmins, who are specially devoted to the worship of the river Gunga (or Ganges)". They act as officials in connexion with the Munkurnika, the reservoir or holy pool of Benares, to which votaries come in great numbers. The Jadoon caste, which includes the Rajpoot Thakoors, "is peculiar to Allyghur and the neighbourhood . . . They are Hindoos and hold the river Ganges in great veneration" . . . "The Jats or Jauts are a tribe of Hindoos widely spread in central and western India, and are a bold independent class of agriculturists . . . They are strict Hindoos, and venerate the Sun, the river Ganges and the god Mahadeo". According to another account of their religious practices, they venerate the Hindu deities, especially Krishna, "and worship the Ganges very particularly". "The Hindu Rajpoots of the Bais sect are landowners . . . They are worshippers of the Ganges" . . . "The Sunat Brahmins are for the most part cultivators, but some of them are priests and mendicant friars. They worship the Ganges". The Bairagees, itinerant friars, carry Ganges water as part of their ritual equipment. The following description is given: "On a bamboo pole, covered with red cotton cloth, upon his shoulders, decked with gay peacock's feathers and wild flowers, are slung two baskets covered with red or orange cotton cloth, which contain pots of Ganges water. He may have filled these at the great festival of Hurdwar".

A reference to the worship of the Ganges occurs in the following description of this river by Yeats Brown: " . . . from her was born the Hindu race. Her waters are jewels to the

eyes of the living and . . . to the parted lips of the dead. Her cult is ageless and casteless.

"The worshipper first offers flowers and rinses his mouth in her holy water. Then he kisses the earth she fructifies. Then, entering her, he worships the four main points of the compass . . . Then he submerges himself completely in the mother . . ."

The same author quotes the following words of Bhagawan Sri, of Benares: "The Ganges loves all our India, rich and poor, man and beast. There is nothing she cannot purify".

Connected with the worship at Benares are the devadasis, the holy courtesans. A description of one of these priestesses, apparently associated with the Ganges, is given by Yeats-Brown. He writes as follows:—

"The Ganges is never without her worshippers. She greets them at dawn, attends them through the day, hears their whispers when she is crowned with stars, serene, aloof, apparently eternal.

"A [priestess] courtesan leant against the temple door, in profile to me, looking towards the river. Her nose tip-tilted, her upper lip lightly shadowed, her underlip a trifle projecting, her small breasts bold under her striped sari.

"The devadasi and the Ganges: between them they received the outer worship of Benares. Other gods there were in brass and stone; but . . . these the quick and adored priestesses . . . Creeds and conquerors had left Hinduism untouched.

"The devadasi glanced in my direction, and I drew nearer, looking into her so subtle and so carnal eyes. I expected — comprehension perhaps. But a conch bugled, and she turned her back on me, leaving me very much alone".

Ganga is represented as a beautiful woman, and is shown in this form with her waters flowing about her. In a description of the Dravidan cave-temple at Elura, Fergusson writes: "In the west corner of the north side of the court is a small chapel that is probably of an early date. The guards or Dwar-pals, at the door of the cella inside the principal temple, were the river-goddesses Ganga and Yamuna; and this chapel was dedicated to the trio — Sarasvati, Ganga, and Yami or Yamuna — the first on the left, standing on a lotus flower, with foliage and birds behind her; the central one on a makara or a conventionalized alligator; and the third on a tortoise, with water plants represented behind them, and richly carved torans (gateways) above. All these are in almost entire relief". Fer-

gusson states that figures such as these are frequently found often dating back one thousand five hundred years.

Another holy river of India is the Godavari. According to the Ayeen Akbery, in "The Soobah of Berar . . . Here are many rivers, the principal of which is called the Gungkotemy and sometimes the Godawery. The Hindoos . . . relate wonderful stories regarding it and hold it in great veneration . . . When the planet Jupiter enters the sign of Leo, people come from great distances to worship this river".

There is an esoteric correspondence between the Ganga and Pingala.

NAMES: NARMADA, REVA.

ETYMOLOGY: Skr. Narmadâ, pr. n. fem. N. of a river (also called Revâ) now Nerbudda (which rises in the Vindhya range); from narmada, adj. giving amusement, granting gladness; hence Nârmada, adj. belonging to the Narmadâ. Skr. Revâ, pr. n. fem. N. of a river = Narmadâ, cf. revat, abundant and Revatî, q.v. GENEALOGY: dau. of wife of a god of Mount Mekala.

OFFICES AND TITLES: Mekalâ, of Mount Mekala, Mekala-Kanya, The Mekala Maiden.

ASSOCIATED PLACES: India, The Vindhya Mountains, Mount Mekala, The River Narmada (Reva, Nerbudda).

NAME: SUDAKSHINA.

ETYMOLOGY: Skr. Su-dakshinâ, N. of Dilipa's wife, from sudakshina, adj. having a good right hand.

GENEALOGY: wife of Dilipa; prps. mother of son: Bhagiratha.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India, Ayodhya.

According to Miss Ions' account Dilipa, the husband of Sudakshina, was an ancient king who succeeded Sagara and Ansuman as king of Ayodhya; all these kings in vain tried to bring the Ganges down from heaven.

NAMES: SUAHA, SVAHA, SWAHA.

ETYMOLOGY: Skr. Svâhâ, indecl. prps. old instrumental auspicious word, hail! blessing!; n. fem. pers. as wife of Agni; hence Svâhâ-vallabha, husband of Svahâ, ep. of Agni; (S.D.) Svâhâ; cf. sv-âdhâ = a good offering through fire; pers. as wife of Agni and sometimes Rudra; a mystic word meaning "So be it" uttered at the end of many mantrams.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sis-

ters; wife of Agni and prps. of Rudra; mother prps. of son: Karttikeya (see Ganga).

OFFICES AND TITLES: The Goddess personifying the Mantra Suaha.

ASSOCIATED PLACES: India.

The means by which Svaha became the wife of Agni is described in the summary given Miss Ions. It appears that Brahma had made an arrangement whereby Agni would fall in love with the Kritikas, wives of the seven rishis. Foreseeing difficulties, Agni retired to the forest and tried to forget these ladies; but his efforts to quell his desires were in vain.

While Agni was thus in the forest struggling with his emotions he was seen by Swaha, who began to make amorous overtures; but Agni, already occupied with the thoughts of the other women, did not respond. Swaha, however, with her magical insight, knew the reason for Agni's lack of fervour. She then disguised herself as one of the rishis' wives, and approached him again. This time Agni's scruples were overcome. Five more times Swaha returned disguised on each occasion as a different rishi's wife.

NAME: SVAHAKRITI.

ETYMOLOGY: Skr. Svâhâ-kritî, n. fem. hallowing with 'svâhâ'; a deity of the Apri Hymns.

ASSOCIATED PLACES: India.

NAME: RATI incarnate also as MAYAVATI.

ETYMOLOGY: Skr. rati. n. fem. pleasure, enjoyment, satisfaction, sexual enjoyment, pers. as one of the wives of Kâma. Rati; hence Rati-ramana, lover of Rati, Rati-sahakara, companion of Rati, Rati-isa, husband of Rati, eps. of Kâma, and Rati-mat, accompanied by Rati. Skr. Mâyâvatî, n. fem. kind of personified magical art (see also Mâyâ), see also below.

GENEALOGY: As Rati: dau of wife of Daksha; prps. one of sixty sisters; wife of Kama. As Mayavati: wife of Shambhara and Pradyumna (an incarnation of Kama).

OFFICES AND TITLES: As Rati: Pleasure and Sexual Passions, The Goddess of Pleasure and Sexual Passions. As Mayavati: a Cook, Goddess personifying Magical Arts.

ASSOCIATED PLACES: India.

Rati is described by Miss Ions as the goddess of sexual passions. She accompanies her husband Kama, god of desire. Thus, when the latter went on his mission to turn the thoughts

of Shiva towards Parvati (see under Devi), Rati was with him.

When Kama was reborn as Pradyumna, Rati was already incarnate in her form of Mayavati, wife of Shambhara. It is recounted of the latter that a warning had been given him that Pradyumna, who had recently been born, would kill him. He therefore magically transported himself into the palace of Rukmini where the baby lay; he snatched him away and threw him into the sea where he was swallowed by a fish. This fish was subsequently caught by a fisherman and sold to Shambhara. When it was brought to the kitchens, Mayavati, the cook, found Pradyumna still alive inside the fish. The child, who through magical means could become invisible, was tended by Rati, without her husband's knowledge. When Pradyumna had reached manhood Mayavati began to speak to him of love, and also revealed their identities. Eventually Sambhara, suspecting their association, became resentful; thereupon Pradyumna, having cast off his cloak of invisibility, engaged Sambhara in single combat, as a result of which the latter was killed. Eventually Mayavati and Kama resumed their original forms of Rati and Kama. In her aspect of Mayavati Miss Ions describes her as having also a frivolous nature.

Rati is represented as a woman of attractive appearance, sometimes shaking a cymbal. In one recent carving from Bali she is shewn supporting her breasts, which are unusually protuberant.

Among the compound words derived from this name, as listed by Macdonell, are the following: *ratikriya*, sexual intercourse, *ratigriha*, pleasure-house, *ratiparichaya*, frequency of sexual intercourse; *ratipriya*, pleasant during sexual intercourse, *ratiphala*, productive of sensual pleasure, *aphrodisiacal*, *ratibandhu*, lover, husband, *ratimandira*, chamber of love, *ratisarvasva*, sexual enjoyment, *ratisarvasva*, quintessence of sexual pleasure, title of an erotic work.

NAME: KADRU.

ETYMOLOGY: Skr. *kadru*, adj. reddish brown; *Kadrû* n. fem. earth, N. of Kasyapa's wife (S.D.) *Kadrû*, from root *Kad*, to colour, tawny; N. of wife of Kashyapa; Hence *Kâdraveya*, descendant of *Kadrû*, metr. of various serpents.

GENEALOGY: dau. of wife of Daksha: prps. one of sixty sisters; wife of Kasyapa; prob. mother of dau: Manasa (see Gauri) and sons: Shesha and Kapila; mother of daus: the Nagis and sons: the Nagas (the Serpent Race) said to number one thousand.

OFFICES AND TITLES: Mother of the Naga Race; Mother of the Serpents.

ASSOCIATED PLACES: India, Patala, The Underworld.

The Serpent Race, the Nagas and Nagis, is described under the Nagis.

NAMES: MANASA, MANASA-DEVI.

ETYMOLOGY: Skr. (V.I.) Manasa (un.); cf. Manasa, N. of lake; and Manas, N. of river in E. Bengal; Skr. Manasa-devi, (see Devi).

GENEALOGY: prps. dau. of Kadru wife of Kasyapa; prps. dau. of Gauri (Devi) wife of Shiva; sister of (brothers): Shesha and Kapila; prps. sister of (sisters): the Nagis and (brothers): the Nagas; wife of Vishnu.

OFFICES AND TITLES: Vaishnavi, wife of Vishnu, Shakti.

ASSOCIATED PLACES: India, Bengal.

According to Miss Ions' account Manasa is considered as a goddess of other than Aryan origin, probably Bengali.

The method adopted by Manasa to promote her worship is summarized by Miss Ions as follows:

A certain rich merchant named Chand was in the habit of addressing all his devotions to Shiva, and as a result had been given certain powers by him. Manasa grew angry at this and demanded his worship. Chand having refused, she then started to interfere with his prize garden. She then appeared to Chand as a beautiful girl, saying she would marry him on condition that he transferred his powers to her. As soon as she had done this she resumed her original form and again demanded his worship. Again Chand refused. Manasa then began to persecute him in other ways. She capsized his ships containing all his wealth, and left him a castaway far from home. On his slow journey back she inflicted on him many other hardships and reduced him to starvation; but still he refused to yield. Eventually Chand reached his home and for a while began to rebuild his way of life. A son was born called Lakshmindra and the persecution began again after Lakshmindra had become betrothed to a maiden named Behula; it was predicted that he would die of a snake bite on his wedding night. Chand therefore had a house built entirely of solid metal, employing a famous architect, and arranged for Lakshmindra to live in it. Manasa, however, intimidated the architect and forced him to leave a small gap in the defences.

Thus when the time came a snake crept into the house and bit Lakshmindra to death.

Next morning the body of Lakshmindra was laid on a raft and set to float down the river in the hope that a physician would see it and help to revive it; for life is said to remain in the body for some time after death by a snake bite. Behula remained on the raft with the body for six months, until she happened to see a washerwoman; being angry with her little son, she had killed him and shortly afterwards restored his body to life. Behula asked the washerwoman to perform the same miracle on her husband; the latter, instead, led Behula to Manasa, who promised to revive the body of Lakshmindra on condition that Behula would undertake to convert Chand. Behula agreed; and she and her husband, now restored to earthly life, started their journey back.

On reaching home they sent word to Chand that they would come in only if he would worship Manasa. Chand's obstinacy broke at last and on the eleventh day of the second half of the moon he honoured her.

Since then Manasa has been recognized as a goddess, Manasa-Devi; she is accorded a widespread worship, mostly in Bengal, where she is invoked for protection against snake bites.

The Ayeen Akbery, in a description of the Soobah of Bengal, mentions a distinct religion, apparently of a matriarchal character. The relevant passage is as follows: "To the South-East of Bengal is a large country, called Arkung (or Aracan) . . . Twin brothers and sisters may intermarry . . . When the prince holds a court, the soldiers' wives attend, whilst their husbands remain in their houses. The complection of these people is dark; and the men are beardless".

NAMES: SHASTI, SHASHTHI.

ETYMOLOGY: Skr. shashthî, n. fem. sixth day of a fortnight; pers. of the sixth day after the birth of a child.

OFFICES AND TITLES: Tutelary Divinity of Childbirth, Protectress of Children, Feline Goddess.

ASSOCIATED PLACES: India, Bengal.

Shasti, described by Miss Ions as a feline goddess, is of Bengali origin. She is worshipped in that part of India, being invoked in connexion with childbirth.

This goddess is depicted riding a cat.

NAMES: SHITALA, SITLA.

ETYMOLOGY: Skr. (V.I.) Shitala, (M.H.) Sitla, (un.).

OFFICES AND TITLES: Goddess of Smallpox.

ASSOCIATED PLACES: India, Benares, The Ganges.

As goddess of smallpox, Shitala both inflicts and cures this disease. She is described as roaming the countryside, riding an ass and searching for victims. In her role of healer she is a popular deity with mothers, who seek her help for their children.

Shitala is depicted wearing red robes and carrying reeds with which to chastise her victims.

In an account of the tribal mythologies of Central India, Herrenschildt (**Larousse Mythology**) writes: "A brother and sister were spared in the [flood] . . . A goddess gave them smallpox . . ." They met again as husband and wife; and the woman later gave birth to twelve sons and twelve daughters.

In **Murray's Handbook** a reference is made to a Hindu goddess, presumably Sitla, presiding over the Sitla Ghat at Benares. An idol of this goddess in another ghat is described in the same book as follows: "There are several other idols, and among them one of Sitla, goddess of smallpox, the offerings at which are taken by men of the gardener caste".

In her role of goddess of disease and in her fury of attack, Shitala is seen to correspond to Devi in the latter's aspects of Durga and Kali.

NAME: VINATA.

ETYMOLOGY: Skr. vinata p. bowed; Vinatâ, N. of wife of Kasyapa; hence Vinatâ-tanayâ, dau. of Vinatâ, metr. of Sumati and Vinatâ-suta, son of Vinatâ, metr. of sons of Vinatâ.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; wife of Kasyapa; mother of dau: Sumati and sons: Suparna, Garuda, Aruna and others.

ASSOCIATED PLACES: India, The Nether Regions, Patala.

Vinata is an Underworld goddess, said to have laid an egg from which hatched the bird king Garuda.

According to the summary of Miss Ions, the serpents of the Nether Regions, in return for releasing Vinata who was held prisoner, demanded a cup of amrita; this was to be obtained from the Celestial Mountain. Garuda, to free his mother, started on his way to this mountain; it was surrounded by flames, fanned by winds of such violence that they leapt up to



*Anjana and her son . . . noted for his learning.*

the sky. Having passed through the fire he next came to a revolving wheel; here he made his body sufficiently small to make his way through the spokes. Taking the cup of amrita, he flew with it to the Nether Regions. The gods, however, pursued him and Indra struck him with a thunderbolt; the two fought and Indra was worsted and his thunderbolt broken. Garuda then descended into the realm of the serpents. On his arrival his mother was released, but just as the serpents were about to drink the amrita, Indra snatched the cup from them. The serpents greedily licked the few drops which had spilt on the ground; but this was enough to give them power like the gods, and through its strength, is said to have divided their tongues into forks.

A variant of this account treats the amrita or soma demanded by the serpents as the moon, and in consequence Garuda's search takes a different form. In this latter version a compromise is reached between Garuda and the celestial gods in which his status was defined.

There is a certain similarity between Vinata, Teeree and the Greek Leda.

NAMES: ANGANA, ANJANA.

ETYMOLOGY: Skr. Anganâ, (the Apsaras) Anganâ; cf. anganâ or anjanâ, woman, female (animal); cf. root Ang, go, stir; hence Anganeyya, son of Anganâ, metr. of Hanumat.

GENEALOGY: wife of Kesari; mother of son: Hanuman (Hanumat).

OFFICES AND TITLES. Apsaras, Nymph, Monkey Queen.

ASSOCIATED PLACES: India.

Angana is described as an Apsaras who also has the form of a monkey. Her husband Kesari is referred to in *The Secret Doctrine* as a monster. Her son Hanuman became a monkey god, being one of the monkey-generals of the Ramayana; he also became noted for his learning.

NAME: PRAMLOCHA.

ETYMOLOGY: Skr. (S.D.) Pramlochâ; from pra. towards and locha, sight; a nymph or Apsaras.

GENEALOGY: mother of dau: Marisha.

OFFICES AND TITLES: Apsaras, Nymph, Celestial Demoness, The Pious.

ASSOCIATED PLACES: India.

Pramlocha appears in the Puranas. Like the Pisachis and

the Rakshasis she is described as pious.

Pramlocha is one of the Apsarases associated with Indra. It appears that after his marriage to Indrani, Indra began asking "celestial female demons" to excite the passions of yogis and hence distract them from the penances imposed upon them.

On one occasion Indra called on the help of Pramlocha, described as being of great beauty; he asked her to entice the sage Kandu and disturb his ascetic exercises. She succeeded in her purpose and the "nine hundred and seven years, six months and three days" spent in her company seemed to the sage as one day. Pramlocha then left him, going as a tree-nymph "from tree to tree". In some accounts it is Kamadeva in place of Indra who makes this arrangement with Pramlocha.

In **The Secret Doctrine** correspondences are seen between Pramlocha and Lilith, and also between her and Vivien.

NAMES: MARISHA, MARSHA.

ETYMOLOGY: Skr. (S.D.) *mârishâ*, *Mârshâ*, [a respectful mode of address to a venerable person] Mother of Daksha, an Apsaras.

GENEALOGY: dau. of Pramlocha; wife of Prachetases; mother of son: Daksha (see also Sarasvati).

OFFICES AND TITLES: Apsaras, Nymph.

ASSOCIATED PLACES: India, The Celestial Realms.

Marisha figures in the Puranas. She is described in the Vishnu Purana as "the lovely girl named Marisha".

NAME: KHASA.

ETYMOLOGY: Skr. (V.I.) *Khasa*.

GENEALOGY: dau. of wife of Daksha; prps. one of the sixty sisters; mother of daus: the Rakshasis and sons: the Rakshasas.

ASSOCIATED PLACES: India.

The Rakshasas and Rakshasis are described under the Rakshasis.

NAME: NIKASHA.

ETYMOLOGY: Skr. (V.I.) *Nikasha*.

GENEALOGY: prob. mother of dau: Surpanakha; mother of sons: Ravana, Khara, Bibhishan and prob. Kumbhakarna.

ASSOCIATED PLACES: India.

NAME: PULOMA.

ETYMOLOGY: (S.D.) Skr. *Pulomâ*.

GENEALOGY: dau. of wife of Vaishvanara; sister of (sister): Kalaka; wife of Bhrigu; mother (together with Kalaka) of thirty million Danavas.

ASSOCIATED PLACES: India; Hiranyapura, The Golden City.

Puloma is said to be of a Danava family; Vaishvanara, a Danava, is called a Giant-demon. She is said to have been loved by the demon Puloman.

Puloma and her family are described as living in Hiranyapura, called by Mme. Blavatsky "the golden city, floating in the air".

NAME: KALAKA.

ETYMOLOGY: (S.D.) Skr. Kâlakâ; cf. Kâlaka, adj. dark blue, black.

GENEALOGY: dau. of wife of Vaishvanara; sister of (sister): Puloma; mother (together with Puloma) of thirty million Danavas.

ASSOCIATED PLACES: India, Hiranyapura.

See under Puloma.

NAME: SURASA.

ETYMOLOGY: Skr. surasa, adj. abounding in water, well-favoured, charming; surasâ, n. fem. a plant (basil); (S.D.) Surasâ [the good taste], Kasyapa's wife.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; wife of Kashyapa; mother of a thousand serpents and dragons.

ASSOCIATED PLACES: India.

Surasa figures in the Vishnu Purana; she is the mother of a thousand many-headed serpents and dragons, spoken of collectively in **The Secret Doctrine** as mighty Dragons; they appear to be associated with the Danavas and Danavis.

NAME: TAPATI

ETYMOLOGY: Skr. (V.I.) Tapati; cf. root Tap, hot, etc.

GENEALOGY: dau. of Chhaya wife of Surya; wife of Samvarana; mother of son: Kuru.

OFFICES AND TITLES: Nymph, Queen.

ASSOCIATED PLACES: India, The Celestial Realms.

Tapati is described as a beautiful nymph from the celestial regions. According to Miss Ions' summary, Surya arranged that the King Samvarana should get lost in the forest, and then see and fall in love with the resplendent Tapati. As soon, however, as he saw her and spoke to her of his

love, she vanished. Smitten with even further love for her through the workings of Kama, the king tried to follow her. At last, nearly overcome with love, he had another vision of the beautiful maiden; she revealed to him her identity, telling him that she would accept him on condition that he first saw Surya; she then again vanished.

After twelve days Surya declared that he was agreeable to the marriage. A sage then went to the sun and escorted Tapati down to earth, where she and the king were married. They are recorded as spending twelve blissful years in the mountain forests. However, during the king's absence there was increasing anarchy in the realm, and so Samvarana and his bride came down to the capital and restored peace and abundance.

NAME: AHALYA.

ETYMOLOGY: Skr. Ahalyâ, N. of Guatama's or Saradvat's wife.

GENEALOGY: wife of Gautama (Saradvat).

ASSOCIATED PLACES: India.

Ahalya is regarded as being among the earliest women, and as having great beauty. According to Miss Ions' summary, on one occasion the sage Gautama was away from their hermitage. In his absence Indra came in and began to protest to Ahalya his passionate love for her. Ahalya, pleased with his attention, was about to gratify him when her husband returned and found them together. Indra thereupon became marked on his body with a thousand signs of the Yoni.

Indra, still overpowered by his desire for Ahalya, connived with the moon god Soma in another plan. The latter took the form of a cock and crowed at midnight, thus luring Gautama out of the house to perform his morning exercises. Indra then assumed the form of the sage and took his place beside Ahalya.

NAME: ARDHANARI.

ETYMOLOGY: Skr. (S.D.) Ardhanârî; cf. ardha, adj. half, middle, and nârî, woman, wife.

OFFICES AND TITLES: Ishvara, The Capable.

ASSOCIATED PLACES: India, Madras, South India.

Mention is made of the goddess Ardhanari in one of the most ancient catechisms of Madras, referred in **The Secret Doctrine**.

This goddess is represented standing on a lotus leaf floating on the water.

There appears to be a connexion between Ardhnari and Lakshmi, and Mme. Blavatsky speaks of "Ardhanari-Ishvara, the Isis of the Hindus".

NAME: KESINI.

ETYMOLOGY: Skr. (V.I.) Kesini, cf. kesin, adj. long-haired.

GENEALOGY: dau. of wife of Vidarbha; wife of Sagara; mother of son: Asamanjas.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India, Ayodhya.

Kesini is named as one of the wives of Sagara, a being of solar race, and king of Ayodhya.

NAME: SUMATI.

ETYMOLOGY: Skr. sumati, n. fem. devotion, benevolence. grace, favour, pleasure; Sumati, N. of Sagara's wife.

GENEALOGY: dau. of Vinata wife of Kasyapa; sister of (brothers); Suparna, Garuda and Aruna (see also Vinata); wife of Sagara; mother of sixty thousand sons.

OFFICES AND TITLES: Vinatatanaya, Daughter of Vinata, Queen.

ASSOCIATED PLACES: India, Ayodhya.

Sumati, a wife of Sagara (see also Kesini) is said to have had sixty thousand sons, who burst out of a gourd to which she had given birth.

NAME: URVASI.

ETYMOLOGY: Skr. urvasi, n. fem. ardour, passion, fervent desire, N. of an Apsaras; cf. urvi, n. fem. earth, du. heaven and earth.

GENEALOGY: wife of Pururavas.

OFFICES AND TITLES: Apsaras, Nymph, Queen.

ASSOCIATED PLACES: India, The Celestial Realms.

Urvasi is described as a nymph whose great beauty aroused the passions of several of the Vedic Gods.

According to Brewer's summary Urvasi also inspired the love of King Pururavas, and consented to become his wife on certain conditions. Those conditions not being met, Urvasi disappeared and Pururavas was left inconsolable. He then wandered everywhere he could to find her. Ultimately he succeeded in his search and he and Urvasi were wedded.

A correspondence is seen by Brewer between Urvasi and the Greek Daphne and Psyche.

NAME: AUSINARI.

ETYMOLOGY: Skr. ausinârî, adj. fem. belonging to the people of Usinara;

N. of a wife of Pururavas.

GENEALOGY: wife of Pururavas.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India, Madhyadesa.

The Usinari are described as a people of Madhyadesa.

Pururavas, the husband of Ausinari, was said to have been given by a gandharva a vessel full of celestial fire.

NAME: SIMHIKA.

ETYMOLOGY: Skr. Simhikâ, N. of mother of Rahu, cf. simhî, lioness; hence Simikâtanaya, Simikâ-sûnu, son of Simhikâ, metr. of Râhu.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; mother of son: Rahu.

ASSOCIATED PLACES: India, The Celestial Realms.

Simhika appears to be connected with the Celestial Realms. Rahu, her son, is represented by a dragon's head; he is said to travel through the sky in a chariot with eight black horses yoked to it.

NAME: SAUDAMANI.

ETYMOLOGY: Skr. Saudâmanî, from saudâmanî, n. fem. lightning, proceeding from a rain-cloud, title of a commentary on the Meghadûta, N. of various women.

GENEALOGY: dau. of wife of Kasyapa.

ASSOCIATED PLACES: India.

NAME: HAMSAPADIKA, HAMSAVATI.

ETYMOLOGY: Skr. hamsapadikâ, hamsavatî, N. of the first wife of Dushyanta; cf. hamsikâ, n. fem. goose, prps. also swan or flamingo.

GENEALOGY: first wife of Dushyanta.

ASSOCIATED PLACES: India.

NAME: RAMALADEVI.

ETYMOLOGY: Skr. Râmalâ-devî, N. of Gayadeva's mother; cf. râma adj. dark-coloured, black, pleasing, delightful, charm-

ing, lovely, and râmâ, charming young woman, mistress, wife, and râmî, n. fem. darkness, night; for devî see the Devis. GENEALOGY: mother of son; Gayadeva. ASSOCIATED PLACES: India.

NAME: LOPAMUDRA.

ETYMOLOGY: Skr. Lopâmudrâ, N. of Agastya's wife; cf. mudrâ, n. fem. seal, mark, mystery, mode of holding the fingers in religious worship and magic rites, direct designation. GENEALOGY: wife of Dattoli (Agastya).

ASSOCIATED PLACES: India.

In the Puranas the husband of Lopamudra, Dattoli, known also as the sage Agastya, is connected with Ravana and the Rakshasas.

Many of the mudras or finger gestures hold an important place in magic. Among these are the well-known V sign, symbolizing the mons Veneris. Describing other similar signs Miss Valiente, in her **ABC of Witchcraft** writes: "Two finger gestures . . . are the *mano cornuta*, or 'making horns', and the *mano in fica* or 'the fig'. These are very popular in Latin countries, but are fairly well known almost everywhere. The *mano cornuta* consists of lifting up the first finger and the little finger while folding the other two fingers and the thumb into the palm. The *mano in fica* is made by closing all the fingers into a fist and thrusting the thumb between the first and second fingers. 'The fig' is a synonym for the female genitals. Both these gestures are signs used by witches. . . Little amulets of hands making these signs can still be bought in Britain and on the Continent. These gestures are of very great antiquity. Ancient Egyptian examples of the *mano in fica* have been found; and the paintings in Etruscan tombs show dancers holding up their hands in the position of the *mano cornuta*".

The sign of the fig, symbolizing the *clitoris erecta in fossa*, is associated by Dr. Johnson with the Italian word; he connects this with flirtation. Under the entry of the fig, the **Oxford English Dictionary** refers to the gesture of putting the thumb into the mouth.

Among the Indian yogic practices Carrington mentions the *Yoni Mudra*; this involves the use of the left nostril.

NAME: SAMBHUTI.

ETYMOLOGY: Skr. sambhûti, n. fem. production, growth.

invigoration; (S.D.) Sambhûti, (being together, combination; suitability, fitness) wife of Marichi; also birth, origin, production, power.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; wife of Marichi; mother of son: Hari.

ASSOCIATED PLACES: India.

NAME: SAMNATI, SANNATI.

ETYMOLOGY: Skr. (S.D.), Samnati, Sannati.

GENEALOGY: dau. of wife of Daksha; one of sixty sisters; wife of Dharma.

ASSOCIATED PLACES: India.

Samnati is associated with Devaki.

NAME: SUKARAPREYASI.

ETYMOLOGY: Skr. sūkara-preyasî, n. fem. (beloved of the boar), sow and earth (drawn out of the waters by Vishnu in the form of a boar); cf. sūkari, sow and preyasî, mistress, wife.

GENEALOGY: prps. wife of the Varaha (the 3rd) avatar of Vishnu.

OFFICES AND TITLES: Sow, Earth.

ASSOCIATED PLACES: India; The Depths of the Waters, The Earth.

There are two versions of the narrative concerning Vishnu and the Earth-goddess.

According to Miss Ions, "The first of these versions derives from an earlier Brahma myth. The boar Varaha, having observed a lotus leaf, thought that the stem must be resting on something, so he swam down to the depths of the ocean, found the earth below and brought a piece of it to the surface".

The second version of the narrative, according to the account in the Ayeen Akbery, is as follows: "Barah Owter (i.e. Varaha Avatar): Or the hog; which incarnation happened at the city of Bermahwert near Neemkhar, in the Soobah of Owdh, during the Sut Jowg (ie Krita or Satya Yuga) in the month to Kartick, (i.e. Kartika) on the Tit'h Pooran Massy, after the following manner. One Hirnakess (ie Hiranyaksha) of the race of the Deyts (i.e. prps. Daityas) had passed a long life in religious worship". He had acquired immunity from the attacks of all animals, except the boar, which he had forgotten to include. "When he took upon himself the govern-

ment of the upper regions he committed the earth to the care of one of his relations". In Miss Ions' summary the earth was taken to Hiranyaksha's dark abode under the waters. Then, according to the Ayeen Akbery, "The Dewtahs (ie Celestial Deities) accompanied by Brahma, went to Bishen (i.e. Vishnu) and they altogether laid their grievances before [him] —whereupon they received for answer, 'I will manifest under that form . . .' Then Vishnu, having become incarnate in the form of a gigantic boar, attacked Hiranyaksha and brought Earth back to the surface.

In a carving depicting this scene Vishnu is shown as a boar and Earth as a seated woman.

Sukarapreyasi corresponds to Prithivi and Bhumi, and also to the Varahini avatar of Lakshmi.

NAME: MAHALLIKA.

ETYMOLOGY: Skr. Mahallikā.

GENEALOGY: dau of wife of Prahlada (Pahrada).

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India.

According to Macdonell, Prahlada, of the family of Hiranyakshipu, is the name of a Daitya, a chief the Asuras. He was an ally of Vishnu. Hiranyakshipu, an antagonist of Vishnu in his Narasinha incarnation, is described by Mme. Blavatsky as "the Puranic Satan".

NAME: ARWUT

ETYMOLOGY: (Ayeen Akbery) Pers. rend. of Skr. Arwut.

GENEALOGY: wife of Kusht; mother of son; the Vamana (5th) avatar of Vishnu. (See also Aditi).

ASSOCIATED PLACES: India, Soonbhedra, the river Nerbudda.

In a list of the avatars of Vishnu, in the Ayeen Akbery, is the following: "Bamun Owtar (i.e. Vamana Avatar) in the Tertya Jowg (i.e. Treta Yuga) there lived at the city of Soonbhedra, on the banks of the Nerbudda, one Kusht, [and] his wife Arwut". She gave birth to a male dwarf. "This is the Bamun Owtar and he lived one thousand years".

NAME: RENUKA, RUNEEKA.

ETYMOLOGY: Skr. renukā, N. of mother of Parasurāma; cf. renu-kakāta, adj. whirling up dust, hence Renukā-tanaya, metr. of Parasurāma.

**GENEALOGY:** wife of Gamadagni; mother of five sons, the youngest being Parasurama (6th avatar of Vishnu).

**ASSOCIATED PLACES:** India.

According to Miss Ions' summary Jamadagni was a brahmin who, carried away by asceticism, had become a strict hermit. On one occasion it happened that his wife, Renuka, saw a young couple frolicking together. The voluptuous thoughts which thereupon filled her mind transferred themselves to that of Jamadagni. After he had made various attempts to remove his wife, they eventually agreed to live together.

For the incident in connexion with the visit of Kartavirya, see under Kamadhenu.

In the Ayeen Akbery there is the following reference to Renuka: "Jemdekhen, and Runeeka, his wife, of the posterity of Adit, mother of the Dewtahs. She had five sons of whom Purrishram was the last.

"In the Tertya Jowg (i.e. Treta Yuga) in the month of By-sakh Suckulputch, at Rungta, near Agra, in the house of Jumdekhen, a Brahmin, was born this child".

**NAMES:** KAUSALYA, KOOSHELYA.

**ETYMOLOGY:** Skr. Kausalya, adj. belonging to the Kosalas; Kausalyâ, pr. n. queen of Kosala.

**GENEALOGY:** first wife of Dasaratha; mother of son; Rama (Ramachandra, 7th avatar of Vishnu).

**OFFICES AND TITLES:** Queen of Kosala.

**ASSOCIATED PLACES:** India, Kosala, The City of Owd.

Kausalya figures frequently in the Ramayana Epic, where she is described as "blessed with viture".

The Ayeen Akbery refers to Kausalya under the name of Kooshelya and to King Dasaratha under that of Rajah Jes-serut. The following details are given of the time and place of the birth of Rama. "Ram was born in the Tertya Jowg (i.e. Treta Yuga) in the month of Cheyte Suckulputch, in the ninth tit'h, in the city of Owdh".

**NAME:** KAIKEYI

**ETYMOLOGY:** Skr. Kaikeyî, pr. n. princess of Kekaya.

**GENEALOGY:** sister of (brother): Yudhajit; wife of Dasaratha; mother of son: Bharata.

**OFFICES AND TITLES:** Princess of Kekaya, Queen.

**ASSOCIATED PLACES:** India, Kekaya.

Kaikeyi frequently figures in Ramayana Epic, where she is described as "young and beauteous", and also proud.

It is recorded of Kaikeyi, that during Bharata's absence from the court, she asked her husband, Dasaratha, for a boon. Without enquiring as to what it was, the king consented. He then discovered that the boon was Bharata's succession to the throne. Although Bharata was younger than Rama, the king having given his word, was forced to grant him the succession.

NAME: SUMITRA.

ETYMOLOGY: Skr. su-mitrâ, kind friend, N. of a wife of Dasaratha.

GENEALOGY: wife of Dasaratha; mother of sons; Satrugna and Lakshmana.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India.

Sumitra figures frequently in the Ramayana Epic, where she is described as "sweetly loving" and "Queen Sumitra rich in fame".

NAME: SANTA.

ETYMOLOGY: Skr. Sântâ, cf. sânti or shânti, n. fem. mental tranquility, peace of mind.

GENEALOGY: dau. of a wife of Dasaratha; wife of Risyasringa.

ASSOCIATED PLACES: India.

According to Macdonell's summary Santa was adopted into the family of Lomapada.

NAME: URMILA.

ETYMOLOGY: Skr. (Dutt) Urmila.

GENEALOGY: dau. of wife of Janaka; sister of (sister): Sita; wife of Lakshmana.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India.

Urmila appears in the Ramayana, where she is described as "of beauty rare".

NAME: MANDAVI.

ETYMOLOGY: Skr. Mandavi, cf. root Mand, adorn.

GENEALOGY: wife of Bharata.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India.

Mandavi appears in the Ramayana, where she is referred to as "the fair Mandavi".

NAME: SRUTA-KRITI.

ETYMOLOGY: Skr. Sruta-Kriti, cf. sruta, fem. N. Having heard something and sruti, n. fem. hearing, noise; cf. kriti, n. fem. making, performance, literary work, N. of various metres.

GENEALOGY: wife of Satrugna.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India.

Sruta-Kriti is mentioned in the Ramayana as follows:

"Last of all was Sruta-Kriti, fair in form, and fair in face. And her gentle name was honoured for her acts of goodly grace".

NAME: SURPANAKHA, SHURPANAKHA.

ETYMOLOGY: Skr. Sûrpanakhâ, N. of a Râkshasî (Brown). Shurpanakha, "she who has nails like winnowing baskets".

GENEALOGY: prob. dau. of Nikasha; prob. sister of (brothers); Ravana, Kumbhakarna, Khara, and Bibhishan.

OFFICES AND TITLES: Rakshasi, Princess, Demoness, Giantess.

Surpanakha figures in the Ramayana.

On one occasion, while she was in the forest, Surpanakha met Rama and Lakshmana. She made advances to each of them in turn, to which both of them failed to respond; she then sent Khara, who was later joined by Ravana, to avenge her.

The following description of Surpanakha is given in the Ramayana: —

"Surpa-nakha, Raksha maiden, sister of the Raksha lord,  
... wild her eyes and tresses ...

I am Raksha, Surpa-nakha, wearing various shapes below.

... Broad and boundless is my empire and I wander in my pride. .

But beware a Raksha's fury and an injured female's wrath".

NAME: TARA.

ETYMOLOGY: Skr. Târâ (see Târâ, Stellar goddess).

GENEALOGY: wife of Bali.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India, The Nilgiri Mountains, Kish-kindha, Hampi.

According to Miss Ions' summary Bali had taken the throne from Sugriva. The latter, allied to Rama, challenged Bali who gave way to fury. Tara, his wife, then offered her counsel which is thus recorded in the Ramayana:—

"But the true and tender Tara held her husband and her spouse. .

And a woman's deeper wisdom spake in woman's loving word:

'Wherefor like a rain-fed forrest swells the passion in its sway.

Thoughts of wrath like withered blossoms from thy bosom cast away.

Wait till dawns another morning, wait till thou dost truly know.

With what strength and added forces comes again thy humbled foe. .

Much my woman's heart misgives me, not without a mighty aid,

Not without a daring comrade comes Sugriva to this raid.

.. Make Sugriva thy companion make him Regent and thy Heir.

Discord with a younger brother, rends an empire broad and fair' "

A temple dedicated to Tara is among a group of three near Hampi. According to **Murray's Handbook**, Tara is associated with her husband, here named Wali, and with Sugriva.

NAME: MANDODARI.

ETYMOLOGY: Skr. Manda-udari, Mandodari, cf. root, Mand. adorn.

GENEALOGY: wife of Ravana and Bibhishan.

OFFICES AND TITLES: Queen of Lanka.

ASSOCIATED PLACES: India, Lanka, Ceylon, Kailasa, Mount Meru.

Mandodari is described by Macdonell as the eldest wife of Ravana. The latter, according to Mme. Blavatsky, was a later avatar of the Daitya Hiranyakshipu.

This queen appears in the Ramayana, where she makes the Lament for her husband Ravana killed in battle. Romesh Dutt translates this as follows: —

" 'Hast thou fallen', wept in anguish Ravan's first and eldest bride.

Mandodari, slender-waisted, Queen of Lanka's state and pride.

'Hast thou fallen, king and consort, more than Gods in war-like might.

Well I knew, when with his army he invested Lanka's gate. Rama was no earthly mortal, but the messenger of Fate.

And I prayed the faithful Sita might unto her consort go. For 'tis writ that nations perish for a goodly woman's

woe.

Gone the days of joy and gladness . .

since . . king and husband from her dear embrace is gone'.

Sorely wept the Queen of Lanka, Rama, tearful, tender, true . .

Bade the funeral rites and honours to the fallen foeman due".

At the end of the epic, Mandodari marries Ravana's brother and successor, Bibhishan; this is recounted as follows:—

"Mark where dark-eyed Mandodari, Ravan's slender-waisted bride,

Wept her widow's tears of anguish . .

She hath dried her tears of sorrow and bestowed her heart and hand,

On Bibhishan good and faithful, crowned King of Lanka's Land".

#### NAME: MENAKA.

ETYMOLOGY: Skr. Menakâ, N. of an Apsaras; cf. menâ n. fem. woman, dame, female of an animal.

GENEALOGY: wife of Visvamitra; mother of dau: Sakuntala.

OFFICES AND TITLES: Apsaras, Nymph.

ASSOCIATED PLACES: India.

It is recorded that the Deities persuaded Menaka to entice the maharishi Vishvamitra, thus interrupting his exercises.

Menaka has parallels to Pramlocha.

#### NAMES: SHAKUNTALA, SAKUNTALA, SACONTALA.

ETYMOLOGY: Skr. Sakuntalâ, N. of wife of Dushyanta; cf. sakunikâ, hen-bird and Sakuna-devata (q.v.); hence Sakuntala, metr. of Bharata; title of a well-known play by Kalidasa; (S.D.) Shkuntalâ, bird, (the queen) Shakuntalâ.

GENEALOGY: dau. of Menaka wife of Visvamitra; wife of Dushyanta; mother of son: Bharata.

OFFICES AND TITLES: Princess, Queen. Ancestress of the the Bharatas.

ASSOCIATED PLACES: India.

Sakuntala is described in Robertson's summary as a prin-

cess, descended from a celestial nymph. As a child she was adopted by the hermit, Cana, who lived in a hallowed grove. "[She] passed the early part of her life in rural occupations and pastoral innocence. When she was about to quit this beloved retreat, and repair to the court of a great monarch to whom she had been married, Cana, and her youthful companions bewail their own loss and express their wishes for her happiness".

In Brewer's summary Sakuntala is described as the daughter of Menaka, a water-nymph, wife of Visvamisra. She was adopted by a hermit. "One day King Dashyanta came to the hermitage during a hunt and persuaded Sakuntala to marry him". She gave birth to a son, Bharata, and when he was six years old she brought him to her husband, the king. She was then publicly proclaimed as queen.

Sakuntala is the heroine of a drama of that name by Kalidasa; it is believed to have been written about two thousand years ago. Robertson comments on this drama as follows: "Sakuntala is not a regular drama, but like some of the plays early exhibited in the Spanish and English Theatres, is a history in dialogue, enfolding events which happened in different places, and during a series of years. In many places of this drama it is simple and tender, in some pathetic; in others there is a mixture of comic with what is more serious".

Some extracts are here given, following the translation of Sir William Jones.

"Hear O ye trees of this hallowed forest, hear and proclaim that Sakuntala is going to the palace of her wedded consort . . . she, who cropped not, through affection for you, one of your fresh leaves, though she would have been pleased with such an ornament for her locks; she whose chief delight was in the season when your branches are sprayed with flowers".

"Chorus of Wood Nymphs: May her way be attended with prosperity! May propitious breezes sprinkle, for her delight, the odiferous dust of rich blossoms. May pools of clear water, green with the leaves of the lotus, refresh her as she walks; and may branches be her defence from the scorching sun-beams!

"Sakuntala, just as she was departing from the grove, turns to Cana: Suffer me . . . to address this Madhavi — creeper, whose red blossoms inflame the grove.

"Cana: . . I know your affection for it.

"Sacontala: O most radiant and shining plants receive my embraces and return them with thy flexible arms!

"As she advances, she again addresses Cana . . Yon female antelope, send me, I beg, a kind message with tidings of her safety — Do not forget.

"Cana: my beloved! I will not forget it.

"Sacontala, stopping: Ah, what is it that clings to the skirts of my robe, and detains me?

"Cana: It is thy adopted schild, the little fawn, whose mouth, when the sharp points of Cusa grass had wounded it, has been so often smeared by thee with the healing oil of Ingudi; who has been so often fed by thee with a handful of Synmaka grains, and now will not leave the footsteps of his protectress.

"Cana: . . we shall meet again".

A passage later in the drama is as follows: "The monarch, in replacing a bracelet which had dropped from the arm of Sacontala, thus addresses her; Look, my darling, this is the new moon which left the firmament in honour of greater beauty, and having descended on your enchanting wrist, hath joined both its horns round it in the shape of a bracelet".

In his preface Jones writes: "The tragedies, comedies, farces and Musical pieces of the Indian theatre, would fill as many volumes as that of any nation in ancient or modern Europe".

Macdonell mentions a romance entitled "Kadambari", named after its heroine.

NAME: PAVANAREKHA.

ETYMOLOGY: Skr. (V.I.), Pavanarekha; cf. Pâvana-î, adj. holy, and rekha, n. fem. streak, line.

GENEALOGY: wife of Ugrasena; mother of son: Kansa.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India, Northern India, Mathura.

According to Miss Ions' account, Ugrasena and Pavanarekha were the king and queen of the Yadavas during the Second Age of the world. The lands of the Yadavas were in Northern India and their capital city was Mathura. They are described as a peace-loving, agricultural people.

NAME: DEVAKI, DEYWUCKEE.

ETYMOLOGY: Skr. Devakî, N. of Krishna's mother; cf. devî,

(see Devi); hence Devakî-nandana-sûnu, metr. of Krishna. GENEALOGY: dau. of wife of Devaka; youngest of seven sisters; wife of Vasudeva; mother of dau: Subhadra, and of eight sons, the seventh being Balarama (Balabhadra, Halayudha; (see Rohini), the eighth Krishna (8th avatar of Vishnu).

OFFICES AND TITLES: Prakriti, Essence, Aditi, Arani, Tinder Wood, Jyotsna, Morning Twilight, Goddess-Mother, Mother of Wisdom, Niti, Royal Policy, The Mother of Knowledge, Modesty, The Progenitrix of Affection, Desire, Dhriti, Constancy, The Parent of Fortitude.

ASSOCIATED PLACES: India, Orissa, Puri.

In the summary given by Miss Ions, Kansa, King of Mathura, feared that Devaki's sons would be the cause of his own ruin. He agreed, however, to spare Devaki on condition that each of her sons were killed at birth. When the seventh son was about to be born, it was arranged that the child in Devaki's womb should be transferred to that of Rohini, another wife of Vasudeva; Balarama was thus born to Rohini. Before the birth of her eighth son, Kansa imprisoned both Devaki and Vasudeva. When, however, the child Krishna was born he assumed the form of Vishnu, and arranged that he should be substituted for the newly born baby of Yasoda, wife of Nanda; he then released Devaki and Vasudeva. The latter crossed the river Yamuna and reached Gokula. Having come to the house of the herdsman Nanda and his wife Yasodha, he substituted Krishna for the daughter to whom Yasodha had just given birth. He returned with her to the prison, whose doors then shut; the guards, on waking, suspected nothing.

In the Ayeen Akbery is the following passage: "The Astrologers foretold Kenss that a person should soon be born who would kill him. . his sister, Deywuckee, just now married Bussdeo, of the Jadoon tribe. At this time Kenss heard a voice saying that the eighth son, would kill him. He therefore threw them both into prison. But in the beginning of the Kal Jowg (i.e. Kali Yuga) in the month of Bhadun Kishenputch, (see below) Tit'h Ashtoomee, Kishen was born in the prison at Methra. The guards were fallen asleep and the doors of the prison flew open. The infant said 'Cross the Jumna and go to the house of Nunda Aheer' ". The account ends by describing the exchange of the children. In the Ayeen

Akbery the words Shukulputch and Kischenputch denote the first and second halves of the lunar month respectively.

The Vishnu Purana records that Krishna, just before his death, called on Devaki. In the version quoted by Mrs. Mc-Neile, his words were: "My radiant mother, Grant that those who love me enter with me into thy light".

A prayer by the gods to Devaki from the Vishnu Purana is quoted in **The Secret Doctrine** as follows: "Thou . . art that Prakriti [essence] infinite, subtle, which formerly bore Brahma in its womb . . Thou, eternal being, comprising in thy substance, the essence of all created things . . thou art the Wood [Arani] . . As Aditi, thou art the parent of the gods . . Thou art light [Jyotsna, the morning twilight] . . thou art, the mother of [true] wisdom: thou art [royal] policy [Niti] the parent of order [Naya]: thou art modesty, the progenitrix of affection [Prashraya, explained by Vinaya] thou art desire of whom love is born . . Thou art . . the mother of knowledge [Avobodha]: thou art patience [Dhriti], the parent of Fortitude [Dhairya]".

In the festivals at Puri celebrating the birthday of Krishna, Devaki is represented. According to the account in **Murray's Handbook**, Vasudeva is impersonated by a priest and Devaki by a nautch girl.

A representation of Devaki is described thus in **Isis Unveiled**. "In a celebrated picture in **Moore's Hindoo Pantheon**, entitled, 'Chrishna nursed by Devaki' the Hindu Virgin is represented as seated on a lounge and nursing Chrishna. The hair brushed back, the long veil, and the golden aureole around the Virgin's head . . are striking".

Devaki, according to **The Secret Doctrine**, has a correspondence to Aditi.

NAME: ROHINI.

ETYMOLOGY: Skr. rohini, red cow, N. of wife of Vasudeva, hence Rohini-tanaya metr. of Balarâma.

GENEALOGY: wife of Vasudeva; mother of son; Balarama (see Devaki).

ASSOCIATED PLACES: India.

It is recorded (see under Devaki) how Devaki arranged with Rohini the transfer of the baby Balarama from her womb to that of Rohini. According to Brown's account he was transported across the river from Mathura to Gokula. It was therefore Rohini who in due course gave birth to Balarama,

thus saving him from the death which Kansa had planned for the sons of Devaki.

NAME: SUBHADRA.

ETYMOLOGY: Skr. su-bhadra, adj. glorious, splendid, most auspicious; su-bhadrâ, N. of a younger sister of Krishna and wife of Arguna.

GENEALOGY: dau. of Devaki wife of Vasudeva; sister of eight brothers, including Balarama and Krishna; wife of Arjuna; mother of son: Abhimanyu.

ASSOCIATED PLACES: India, Orissa, Puri.

The Mahabharata refers to Subhadra as "Arjuna's wife Subhadra, Krishna's sister ever dear".

An image of Subhadra is referred to in the following passage in the Ayeen Akbery: "In the town of Puri on the banks of the sea . . are the images of Kishen, his brother and their sister, made of sandal-wood, which are said to be four thousand years old". The same idols are mentioned in **Murray's Handbook**. In a description of the famous shrine at Puri is the passage: "The idols themselves, that is to say, Jagannath (i.e. Krishna), with his brother Balabhadra and his sister Subhadra . . are logs . . coarsely carved into a likeness of the human bust".

Subhadra, together with her brothers, Balarama and Krishna, is honoured at the great festivals at Puri.

A Dravidian origin of these festivals is suggested by Robertson in the following passage: "The members of all four castes are allowed promiscuously to approach the altar . . and seating themselves without distinction eat indiscriminately of the same food. This seems to indicate some remembrance of a state prior to the institution of castes, when all men were considered as equal".

The part played by Subhadra is described by Yeats-Brown as follows: "Subhadra is coming. Ripples of excitement spread over the surface of the brown and white mass . . the pilgrims lift up their voices: the panders join hands in worship; the pilgrims join theirs . ." There is also at Puri, according to the same author, "the Dancing Hall where the deva-dasis (i.e. holy courtesans) portray the rhythms of creation not any longer in stone or paint, but in their living bodies".

In Ceylon, according to Mme. Blavatsky, a ceremony was introduced, based on that at Puri. This included an image of the Virgin Mary, "the female principle in nature". Follow-

ing the account of Dubois, Mme. Blavatsky describes how the image was conducted in a triumphal car. Also introduced into the ceremonial were "dancers from the Brahmanical rites". It appears that in this context the Virgin Mary corresponds also to Nari (q.v.).

NAMES: YASODHA, YASODA, JESODHA.

ETYMOLOGY: Skr. yasodâ, bestowing fame, N. of the cow-herd Nanda's wife; hence Yasodâ-suta, son of Yasodâ, metr. of Krishna.

GENEALOGY: wife of Nanda; mother of a daughter (a temporary avatar of the goddess Devi).

ASSOCIATED PLACES: India, Gokula, The Vrindavana, (The Forest of Vrinda, The Forest of Radha) the River Yamuna (Jumna).

Yasoda, like Rohini, helped Devaki (q.v.) in saving her last two sons, who were threatened by Kansa with death. The daughter of Yasoda, born at the same time as Krishna, was substituted for him, being taken to the prison where Devaki was confined. The birth of a daughter was accordingly announced to Kansa. Then the baby, transforming into the goddess Devi, told him that his future enemy had escaped him. She thereupon disappeared into heaven.

Yasoda became foster-mother of Krishna, and with her husband Nanda, who was unaware of what had happened, she looked after him during his childhood.

When Krishna was aged five, Nanda and Yasodha, taking him with them, went to live in the Vrindavana or Forest of Vrinda (Radha); this is described as a holy forest on the left bank of the Yamuna (Jumna) near Mathura. This was later the scene of Krishna's amours with Radha.

In *The People of India* is the following passage: "Krishna was born near Meerut, of the Yadava tribe of Cshuttrees . . . Kansa, the Rajah of Muttra, desired to put him to death, when Nund and his wife, Jesodha, who were Aheers, took charge of him from his mother".

The substitution of the two babies forms a subject of Indian art. A popular modern picture of Yasodha shows her with the young Krishna in her lap; she is reprimanding him for having stolen butter from the Gopis.

NAME: PUTANA.

ETYMOLOGY: Skr. Putânâ, N. of a female demon.

OFFICES AND TITLES: Demoness, Ogress, Giantess.

ASSOCIATED PLACES: India.

It is recorded that at the birth celebrations of Krishna, the brahmins foretold that he would be a slayer of demons. He thus was made liable to their assaults.

The first of his attackers was Putana; taking the form of a beautiful girl she was allowed to suckle him. Having arranged herself in her finery, she put poison on her breasts. To this, however, Krishna became immune.

In a painting representing this scene Putana is shown as a young woman about fifteen feet tall.

NAME: VATSASURA.

ETYMOLOGY: Skr. (V.I.), Vatsasura, cf. vatsa, heifer.

OFFICES AND TITLES: Cow-Demoness.

ASSOCIATED PLACES: India.

Vatsasura, according to Miss Ions' summary, was one of those who came to attack Krishna. This was a result of the prophecy made by a brahmin that Krishna would be a slayer of demons.

NAME: RUKMINI.

ETYMOLOGY: Skr. Rukmini, N. of a wife of Krishna; cf. ruk, ruki, ns, fem. light, lustre, beauty, pleasure, desire and rukmin, adj. adorned with gold.

GENEALOGY: dau. of wife of Bhismaka; sister of (brother): Rukma; wife of Krishna (8th avatar of Vishnu); mother of son: Pradyumna (an incarnation of Kama).

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India, Orissa, Puri.

Rukmini, in Miss Ions' summary, is described as a princess of great beauty. Accounts of her charms began to reach the ears of Krishna, while Rukmini was told about Krishna by Shiva and Brahma, dressed as beggars. It is said that they both found themselves in love at the mere description of each other. Thus began the great romantic passion of Krishna's youth.

Rukmini was at this time betrothed, on the advice of her brother Rukma, to Sisupala, a cousin of Krishna. Just before the marriage was due to take place, Rukmini sent a letter to Krishna beseeching his intervention. He answered it by arriving on the wedding morning while Rukmini was making her devotions to Devi, and snatched her away in his

chariot. In the battle which ensued, Rukma, who had taken the side of Sisupala, was captured by Balarama; but his life was spared on the intercession of Rukmini.

After his marriage to Rukmini, it is recounted that on one occasion Krishna gave her a flower from the Parijata or Kalpa tree (see under Indrani); this later involved him in dealings with Indra. The events connected with the infancy of Rukmini's son Pradyumna are described under Rati.

In one of the festivals at Puri, the marriage of Krishna to Rukmini is commemorated.

In later Indian literature Rukmini is sometimes regarded as an incarnation of Lakshmi.

NAME: JAMBAVATI.

ETYMOLOGY: Skr. (V.I.) Jambavati.

GENEALOGY: dau. of the wife of Jambavan; wife of Krishna (8th avatar of Vishnu); mother of son; Samba.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India.

Jambavati is described as being one of the family of Jambavan, king of the Bears.

NAME: SATYABHAMA.

ETYMOLOGY: Skr. satyabhâmâ N. of one of the wives of Krishna, from satya, adj. actual, real, genuine, true, and prps. Bhâmâ, the raging one.

GENEALOGY: dau. of wife of Satrajit; wife of Krishna (8th avatar of Vishnu).

ASSOCIATED PLACES: India.

Satyabhama, described as third wife of Krishna, figures in an incident involving the Parijata or Kalpa tree (see under Indrani). According to Miss Ions' summary Krishna had given Rukmini, another wife, a flower from this tree. When Satyabhama saw the present he had given to Rukmini, she asked him to bring her the whole tree. Krishna therefore proceeded to the heaven where Indra dwelt, taking with him Indra's canopy and Aditi's earrings, and asked for the tree. Indra, however, had not forgotten a former humiliation he had received from Krishna, and so refused his request. Krishna thereupon seized the tree and made off with it. Indra then gathered together forces and pursued him, but was defeated. Krishna a year later returned the tree of his own free will.

Satyabhama was among those who laid claim to a jewel formerly belonging to Satrajit.

The name of one of the wives of Krishna is given as Bhama (q.v.).

NAME: BHAMA.

ETYMOLOGY: Skr. Bhâmâ, N. of a wife of Krishna; (the wrathful one).

GENEALOGY: wife of Krishna (8th avatar of Vishnu).

ASSOCIATED PLACES: India.

NAME: KALINDI.

ETYMOLOGY: Skr. (V.I.) Kalindi.

GENEALOGY: dau. of wife of Surya; wife of Krishna (8th avatar of Vishnu).

ASSOCIATED PLACES: India.

Kalindi is regarded as one of the later wives of Krishna.

NAME: MADRI.

ETYMOLOGY: Skr. Mâdri, princess of Madra.

GENEALOGY: wife of Krishna (8th avatar of Vishnu).

OFFICES AND TITLES: Princess of Madra.

ASSOCIATED PLACES: India, Madra (Madras).

Madri is regarded as one of the later wives of Krishna.

NAME: REVATI.

ETYMOLOGY: Skr. revatî, n. fem. pl. cows, waters, sg. and pl. a certain lunar mansion; N. of wife of Balarama; from revat, adj. rich, abundant, splendid, brilliant.

GENEALOGY: wife of Balarama.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India.

NAME: SATYAVATI.

ETYMOLOGY: Skr. Satya-vatî, n. fem. N. of the wife of Parâsara (Santanu); from satyavat, adj. real, true, truthful.

GENEALOGY: dau. of an Apsaras; wife of Parasara (Santanu); mother of sons; Vyasa, Chitrangada and Vichitravirya.

OFFICES AND TITLES: Nymph, Yogana-Gandha, Whose scent extends for a Yogana, Queen.

ASSOCIATED PLACES: India.

Satyavati figures in the Mahabharata Epic. After the birth of Vyasa, Satyvati was seen by King Santanu, who fell in love

with her and would not be content until they were married. His wish was eventually fulfilled.

In the epithet *Yogana-gandha*, the word *yogana*, according to Macdonell, denotes "a measure of distance equal to four *krosas* or about nine English miles".

NAME: AMBIKA.

ETYMOLOGY: Skr. *Ambikâ*, N. of *Dhritarâshtra*'s mother; cf. *ambâ*, mother.

GENEALOGY: wife of *Vichitravirya*; mother of son; *Dhritarâshtra*.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India.

The marriage between *Vichitravirya*, who succeeded to the throne on the death of his brother, and *Ambika*, is said to have been promoted by *Bhishma*. The king, however, died shortly afterwards; and according to custom, *Ambika* cohabited with her brother-in-law, *Vyasa*.

NAME: AMBALIKA.

ETYMOLOGY: Skr. (V.I.) *Ambalika*; cf. *ambâ*; mother.

GENEALOGY: wife of *Vichitravirya*; mother of son; *Pandu*.

ASSOCIATED PLACES: India.

Like *Ambika*, *Ambalika* married *Vichitravirya*; and like her, she also cohabited with *Vyasa*.

NAME: PRITHA, KUNTI.

ETYMOLOGY: Skr. *Prithâ*, N. of one of the wives of *Pându*; hence *Prithâ-ganman*, — *âtmaga*, — *bhû*, — *sônu*, son of *Prithâ*, metr. of *Yudhishtira*; *Prithâ-suta*, son of *Prithâ*, metr. of *Arguna*; hence also *Pârtha*, metr. descendant of *Prithâ*, *Yudhishtira*, *Bhîmasena* and esp. *Arguna*. Skr. *Kuntî*, et. of *Prithâ*; hence *Kuntî-suta*, son of *Kuntî*, metr. of her sons, and *Kaunteya*, son of *Kuntî*, metr. of *Yudhishtira*, *Bhîmasena* and *arguna*; (S.D.) *Kuntî*, wife of *Pându*, the virgin mother of the *Pândavas*.

GENEALOGY: dau. of a nymph wife of a brahmin; sister of *Vasudeva*; wife of *Pandu*; mother of son: *Karna* (*Krishna-Karna*); mother of sons: *Yudhishtira*, *Bhima*, *Arguna* (three of the five *Pandavas*).

OFFICES AND TITLES: Queen, *Pandavarani*, Mother of the *Pandavas*.

**ASSOCIATED PLACES:** India, The River Aswa, The Celestial City Swarga.

Kunti, also known as Pritha, figures in the Mahabharata Epic. She married Pandu after he had come to office; and by virtue of an arrangement made by the sage Durvasas, Kunti was invited to cohabit with five gods of her own choosing. The four of these whom she chose are listed as Surya, Dharmma, Vayu and Indra; the choice of the fifth she gave to Madri, the other wife of Pandu. In *The Secret Doctrine* Kunti is described as the virgin mother of the Pandavas, all Pandu princes. Arjuna is frequently given the epithets "son of Kunti" and "son of Pritha" in the Bhagavad Gita.

Of the children of Kunti, the first, Karna, was concealed at birth; he was then placed in the river Aswa, whence he passed to the river Jumna (the river-goddess Yami), and so to the Ganges (the river-goddess Ganga). Ganga saw to it that he was found. Owing to the rivalry between her other sons, the Pandavas, and the Kauravas, Kunti had to escape with her sons to the forest. While living there, she was told by Arjuna that he had won a great prize in an archery contest. Kunti at once replied that he must share this with his other brothers. Although the prize was the asking of the hand of Draupadi, Arjuna could not disobey his mother's orders; and so it was arranged that Draupadi should be the wife for all them, spending two days with each in turn. On one occasion Kunti tried to stop her eldest son Karna from fighting on the side of Duryodhana against her other sons, the Pandavas.

Kunti together with her husband and sons, is described as being welcomed by Indra into Swarga, the Celestial City.

**NAME:** GANDHARI, GUNDHARY.

**ETYMOLOGY:** Skr. (Dutt) Gandhari; cf. gāndhârî, princess of the Gāndhâris.

**GENEALOGY:** dau. of wife of Subala; wife of Dhritarashtra; mother of sons; Duryodhana, and prob. Dussasana.

**OFFICES AND TITLES:** Saubali, Of the family of Subala, Queen of Kuru.

**ASSOCIATED PLACES:** India, The land of the Kurus.

Gandhari, as her name would suggest, may have come from the Gandhara or Gandhari, a people of the North West of India.

In the Mahabharata, Gandhari, together with her husband and Kunti, is recorded as eventually retiring into the forest.

According to Abul Fazl's summary: "The history of the Mahabarut is divided into eighteen purbhs or books as follows . . 11th. Purbh, lamentations of the women on both sides. Gundhary, the mother of Jirowdhen, curses Kishen (i.e. Krishna) . . In the course of the history, he (i.e. Duryodhana) is differently called Jirowdhen and Dhurjowdhen. . 14th. Purbh, Dhertrasher, Gundhari his wife and Koonty the mother of the Pundoowan, go into retirement".

From the Mahabharata are taken the following extracts:—  
"Stately, in her mighty sorrow on the field Gandhari stood!  
Mark my unconsolated daughters, widowed queens of Kuru's house.

Waiting for their dear departed like the osprey for her spouse!

How each cold and fading feature wakes in them a woman's love. .

When alas, her wandering vision on her son Duryodhan fell.  
Sudden anguish smote her bosom and her senses seemed to stray. .

And she clasped her dear Duryodhan, held him close unto her breast,

sobs convulsive shook her bosom as the lifeless form she prest,

And her tears like rains of summer fell and warmed his noble head,

Decked with garlands, still untarnished,

Graced with nishkas bright and red".

NAME: MADRI.

ETYMOLOGY: Skr. Madrî, princess of Madra; hence Mâdreya, son of Madrî, metr. of Sahedeva and Nakula.

GENEALOGY: sister of a king of Madras; wife of Pandu; mother of twin sons: Nakula and Sahadeva (two of the five Pandavas).

OFFICES AND TITLES: Princess of Madra, Queen.

ASSOCIATED PLACES: India, Madra (Madras).

As recorded under Kunti, an arrangement was made by which Kunti was invited to cohabit with five gods. The fifth choice she gave to Madri, who selected the Asvin twins.

NAME: RADHA.

ETYMOLOGY: Skr. Râdhâ, N. of Karna's forster-mother; cf. root Râdh, achievement, success, hence Râdheya, metr. of Karna.

GENEALOGY: wife of Adhiratha.

ASSOCIATED PLACES: India.

In the Mahabharata it is recounted that when the child Karna was committed to the river Aswa he was passed to the Jumna (Yami) and from thence to the Ganges (Ganga). She then arranged for the child to be found and adopted by Radha, wife of Adhiratha, Dhritarashtra's charioteer.

NAME: DRAUPADI.

ETYMOLOGY: Skr. Draupadî, N. of wife of the five Pândus, hence Draupadeya, metr. of the sons of Draupadi.

GENEALOGY: dau. of wife of Drupada; sister of Dhristadyumna; wife of Yudishthira, Bhima, Arjuna, Nakula and Sahadeva (the five Pandavas); mother of a son.

OFFICES AND TITLE: Yagnaseni, of the Family of Yagna, Krishna, The Dark One, Panchali, Princess of the Panchalas, Queen, Empress, Veda-sambhava (see below).

ASSOCIATED PLACES: India, Panchala, Indraprastha, The Celestial City Swarga.

Draupadi is one of the main figures in the Mahabharata; it is described (see under Kunti) how Draupadi became the wife of the five Pandavas, spending two days with each in turn. In the beginning of this epic the following description is given of the princess as bride:—

"And her golden garland, carrying on her graceful arm, Softly, sweetly, steps Draupadi, queen of every winning charm".

Miss Ions records how the Pandavas, having built a new city, Indraprastha, and a marvellous palace where the crystal floors were as clear as water, invited the Kauravas to see it. Duryodhana, one the Kauravas, on being shown round, mistook a pool for a crystal floor, and fell in. Draupadi laughed; and Duryodhana feeling himself humiliated, went back plotting revenge. He challenged Yudishthira to a gambling match, and enlisting the help of his uncle Sakuni, a skilled cheater at dice, won steadily. Finally, he claimed all Yudishthira's possessions, Yudishthira himself, his brother and his wife Draupadi. Duryodhana then called on his brother Dussasana to humiliate Draupadi before the assem-

bled court. Draupadi, calling on the aid of the Deities, in her fury looked like the goddess Durga; she cried out that she would not bind up her hair until it was smeared with the blood of Duryodhana and Dussasana. At this moment Dhritarashtra, king of the Kauravas, heard the howl of a jackal and the braying of an ass, and knew that the Kauravas were doomed. A description of Draupadi's anger is given in the Mahabharata; as follows—

"Spake Draupadi slender-waisted, and her words were stern and high,

Anger flamed within her bosom, and the tear was in her eye".

In his fear the king asked Draupadi's mercy and offered to grant her any request. The description of this interview is given in the Mahabharata in the following passage:—

"Slow and gently to Draupadi was the sightless monarch led,

And in kind and gentle accents unto her the old man said:  
'Noblest empress . . . nearest to my heart and life,  
Pardon wrong and cruel insult . . '

Answered him the fair Draupadi: 'Monarch of the Kuru's line,

For the grace and for thy mercy every joy on earth be thine,

Since thou bids't me name my wishes, this the boon I ask of thee,

That my gracious spouse Yudhishthir once again be bondage-free; . . mighty Bhima, Arjun brave,

And the youngest twin-born brothers — none of them may be a slave,

With their arms and with their chariots let the noble princes part,

Freemen let them roam the country, strong of hand and stout of heart',

'Be it so, great-destined princess', ancient Dhriti cried . . "

A description of the kind of life led by Draupadi and the Pandavas in their subsequent exile in the forest is also given in the epic, in the passage:—

"In the dark and pathless forest, long the Pandar brothers stayed,

In the bosom of the jungle with the fair Draupadi stayed,

.. In the morn she swept the cottage, lit the cheerful fire  
 at eve,  
 But at night in lonesome silence oft her woman's heart  
 would grieve,  
 Insults rankled in her bosom and her tresses were un-  
 bound,  
 So she vowed — till fitting vengeance had the cruel in-  
 sulters found.  
 Oft when evening shades descended, mantling o'er the  
 wood and lea,  
 When Draupadi by the cottage cooked the food beneath  
 the tree,  
 Rishis came to good Yudhishtir, sat beside his evening  
 fires,  
 Many olden tales recited . .”.

Draupadi with many others who figured in the Mahabharata Epic was welcomed by Indra into Swarga, the Celestial City.

In *The Secret Doctrine* Draupadi is seen as personifying a power connected with Shakti.

The epithet, *Vedisambhava*, applied to Draupadi, refers to the Vedic pit. According to Macdonnell this consists of a shallow bed dug out and covered with straw. It contains the holy fire. In his definition he writes: “Vedi, n. fem. shallow bed dug out. . and serving as an altar; being narrow in the middle the female waist is often compared with it; Vedic-shaped open pavilion, in court-yard prepared for weddings. .”

The Draupadi Rath at Mamallapuram is described by Fergusson as follows: “The oldest and most interesting group of these monuments (i.e. at Mamallapuram) are the so-called five ‘Raths’ or monolithic temples standing on the sea-shore to the south of the other rock excavations. [Note by Fergusson: *Ratha* has much the same meaning as *Vimana* — a chariot or covered car] . . The first on the north is the Draupadi Rath — a pansala or cell 11 ft. square externally, with a curvilinear roof rising to about 18 ft. high. . This rath is the most completely finished of the five, and is now unique of its kind. . The cell inside measures 6 ft. 6 in. in depth by 4 ft. 6 in. across, on the back wall of which is a four-armed Shakti or female divinity, probably Lakshmi, with some attendants: the *dwarpalas* also are females, as are the figures on the north, east, and south sides”.

NAME: SAVITRI

ETYMOLOGY: Skr. Sâvitri, (see Sâvitri, Goddess of Sâvitri);  
N. of wife of Stayavat.

GENEALOGY: dau. of wife of Asvapati; wife of Satyavat.

OFFICES AND TITLES: Deva-Kanya, Goddess-Maiden, Princess.

ASSOCIATED PLACES: India, Madra (Madras).

It is recorded in the Mahabharata that while Draupadi and the Pandavas were in exile in the forest, many rishis and others recounted the ancient traditions; among these is that of Savitri, from which the following extracts are taken, based on the translation by Romesh Dutt:—

“Listen monarch, said the rishi, to a tale of ancient date,  
How Savitri loved and suffered, how she strove and conquered Fate.

In the country of Fair Madra lived a king in days of old.

He was loved in town and country, in the court and hermit's den.

Year by year he gathered virtue, grew in merit and in might,

Till the goddess of Savitri, smiled upon his holy rite,

From the fire upon the altar, which a holy radiance flung,

In the form of beauteous maiden, goddess of Savitri  
sprung”.

Savitri then promised Asvapati, who had no family, that his wife would bear a child.

“‘Have thy object’, spake the maiden, ‘Madra's pious-hearted king . .

Asvapati, glad and grateful, take the blessing which I bring’,

Vanished then the Prayer-Maiden, and the king of noble fame,

Asvapati, Lord of courses, to his royal city came.

Days of hope and nights of gladness Madra's happy monarch passed,

Till his queen of noble offspring gladsome promise gave at last . .

And in fulness of the season came a girl with lotus-eye”.

The child was named Savitri after the Goddess.

“Grew the child in brighter beauty like a goddess from above,

And each passing season added, fresher sweetness, deep-  
Came with youth its lovelier graces, as the buds their  
leaves unfold.

Slender waist and rounded bosom, image as of burnished  
gold,

Deva-kanya! Born a goddess, so they said in all the land,  
Princely suitors struck with splendour ventured not to seek  
her hand”.

Savitri then went in search of a husband and at length  
chose the exiled prince Satyavan. She told of her choice  
to the rishi Narada.

“Thoughtful was the rishi Narad, doleful were the words  
he said:

‘Sad disaster waits Savitri if this royal child she wed.’

‘Tell me rishi, then, thy reason’ so the anxious monarch  
cried,

Why to youth so great and gifted may this maid be not  
allied?’

‘Fatal fault!’ exclaimed the rishi, ‘fault that taketh all his  
grace . . .’

On this day a twelve-month later, this ill-fated prince will  
die!

Shook the startled king in terror and in fear and tremb-  
ling cried: . .

‘Come Savitri, dear-loved maiden, choose another happier  
spouse’..

‘Satyavan is still my husband, he my heart and troth hath  
won’.

Twelve-month in the darksome forest by her true and  
chosen spouse,

Bark of tree supplied her garments draped upon her bosom  
fair . .

Nearer came the fatal morning, and to-morrow he shall  
die. .

Dawns that dread and fatal morning . .

Satyavan, sedate and stately, ponderous axe on shoulder  
hung,

For the distant darksome jungle issued forth serene and  
strong,

But unto him came Savitri and in sweet accents prayed,

‘Long I wished to see the jungle where steals not the sol-  
ar ray.

Take me to the darksome forest, husband, let me go  
today . .  
For I feel a woman's longing, with my spouse to trace the  
way.  
Grant me, husband, ever gracious, with thee let me go  
today!'  
Round her sylvan greenwoods blossomed 'neath a cloudless  
Indian sky.  
Flocks of pea-fowls gorgeous plumaged flew before her  
wondering eye.  
Woodland rills and crystal nullahs gently roll'd o'er rocky  
bed.  
Flower-decked hills in dewy brightness towering glittered  
overhead,  
Birds of song and beauteous feather trilled a note in  
every grove.  
Sweeter accents fell upon her, from her husband's lips, of  
love.  
Still with thoughtful eye Savitri watched her dear and fated  
spouse,  
Gaily with the gathered wild-fruits did the prince his bas-  
ket fill  
Hewed the interlaced branches with his might and prac-  
ticed skill . .  
'Cruel ache is on my forehead, fond and ever faithful  
wife,  
And my feeble footsteps falter and my senses seem to  
reel,  
Fain would I beside thee linger for a sleep doth o'er me  
steal' . .  
. . On her lap his head she rested as she laid him on the  
sward . .  
Clasped him in her beating bosom, kissed his lips with  
panting breath.  
Darker grew the lonesome forest, and he slept the sleep  
of death.  
In the bosom of the shadows rose a vision dark and dread,  
Shape of gloom and inky garment and a crown was on  
his head,  
Gleaming form of sable splendour, blood-red was his  
sparkling eye,  
And a fatal noose he carried, grim and godlike, dark and  
high

And he stood in solemn silence, looked in silence on the  
dead,  
And Savitri on the greensward gently placed her husband's  
head . .  
'Hence before thee, faithful woman, Yama doth in form  
appear . .  
In this noose I bind and carry spark of his immortal  
life . .  
Virtue graced his life and action . .  
Hence for him I come in person, princess, let thy husband  
part!'  
In his noose the spark he fastened, silent went his dark-  
some way . .  
Southward went the dark-hued Yama . .  
And, for woman's love abideth, followed still the faithful  
wife.  
'I may not choose but follow where thou takest my hus-  
band's life.  
For Eternal Law divides not loving man and faithful wife . .'  
'True and holy are thy precepts' listening Yama made re-  
ply.  
And they fill my heart with gladness and with pious pur-  
pose good'.  
And the Sable King was vanquished, and he turned on her  
again . .  
Answered Yama . .  
'For a woman's troth abideth longer than the fleeting  
breath . .  
And a woman's love abideth stronger than the doom of  
Death'.  
Vanished then the Sable Monarch, and Savitri held her  
way . .  
On her lap with deeper kindness placed her consort's death-  
like head,  
And that touch of true affection thrilled him back to  
waking life,  
As returned from distant regions gazed the prince upon  
his wife.  
'Have I lain too long and slumbered, sweet Savitri, faith-  
ful spouse?  
But I dreamt a Sable Person took me in a fatal noose'.  
'Pillowed on this lap', she answered 'long upon the earth  
you lay.

And the Sable Person, husband, he hath come and passed away'.

Then she rose and tied her tresses, gently helped her spouse to rise,

Walked with him the pathless jungle, looked with love into his eyes . .

Thus they walked the darksome jungle, silent stars looked from above,

And the hushed and throbbing midnight watched Savitri's deathless love".

According to Romesh Dutt this story is known in all parts of India; and on a certain night in the year, millions of Hindu women celebrate a rite in honour of the woman whose love was not conquered by death.

There are similarities between Savitri and Alceste.

NAME: VAIDARBHIGANANI

ETYMOLOGY: Skr. vaidarbhi-ganani, N. of mother of Damayanti; cf. vaidarbhi, princess of Vidarbha.

GENEALOGY: wife of Bhima; mother of dau: Damayanti, and sons: Dama, Danta and Damana.

ASSOCIATED PLACES: India, Vidarbha.

NAME: DAMAYANTI.

ETYMOLOGY: Skr. damayanti, p. fem. Victoria, N. of Nala's wife; cf. dama, adj. taming, subduing, from root Dam, tame, subdue.

GENEALOGY: dau. of Vaidarbhiganani wife of Bhima, sister of (brothers): Dama (Victor) Danta, and Damana; wife of Nala; mother of dau: Indrasenâ and of son: Indrasena.

OFFICES AND TITLES: Bhaimi, of the family of Bhima, Princess, Sumadhyama, Slender waisted, Sulochana, Beautiful-eyed, Victoria, Queen,

ASSOCIATED PLACES: India, Vidarbha, Nishada.

The love of Nala for Damayanti is the subject of many poems. An English translation of one of these was made by Milman about 130 years ago.

The version summarized by Jinarajadasa appears to be of a Rajput origin. According to this account Damayanti, princess of Vidarbha, and Nala, the young king of Nishada, lived some weeks' journey from each other. Nevertheless each of them received many reports praising the other, and as a result of these they both fell deeply in love.

"One day Nala was in his park, when he saw before him some swans, hansa. That was not unusual. But these were different, because their wings were like gold. Nala caught one swan . . . The swan said, 'King Nala . . . I will go to Damayanti, and praise you to her'. So Nala let the swan fly away, with his companions.

"Then the swans came down in Damayanti's park, where she was playing with her attendants . . . One swan, the one that had spoken to Nala, whom Damayanti wanted to catch, ran to one side of the park, separating Damayanti from the others. When he was sure Damayanti was alone, he spoke to her, praising Nala's beauty and courage. As it was almost like a message from Nala himself, Damayanti asked the swan to go back and praise her to Nala. The swan promised, flew away, and told Nala".

Soon after this the King of Vidarbha decided that it was an appropriate time for the princess to find a husband. "Among the Jajputs the girl herself chose her husband at a Svayamvara — 'choice by herself'. In these ceremonies the suitors assembled in the bride's home. Then the girl, having made enquiries beforehand and looked at the suitors, "came in with a garland and placed it round the neck of the young prince whom she selected".

Meanwhile, news of the coming Svayamvara had reached Indra's region in the Celestial Realms; and during the discussion which ensued "three Gods — Agni, Varuna and Yama — entered and heard the conversation about Damayanti. They said, 'Then we will go down to earth and be present at the Svayamvara, and we would like Damayanti to select one of us for her husband'.

"Now Nala had already set out with his friends and attendants to go to the Svayamvara. On the way the three Gods met him, and seeing that they were Gods, he got down from his chariot and saluted them with reverence. They then addressed him: 'Nala, we want you to carry out an order of ours'. Nala answered: 'I will do so'. Then the Gods said: 'We want you to go to Damayanti and inform her that we, Agni, Varuna and Yama will be present at her Svayamvara, and that we want her to select one of us for her husband'. Nala was aghast at the command and pleaded with the Gods: 'O Mighty Ones, do not ask me to do this, for I am myself one of the suitors of Damayanti, for I love her'. But the Gods replied 'Nala, you promised to obey us".

Nala thereupon went to Vidarbha and presented himself at the palace. "Damayanti and her attendant maidens saw Nala and wondered at his beauty," Nala gave her the message of the Gods and told her his name. "Damayanti then related how, ever since the swan had come and told her of Nala her heart was full of love for him". He would be selected.

The day of the Svayamvara drew near. "For several days before that day, there had been various sports . . . At the end of all was the ceremony of the Svayamvara. All the princes were seated on thrones and each wore a garland. When Damayanti entered the hall and looked for Nala, she noticed not one Nala, but four. All were exactly alike, all wore the same kind of garments, garlands and ornaments. . .

"All three stood up, as also Nala. Now, Damayanti noticed that three in the semblance of Nala had eyes whose lids did not shut and open as in the case of the fourth . . . But Damayanti specially noticed that while one Nala cast a shadow, the other three cast no shadows at all. Therefore she knew who was the real Nala. She went to him . . . and when he bent his head, she threw the garland round his neck . . . the Gods and the others cried out: 'Excellent, excellent!' . . .

"There were born . . . to Damayanti two children; one Indrasenâ, and the other, Indrasena. Once again you will see that the girl's name is mentioned first, and her brother's name afterwards". The previous instance is in the list "Damayanti, Dama, Danta and Damana". The reason for this is stated by Jinarajadasa as follows: "Among the Rajputs, great respect is shown to women, and that is why, though Damayanti was not the oldest, the story-tellers always mentioned her name first and then the names of the boys".

Concerning matrilinear succession in India Mme. Blavatsky writes: "The fact that, with the Aethiopian kings, the order of succession gave the crown to the nephew of the king, the son of his sister . . . is extremely suggestive. It is an old custom which prevails until now in Southern India. The Raja is succeeded . . . by his sister's sons. The late Rajah of Travancore was succeeded by the elder son of his sister now reigning, the Maharajah Rama Vurmah". His next heirs were the sons of his sister. Should the female line be interrupted "another girl is adopted, and so on".

Another matriarchal custom is included among the initiation ceremonies of a brahmin boy. In *The People of India* it is described how, having been shaved, dressed in a



*Damayanti chooses her suitor.*

red garment and invested with the permanent brahmanical thread, the boy seeks the blessing of his relations. "Attired as such (i.e. a Brahmacharee) . . he goes first to his mother and touching her feet, prays for her blessing as he bows before her . ."

NAME: AVANY

ETYMOLOGY: Skr. (I.U.), Avany; cf. avani, n. fem. current, stream, ground and avanî, n. fem. earth.

GENEALOGY: mother of son: Sakyamuni (see Mahamaya).

OFFICES AND TITLES: Virgin.

ASSOCIATED PLACES: Ceylon.

Avany, according to Mme. Blavatsky, is the mother of the first Buddha Sakyamuni, She figures in the books of the Cinghalese Buddhists, the Nirdhasa.

This incarnation of the Buddha Sakyamuni is recorded as having taken place many thousands of years ago.

NAMES: MAHAMAYA, MAYADEVI, MAYA, MAIA.

ETYMOLOGY: Skr. mahâ-mâyâ n. fem. the great illusion; that which makes the world appear really existent and thus in a sense creates it; (S.D.) Mahamâyâ, great illusion, that which makes the phenomenal universe appear as reality to the senses, (see Mâyâ). Skr. mâyâ-devî, N. of the mother of Buddha Siddhartha (see Mâyâ and Devî).

GENEALOGY: wife of Suddhodana; sister of (sister): Prajapati; mother of son: Siddhartha (Sakyamuni, Gautama, often regarded as Vishnu's ninth or Buddha avatar); (see also Marichi).

OFFICES AND TITLES: Queen, Shakti.

ASSOCIATED PLACES: India, Kapilavastu, Magadha, South Behar, Eastern Asia.

Mahamaya is described as a queen in a small Aryan tribe named the Sakyas, the capital, Kapila-vastu, being situated one hundred miles north-east of Benares.

The naming of Sakyamuni took place at a great ceremony said to have been attended by eighty thousand relations and one hundred and eight brahmins; it is also recorded that the child had one hundred godmothers.

This queen is sometimes known as Maya. In the Ayeen Akbery Mahadevi is named as Maia and her husband as the Rajah Sedowdhen; in another place he is called Rajah Sid-down, prince of Bahar.

Details of the time and place of the birth of Buddha Siddhartha are given in this book as follows: "Boddh Owtar (i.e. Buddha Avatar) was born in the city of Mokta in the Kal Jowg (i.e. Kali Yuga) in the month of Bysakh, Tit'h Sut-mee Suckulputch".

There is a temple of Mayadevi at Hardwar. A description of this is given in Murray's Handbook as follows: "The temple of Maya-devi is built entirely of stone .. the principal statue which is called Maya-devi, is a three-headed and four armed female". According to Cunningham's dating the temple is about one thousand years old.

Mahamaya may be one aspect of "The Great World Mother" whose festival is celebrated in the Perpetual Festival Calendar on May 1st.

Mahamaya is sometimes seen to correspond to Maya, and the Graeco-Roman Maia.

NAME: PRAJAPATI.

ETYMOLOGY: Skr. Prajâpatî; cf. prajâ, n. fem. procreation, propagation, birth, progeny, family.

GENEALOGY: sister of (sister) Mahamaya; wife of Suddhodana.

ASSOCIATED PLACES: India, Kapila-vastu, Eastern Asia.

Prajapati, with her sister Mahamaya, is stated as being of the Sakya tribe. She is said to have taken charge of her nephew Sakyamuni.

NAME: YASODHARA.

ETYMOLOGY: Skr. Yasodharâ, pr. n. fem. supporter of fame; (S.D.) Yasodharâ, maintaining or preserving glory, name of an occult force.

GENEALOGY: dau. of wife of Dandapani; wife of Siddhartha (Sakyamuni, Gautama, often regarded as Vishnu's ninth or Buddha avatar); mother of son: Rahula.

OFFICE AND TITLES: Princess, Shakti.

ASSOCIATED PLACES: India, Kapila-vastu.

Yasodhara has a human aspect and also that of an occult power.

In her human form Yasodhara is described as exhibiting many accomplishments, and thus inspiring Siddhartha to become her suitor. It was, however, first required that he should compete in a tournament against Devadatta and Sundanand. Having being adjudged the winner, Siddhartha was

married to Yasodhara. According to the Buddhist tradition she had been his wife in previous incarnations and had promised to be his wife in all.

In her more occult elemental aspect Yasodhara is referred to in **The Secret Doctrine** as one of the three "secrets", that is, the three mystic powers: Gopi, Yasodhara and Utpala Varna; these are seen by some to correspond to the three wives of Buddha Siddhartha. Gopi and Utpala Varna would appear to be forms of the goddess Lakshmi; Gopi, the Cowherders, is an epithet of hers when incarnate as Radha; Utpala Varna, the Blue Lotus, probably refers to her incarnation as Padma or Kamala, the Lotus. Yasodhara is also here spoken of as "Shakti (Yoga power) personified by a female deity".

The festival of Yasodhara, in the **Perpetual Festival Calendar**, is on August 10th.

In her occult aspect Yasodhara is seen in **The Secret Doctrine** to correspond to Draupadi.

NAME: THE LUST GODDESS.

GENEALOGY: dau. of wife of Mara; sister of (sisters): Thirst and Delight.

ASSOCIATED PLACES: India.

It is recorded that a Gautama (Sakyamuni) was visited by three sisters. They are described by Mme. Deneck as beautiful women who displayed all their charms. According to Larson's summary the three sisters, "Lust, Thirst and Delight" came to the ascetic prince. They censured him for abandoning his duty to his wife, his family and home. "They painted the life of the prosperous householder and virtuous king in the most glowing colours".

These sisters are described by Herbert as "delightful" maidens. "They were skilled in all the magic arts of desire and voluptuousness".

NAME: THE THIRST GODDESS.

See under the Lust Goddess.

NAME: THE DELIGHT GODDESS.

See under the Lust Goddess.

NAME: KURANGI.

ETYMOLOGY: Skr. Kurangî; from kurangî, n. fem. female antelope, gazelle.

GENEALOGY: dau. of wife of Prasenagit.

OFFICE AND TITLES: Princess.

ASSOCIATED PLACES: India.

NAME: MARU DEVI.

ETYMOLOGY: Skr. Maru Devi; cf. Maru, N. of a people and Devî (q.v.).

GENEALOGY: wife of Nabhi; mother of son: Rishabha.

ASSOCIATED PLACES: India, Ayodha.

Maru Devi is said to have given birth to Rishabhadeva at Ayodha. The latter is regarded as one of the early tirthankaras, or Jaina rishis; he is generally considered to be the founder of Jainism.

NAME: YASASVATI.

ETYMOLOGY: Skr. yasa-vat, adj. beautiful, magnificent; Yasasvati, fem. N.

GENEALOGY: sister of (sister) Sunanda; wife of Rishabha; mother of dau: Brahmi and of 100 sons including Bharata.

ASSOCIATED PLACES: India.

NAME: SUNANDA.

ETYMOLOGY: Skr. Sunandâ; cf. su, good, well and ânanda, joy, bliss, sensual pleasure.

GENEALOGY: sister of (sister): Yasasvati; wife of Rishabha; mother of a daughter and a son (Jaina tradition): Kama.

ASSOCIATED PLACES: India.

NAME: BRAHMI.

ETYMOLOGY: Skr. Brâhmî (see Serpent-Headed Brahma Goddess).

GENEALOGY: dau. of Yasavati wife of Rishabha.

ASSOCIATED PLACES: India.

NAME: VAMA.

ETYMOLOGY: Skr. (Herbert) Vama (un.); cf. vâmâ, lovely woman.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India.

Queen Vama is described by Herbert as an ancestress of

the Jaina tirthankara, Parsvanatha Jinendra. She is associated with Ikshvaku, regarded in **The Secret Doctrine** as a being of the Solar tribe.

NAME: MALLINATHA.

ETYMOLOGY: Skr. Mallinâthâ.

OFFICES AND TITLES: Female Tirthankara.

ASSOCIATED PLACES: India.

Mallinatha is listed as one of the Jaina tirthankaras or rishis.

NAME: PADMAVATI.

ETYMOLOGY: Skr. Padmavâtî, from padma, lotus.

GENEALOGY: wife of Dharanendra.

OFFICES AND TITLES: Nagi Queen.

ASSOCIATED PLACES: India.

Padmavati, with Dharanendra, gave help to Parsvanatha when he was threatened by death. According to Herbert, the tirthamkara had once assisted them; they in turn saved him from a flood by protecting him with their cloaks.

NAME: DEVANANDA.

ETYMOLOGY: Skr. Devanandâ, She of Divine Joy.

GENEALOGY: wife of Rishabhadatta; mother of son: Vardhamana (Mahavira), (see also Trisala).

ASSOCIATED PLACES: India.

See under Trisala.

NAMES TRISALA, PRIYAKARINI.

ETYMOLOGY: Skr. (V.I.), Trisala. Skr. priyakârini, adj. showing every one a kindness.

GENEALOGY: wife of Siddhartha (rajah); mother of son: Vardhamana (Mahavira); (see also below).

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: India, Kundalapura, Gwalior.

Trisala and her husband are said both to have supported one of the essential tenets of the later Jain teaching, that is, the resistance of the urge to kill. They were thus willing to welcome and encourage the work of Vardhamana, known also as Mahavira, the chief propounder of the Jain philosophy.

Before the birth of her son, Trisala had a series of sixteen dreams which were interpreted as foretelling his future

future greatness. It is recorded how, shortly before the time appointed for his birth, the unborn child was transferred from the womb of Devananda, a brahmin's wife, to that of Trisala; and in due course the child was born to Trisala.

Images of Trisala among the Rock Sculptures of Gwalior are described in Murray's *Handbook*; one is "a seated group of a male and a female with a child who are Siddhartha and Trisala . . mother of the infant Mahavira". Another recumbent female figure about eight feet long is thought probably to represent Trisala.

Among the goddesses of the Jaina Pantheon, listed by Ferguson, are Sarasvati, Lakshmi and the Apsarasas. He also describes the Vidyadevis as "Jaina goddesses of knowledge".

NAME: YASODA.

ETYMOLOGY: Skr. Yasodâ, bestowing fame, fem. N.

GENEALOGY: wife of Mahavira; mother of dau: Priyadarsana.

ASSOCIATED PLACES: India.

NAME: PRIYADARSANA.

ETYMOLOGY: Skr. priya-darsana, adj. good-looking, handsome; Priyadarsanâ, fem. N.

GENEALOGY: dau. of Yasoda wife of Mahavira.

ASSOCIATED PLACES: India.

NAME: AWEJSIRDENEE.

ETYMOLOGY: (Ayeen Akbery) Pers. rend. of Skr: Awejsirdeneë.

GENEALOGY: wife of Bishenjun; mother of the Kalki (the tenth) Avatar of Vishnu.

ASSOCIATED PLACES: India, Sembel.

In the Ayeen Akbery, Awejsirdeneë, wife of Bishenjun Brahmin is named as mother of the tenth, or Kalki avatar of Vishnu. Details of the place and time of the birth of the latter are given as follows: "Kulkee Owtar (i.e. Kalki Avatar) will be born . . in the city of Sembel, at the end of the Kal Jowg (i.e. Kali Yuga) in the month of Bysakh Tit'h Sutmee, Suchulputch.

"Some add fourteen other Owtars . . and have written histories of each, containing wonderful relations".

NAME: KURUKULLA.

ETYMOLOGY: Skr. (V.I.) Kurukulla.

**ASSOCIATED PLACES:** Eastern Asia.

Kurukulla is one of the goddesses in the Pantheon connected with the Buddhist tradition; according to Miss Ions, her worship, like that of the other goddesses of the Buddhist Pantheon, is reminiscent of the Shakti cults.

This goddess is described as a terrifying deity; but she is also one, who, according to the character of the onlooker, appears either to bear arms or symbols of divine charity.

According to Herbert, "Kurukulla . . is represented in a reddish shade, seated in a cave, with four arms, the upper pair of arms extended in a threatening gesture, and the lower pair in appeasement".

**NAME:** KUNDA, CUNDA.

**ETYMOLOGY:** Skr. (V.I.) Cunda; cf. Kundalini (q.v.).

**ASSOCIATED PLACES:** Eastern Asia.

Cunda is included within the Buddhist Pantheon, having characteristics similar to those of Kurukulla.

Concerning this goddess Herbert writes: "Kunda has either four or sixteen arms. Her kindly appearance is in contrast to her emblems, which form a threatening collection". However, for her devotee who can see them, "other hands hold the string of prayer beads, the golden lotus flower, the flagon of ambrosia".

**NAME:** HARITI.

**ETYMOLOGY:** Skr. (V.I.) Hariti; cf. harit adj. yellowish, tawny, and harit, n. fem. tawny mare, quarter of the sky.

**GENEALOGY:** wife of Kubera; mother of demons.

**ASSOCIATED PLACES:** India, Eastern Asia.

Hariti is included in both the Indian and the Buddhist Pantheons.

This goddess is described by Miss Ions as suckling five hundred demons. Her principal feature is her inexhaustible fecundity.

Kuvera or Kubera is seen in *The Secret Doctrine* as a god of the Dark Spirits, and with Hariti is associated with the Northern quarter; his spouse is regarded in this quarter as having a special occult significance.

**NAMES:** MARICHI, MARISHI.

**ETYMOLOGY:** (S.D.), Skr. Mārīchi, (of the family of Marīchi).

A Buddhist Goddess, Queen of Heaven, mother of Shâkyamuni;

GENEALOGY: mother of son: Shakyamuni (Siddhartha, Gautama), (see also Mahamaya).

OFFICES AND TITLES: Goddess of Dawn, The Ray of Dawn, Queen of Heaven.

ASSOCIATED PLACES: Eastern Asia.

Marichi is a goddess of the Buddhist Pantheon. A god of similar name occurs in Indian history (see Sambhuti). According to Miss Ions' summary she has her counterpart in Ushas, the goddess of dawn; but unlike her, Marishi is said to be frightening. She is described as having three faces and ten threatening arms. Herbert states that she has an eye in her forehead.

NAME: ASRI.

ETYMOLOGY: Skr. asrî, n. fem. mishap, goddess of misfortune; cf. a privative, and sri, fortune (see under (Sri)).

OFFICES AND TITLES: The Goddess of Misfortune.

ASSOCIATED PLACES: India.

NAME: CHAPALA.

ETYMOLOGY: Skr. chapalâ, n. fem. lightning, N. of two metres, fickle woman, goddess of fortune; cf. chapala, adj. tremulous, giddy, flighty, fickle.

OFFICES AND TITLES: Goddess of Fortune.

ASSOCIATED PLACES: India.

NAME: CHALA.

ETYMOLOGY: Skr. Chalâ, goddess of fortune, from root Chal (a), move, sway, shake, tremble, quiver.

OFFICES AND TITLES: Goddess of Fortune.

ASSOCIATED PLACES: India.

NAME: LOLA.

ETYMOLOGY: Skr. lolâ, n. fem. lightning, fickle goddess of fortune, from lola, adj. moving to and fro, rolling, waving, fickle, (root Lul, move to and fro): hence lolatâ, n. fem. eagerness for, wantonness and lola-akshî, woman with restless eyes.

OFFICES AND TITLES: Lightning, Goddess of Fortune.

ASSOCIATED PLACES: India.

NAME: VIJAYASRI.

ETYMOLOGY: Vijaya-srī, goddess of victory; cf. vijayin, victorious and srī (See under Lakshmi).

OFFICES AND TITLES: Goddess of Victory.

ASSOCIATED PLACES: India.

NAME: SAKUNADHISHTHATRI.

ETYMOLOGY: Skr. sakuna-adishthâtrī, adj. and n. fem. presiding over good omens (deity); cf. sakuna, n. masc. and sakunikā, n. fem, bird.

ASSOCIATED PLACES: India.

NAME: ARAMATI.

ETYMOLOGY: Skr. ara-mati, n. fem. devotion, piety, goddess of devotion; cf. Pers. (Dresden) Armaiti, (Duchesne-Guillemin) Aramati, "Devotion", "Piety" (see below); cf. Pers. (S.D.) Spenta Armaiti, Spirit of earth; N. of a female genius.

OFFICES AND TITLES: Goddess of Devotion.

ASSOCIATED PLACES: India.

There appears to be a close connexion between Aramati and the Persian Armaita or Aramati. According to the description by Duchesne-Guillemin the latter is a female spirit or genius. He calls her by the names "Piety" and "Devotion". There is also a correspondence between Aramati and the Roman Pietas.

NAME: DIKSHA.

ETYMOLOGY: Skr. dikshâ, n. fem. hallowing, solemn preparation; pers. as the wife of Soma.

GENEALOGY: wife of Soma.

ASSOCIATED PLACES: India.

NAME: DESHTRI.

ETYMOLOGY: Skr. deshtrī, Instructress, as a deity; cf. desh-tavya, p. to be designated as.

OFFICES AND TITLES: The Instructress.

ASSOCIATED PLACES: India.

NAME: NIYATI.

ETYMOLOGY: Skr. niyati, n. fem. fixed order of things, necessity, destiny, Fate.

OFFICES AND TITLES: Fate.

ASSOCIATED PLACES: India.

NAME: PRITI.

ETYMOLOGY: Skr. *priti* n. fem. satisfaction, gratification, delight, pleasure, kindly feeling, favour, affection, love, Joy (pers.).

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; a wife of Kama.

OFFICES AND TITLES: Joy, Goddess personifying Joy.

ASSOCIATED PLACES: India.

NAME: PATHYAREVATI.

ETYMOLOGY: Skr. *pathyâ-revati*, n. fem. boundless path, personified as genius of plenty; from *pathyâ*, n. fem. path, way, from root *Path*, bring into a path and *revati* (see *Revati*).

OFFICES AND TITLES: Genius of Plenty.

ASSOCIATED PLACES: India.

NAME: MADHUSRI.

ETYMOLOGY: Skr. *madhu-srî*, n. fem. glory of spring (personified); from *madhu*, adj. sweet, delicious, pleasant, charming, delightful; cf. *Srî* (q.v.).

ASSOCIATED PLACES: India.

NAME: SARADVADHU.

ETYMOLOGY: Skr. *sarad-vadhû*, n. fem. autumn as a woman; cf. *sarad*, n. fem. autumn, and *vadhû*, bride, wife, woman.

OFFICES AND TITLES: Autumn.

ASSOCIATED PLACES: India.

NAME: MANOTA.

ETYMOLOGY: Skr. *manotâ*, n. fem. that which contains the word *manotâ*; deity to whom an offering is made while this hymn is recited; from root *Man*, think.

ASSOCIATED PLACES: India.

Manota is mentioned in the Rig Veda.

NAME: MEDHA.

ETYMOLOGY: Skr. *medhâ*, n. fem. reward, mental power, intelligence, understanding, wisdom; often personified; hence *medhâ-vati*, n. fem. (possessed of understanding), N. fem.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; wife of Dharma.

ASSOCIATED PLACES: India.

Medha, according to Macdonell, is closely associated with Sarasvati.

NAME: MAITRI.

ETYMOLOGY: Skr. maitrî, n. fem. goodwill, friendship, intimate association; Goodwill (personified).

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters.

OFFICES AND TITLES: Goodwill, Goddess personifying Goodwill.

ASSOCIATED PLACES: India.

NAME: RAJYASRI.

ETYMOLOGY: Skr. rājya-srî, n. fem. royal dignity (also personified), from rājya, adj. royal; cf Sṛî (q.v.), and strî-rājya, realm of the Amazons (in the extreme north).

OFFICES AND TITLES: Royal Dignity.

ASSOCIATED PLACES: India.

Frazer speaks of a sect in Orissa who worshipped Queen Victoria as their principal deity.

NAME: HOTRA.

ETYMOLOGY: Skr. hotrâ, n. fem. priestly office, from root Hu, pour or cast into the fire, offer an oblation; invocation; hotrâ, n. fem. from root Hû, invoked; also personified.

OFFICES AND TITLES: Priestly Office, Invocation.

ASSOCIATED PLACES: India.

The hotris, according to Macdonell, include in later Brahminism all the orders of the priesthood.

NAME: MAHASVETA.

ETYMOLOGY: Skr. Maha-svetâ, N. of a goddess, from maha, great, and sveta adj. white, bright, also svetâ, n. fem. (white) N.

ASSOCIATED PLACES: India.

NAME: SADBHAVASRI.

ETYMOLOGY: Skr. sad-bhavâ-srî, N. of a goddess; from root Sad, sitting, position, bhâvin, adj. being, becoming, and Sṛî (q.v.).

ASSOCIATED PLACES: India.

NAME: SARASVATI.

ETYMOLOGY: Skr. Sarasvatî, (see Sarasvatî; Goddess of Knowledge), one of the three goddesses of the Aṛî hymns.

ASSOCIATED PLACES: India.

NAME: SUNDARI.

ETYMOLOGY: Skr. sundarî, (beautiful) woman, female; a tree; N. of a divinity.

ASSOCIATED PLACES: India.

NAME: SENAMUKHI.

ETYMOLOGY: Skr. senâ-mukhî, N. of a goddess, from senâ (see Senâ) and mukha-î, having a mouth or beginning. "Van of the army".

ASSOCIATED PLACES: India.

NAME: MAYAVATI.

ETYMOLOGY: Skr. mâyâ-vati, n. fem. kind of personified magical art; from mâyâ (q.v.) and vat, adv. suffix. like, and adj. suffix, having, possessing.

OFFICES AND TITLES: Magic Art.

ASSOCIATED PLACES: India.

NAME: ANAXIBIA.

ETYMOLOGY: Gk. Anaxibia.

OFFICE AND TITLES: Nymph.

ASSOCIATED PLACES: India, The Ganges, the Mountain Anatole.

In his **Classical Dictionary**, Lempriere refers to a nymph named Anaxibia living on the Mountain Anatole near the Ganges.

Writing on the influence which Greek art had on India about two thousand year ago, Fergusson states: "Greek art had become a matter of commerce and export, and Graeculi travelled in all directions with their wares and models, ready to employ their skill in the service of Gaul, Skythian or Indian to provide images for their pantheons by imitations from their own patterns . . With or without models their copy would be modified to suit the Indian taste; and so, for the acanthus of the Greek capital, were introduced the palms with which the Indian workmen were familiar; and the figures of Nike which we see in the Corinthian capitals of antae in the temple of Augustus . . at Ancyra, or in those of Priene, were reproduced in Gandhara . . It is an imitation of Greek forms with divergencies—not a copy—but the suggestion must have come from those travelling Greek artists—probably Ionians—who were the agents by whom the Gandhara sculptures

were inspired, and Greek statuary was the model from which the Mahayana pantheon was evolved."

This intermingling of Greek and Indian religious traditions is seen in the coinage issued by Menander. In his article on this king in **The Oxford Classical Dictionary**, Awadh Narain writes: "Menander (2), Milinda of Buddhist tradition (Milinda panho) . . . greatest king of the Indo-Greeks . . . he issued a copper coin with the Buddhist Dharma-Chakra (Wheel of the Law). His main coin-types, however, show Pallas on the reverse . . ."

The influence of Greek astronomy in India is suggested by Allen. Writing on the constellation Cassiopeia he states that "the later Hindus said Casyapi evidently from the Classical word." Similarly of Andromeda he writes: "The Antamarda of the Hindus is their variation of the Classical name".

Indian sculpture also penetrated the Graeco-Roman world. Mme. Deneck describes an Indian figurine found in Pompeii; she writes: "The discovery in the ruins of Pompeii of this finely-carved statuette, representing a female character and two child attendants is proof that Indian objects found their way into the Roman Empire." The belt and ornaments, together with the characteristic emphasis on the membra muliebria, suggest that the figure represents a yakshi.

NAMES: LIMNATE, LIMNIACE.

ETYMOLOGY: Gk. Limnate, from Gk. limne, n. fem. salt-marsh, marshy lake; cf. Lat. Limnatis, belonging to the marshes, ep. of Diana.

GENEALOGY: dau. of the Ganges (Ganga); mother of son: Athis.

ASSOCIATED PLACES: India, The Ganges, Rome.

In the *Metamorphoses*, Ovid mentions Limnate in the following passage: "There was an Indian, one Athis, whom Limnate, born of the River Ganges, is supposed to have brought forth beneath these crystal caves".

NAME: INDE.

ETYMOLOGY: Irish, Inde; cf. Irish, India, n. fem. India.

OFFICES AND TITLES: One of the Mothers of the Nations

ASSOCIATED PLACES: India, Ireland.

In the *Lebor Gabala Erenn*, Inde is included among the women who accompanied Cessair in her emigration.

Writing about these women, Macalister states: "Originally

they were the mothers of various nations of the earth..one line in the 'Ladra' list shows this quite clearly—

“‘Gothiam, German, Aithne, Inde’, where it is easy to see names eponymous of Gothia, Germania, Athenai and India.”

In the Lebor Gabala Erenn the number, including Cessair, is fifty; in the Druim Sneachta it is one hundred and fifty.

NAMES: AMARI DE, DE DEVELSKI.

ETYMOLOGY: prps. Skr.-Romany, Amari De; cf. Skr. amari, adj. fem. immortal; cf. Skr. devi (see also Devi).

OFFICES AND TITLES: The Goddess personifying Nature, Sara-kali, The Black Madonna, Sara.

ASSOCIATED PLACES: India, The Middle East, Europe.

There have been various suppositions concerning the land of origin of the gypsies. Included among the countries suggested is India.

In the *Encyclopaedia Britannica* (4th Ed.) is the following passage: “Our author (i.e. H. Grellman) next endeavours to show that they come from Hindostan. The chief basis of the theory, however, is no other than that very dubious one, a similarity of language. He adds a long vocabulary of the gypsy and the Hindostanic languages; in which, it must be confessed, many words are the same; but many are different.. In prosecuting his argument Mr. Grellman dwells.. also on the correspondence between the travelling smiths in the two people, who carry two pairs of bellows.. In lascivious dances and chiromancy the two people agree.. The cause of their emigration from their country, he conjectures, not without probability, to be the war of Timur Beg (i.e. Tamerlane) in India.”

Several of the names applied to the gypsies are suggestive of an Indian origin. The following are some of those listed by Brewer:—

“(3) Ciganos. So called by the Portuguese, a corruption of Zinga'nê. (See Tchingani).

(4) Gitanos. So called by the Spaniards, a corruption of Zinga'nê. (See Tchingani).

(5) Heidens (heathens). So called by the Dutch, because they are heathens..

(7) Sinte. So called by themselves, because they assert that they came from Sind, i.e. Ind (Hindustan). (See Tchingani)..

(9) Tchingani or Tschingani. So called by the Turks, from a

tribe still existing at the mouth of the Indus (Tchin-calo, black Indian) . .

(12) Zincali or Zingani. Said to be so called by the Turks, because . . they were led by Zinganeus to revolt from Sultan Selim; but more likely a mere variety of Tchingani (q.v.)."

The other names in Brewers list are "(1) Gipsy, (2) Bohemians, (6) Pharaoh-nepek, (8) Tatar, (10) Walachians, (11) Zigeuner."

The same author adds the following note: "Their language, called 'Romany', contains about 5,000 words, the chief of which are corrupt Sanscrit."

The subjoined account of the typsies is given by Miss Valiente in her *ABC of Witchcraft*. "The Romanies came originally from the East, probably from India; but as they journeyed by way of Egypt, or claimed to have done so, they were called Egyptians, of which 'gypsy' is a worn-down version . .

"The Romanies, too, believe in the Great Mother, Amari De, or De Devesleski, the personification of Nature; thinly disguised today as Sara-Kali, the Black Madonna, or . . Sara, whose little statue can still sometimes be found, dark-faced and bedizened, in the smart motor-drawn caravans of well-to-do modern gypsy families.

"The real old-time gypsies . . did have a reverence for the Virgin Mary, whom they prayed to as a goddess. The famous Spanish Madonna, La Macarena of Seville, in all her goddess-like beauty and magnificence, is regarded as the special Madonna of the gypsies.

"People like this, pagans at heart with strong traits of goddess worship . . were natural sympathisers with the pagan witches . . . They share, too, another characteristic with them, namely a belief in reincarnation . . which George Borrow has witnessed to among the gypsies he knew.

" . . the gypsies . . prayed to the moon, and to the spirits of stream and woodland, the Nivashi and the Puvushi."

NAME: BIBI MIRIAM.

ETYMOLOGY: Arabic-Urdu, *bibi*, lady; Heb. *Miryam*, *Miriam*, pr. n. fem. cf. Eng. *Mary*.

ASSOCIATED PLACES: The Western Countries, India.

In some parts of India the Virgin Mary is recognized as a deity and included in the Pantheon. Kipling refers to her in

this connexion as "a goddess called Mary"; she is identified with Bibi Miriam.

NAME: THE ASURIS.

ETYMOLOGY: Skr. âsura-i, adj. living, divine, belonging to the demons or Asuras, demon-like; Assurî, female Asura.

GENEALOGY: prps. daus. of Ratri.

ASSOCIATED PLACES: Iran, India; the Lower Realms, The Ocean Depths.

The place held by the Asuras and Asuris in the Indian Pantheon is described by Miss Ions as follows: "The demons or asuras... were originally the gods of Iranian provenance and included such mighty figures as the Vedic Varuna. But with the supremacy of the Aryan gods under Indra they were demoted to become demons and were driven from heaven to the nether regions, usually considered to be beneath the ocean. But this change of character did not entail a loss of power: one of the unusual features of Indian mythology is that gods and demons are of equal strength and constantly fight for dominion of the three worlds."

In *The Secret Doctrine* the view is also held that the Asuras are of Iranian origin, and Mme. Blavatsky sees a connexion between the words Asura and Ahura of the Persian name Ahura Mazda.

The Asuras are described by the same writer as the "Dynamic Gods as compared with the Suras" and as "Primordial Angels"; they are also spoken of as the first beings created from the "Body of Night". Ratri (q.v.), Night, is said to have given birth to beings of darkness. According to Mme. Blavatsky both Indra and Agni as well as Varuna were originally Asuras.

The Asuras have been compared with the Titans.

NAME: THE SURIS.

ETYMOLOGY: Skr. surî, goddess; cf. Pers. (Dresden) sura, strong; see also below; cf. Pers. Ardvî Surâ Anâhitâ, N. of a Persian goddess.

GENEALOGY: daus. of Aditi (Surarani).

ASSOCIATED PLACES: India.

According to some opinions, the Suras and the Suris appeared at a later date than the Asuras and Asuris (q.v.). Mme. Blavatsky gives in the etymology of the word Sura a derivation possibly from the word Asura and possibly from the

word svar, heaven. The names sura and suri are generally rendered as god and goddess.

The Suras and Suris would appear to correspond to the Greek and Roman Olympian Deities.

NAME: THE DEVIS.

ETYMOLOGY: Skr. deva,-i, adj. heavenly, divine, celestial; devī, n. fem. goddess, queen, princess; hence devī-kṛiti, n. fem. N. of a pleasure-grove; from deva,-i are deriv. (W.R.) Lat. divinus,-a,-um, Eng. divine, etc.

GENEALOGY: daus. of Aditi (Devamatri).

ASSOCIATED PLACES: India, Jahoti, Khajuraho.

As well as having the wider meaning as given in the etymology, the name Devi is also used for the goddess who incarnates as Parvati, Kali, etc. (see Devi). It is also sometimes used to describe a female angelic being.

According to **The Secret Doctrine** every deva has associated with him a devi.

The following description of devis is given by Omananda Puri. "There are Sisters, or 'devis' (goddesses) as the Brothers call them. These exquisite Beings seldom come among us. I have never known them to manifest at an outside meeting, though they may have been in the background, of course. . . Nevertheless, they seem to be the immediate force behind or within the Brothers. They often came to me and a few intimates. At such times the Boy was . . sensitive beyond even his normal trance sensitivity. The devis . . wrote their messages through the entranced Boy's hand (not automatic writing). We have learned to recognize several of them. . . Sometimes when I have been ill the Brothers have asked a devi to remain with me and help or cure me. One particularly powerful devi I always recognize by the perfume she brings. It is like the intensified and rarefied smell of newly-baked bread (not the rubbish we get nowadays)—extraordinarily soothing—and heals as it comes. There is no doubt that this has cured me . . to the present day."

Descriptions of devas and devis, or nature spirits, are given by Hodson. In the following passage he records the appearance of a dryad in Java. "This sixteen-year-old Waringan tree grows in a garden in Madioen, in the island of Java. It was planted by the lady of the house, who became much attached to it and felt it to be a living, conscious being from

whom, she assured me, she received a sense of friendliness and rest.

"When taking tea beneath its welcome shade, I became aware of the presence of this delightful tree nature spirit or dryad. I found it to be . . . well aware of the affection of the owner of the tree and responsive to it . . . This nature spirit is approximately five feet tall." The accompanying illustration, by Miss Quail, shows a nebulous green and yellow figure whose aura encompasses the tree.

Some representations of *devis* are referred to by Fergusson; these are in a Jaina temple at Khajuraho, capital of the old province of Jahoti. Writing about the temple here he states: "The sculptures on this temple, as Mr. Cousens remarks, are chiefly *devis*". Fergusson suggests that this temple was later appropriated by the Jains.

Among other Devic beings are THE DEVIKAS (Ety: *devikâ*, minor goddess), THE DEVA-KANYAKAS or DEVA-KANYAS (Ety: *deva-kanyakâ*, *deva-kanyâ*, celestial maiden), THE DEVANGANAS (Ety: *deva-anganâ*, celestial woman), THE VIDYADEVIS (q.v.), THE DEVATAS (q.v.) and THE DEVAYOSHAS (Ety. *deva-yoshâ*, n. fem. divine woman).

Among the beings described by Macdonell as Celestial Females are the following:—

AMRITIKA (q.v.).

MANDARAMALA (Ety: *mandâra-malâ*, n. fem. wreath of *Mandâra* flowers, N. of a celestial female; Gen: of the family of *Vasu*).

MALINI (Ety: *mâlinî*, wife of a florist or gardener; N. of a celestial virgin, from *malâ*, n. fem. garland, wreath).

Some of these Celestial Females, referred to by Macdonell, may be similar to the *Apsarases*.

NAME: THE SARPIS.

ETYMOLOGY: Skr. *sarpî*, female serpent, from *sarpin*, adj. creeping, gliding; (S.D.) from root *Srip*, creep, crawl, glide; moving in a serpentine tortuous motion, sliding, turning, going; cf. Gk. *herpo*, vb. creep, Lat. *serpo*, vb. creep and Eng. serpent.

ASSOCIATED PLACES: India, The Earth, The Lower Realms, The Air, The Heavens.

The *Sarpas* (masculine) and the *Sarpis* (feminine) are described by Macdonell as certain semi-divine beings dwell-

ing in the air, heaven, the earth and lower regions. In the Stanzas of Dzyan quoted in **The Secret Doctrine** mention is made of Flying Sarpas. For the difference between the Sarpis and the Nagis see under the latter.

Among the Sarpis is SARPARAJNI (q.v.).

The Sarpis have a similarity to the Egyptian snake-goddesses, including Buto, the Uraeus.

NAMES: THE NAGIS, THE NAGINIS, THE NAGNIS.

ETYMOLOGY: Skr. (S.D.) nâgî, female nâga, poss. from dah, to burn or consume by fire; cf. nagna, naked.

OFFICES AND TITLES: Serpent Demonesses, Bhogini, Bhogavati, Having Coils.

ASSOCIATED PLACES: India, Nagpur, Bharata-varsha, Orissa, Bhuvaneshwar, America, Mexico, Atlantis, Naga-dvipa, Patala, The Underworld, Naga-loka, The City of Bhogavati.

The names Naga (masculine) and Nagi (feminine) have several possible derivations according to the etymology given in **The Secret Doctrine**.

These beings are described as having bodies human down to the waist, ending in serpents' tails. According to Miss Ions' account the Nagis sometimes takes the form of nymphs and men fall in love with them.

The difference between the Sarpas and the Nagas is described by Mme. Blavatsky as follows: "There is a notable difference esoterically between the words Sarpa and Naga, though they are both used indiscriminately. Sarpa, serpent, is from the word Srip, to creep, compare Latin serpo . . . but the nagas in the allegories, their serpent's tail notwithstanding, do not creep, but manage to walk, run and fight". She also mentions a race of Nagas said to be a thousand in number only, born of Kadru, the wife of Kasyapa, for the purpose of peopling Patala. There was also a Naga-dvipa, one of the seven divisions of Bharata-Varsha, Old India. Their landmarks are said still to be found in India, the town of Nagpur being one of the most ancient cities of the country. Of these places Mme. Blavatsky writes: "Naga Dvipa: Said to be Nagpur and its environs in early days, wherein were the early Atlantean initiates, Rajputs, 'half-men, half-demons', which the Brahmans found when first coming to India." The Nagas and Nagis are said to inhabit the city of Bhogavati in the Infernal Regions; they are believed also sometimes to haunt rivers.

In the Ayee Akbery, these beings are described as follows:

"The third species of animals, Narkee, like the Dewtahs, can assume different shapes and resemble them in several different respects . . . they are inhabitants of the six infernal regions".

There appears to be an etymological connexion between the name Naga or Nagi, and the word devanagari (Ety: devanâgari, nâgâri, ns. fem. holy city writing, N. of the current Sanskrit character; [O.E.D.] devanagari, [Skr. lit. 'Nâgarî (? town-script) of the gods']. The formal alphabet in which the Sanskrit is written. Also called Nagari). Mme. Blavatsky refers to "The secret books of the nagas". She notes the similarity in names between the Indian Nagas and the Mexican Nagals, the Nagal being the chief sorcerer of the Mexican Indians. For the association between the Nagas and Nagis with Atlantis, see under Ulupi. According to Herbert, "Sarasvati is not only the Word . . . The devanagari alphabet (Sanskrit) was her invention".

Figures of Nagis in a temple at Bhuvaneshwar are referred to in **Murray's Handbook** as follows: "A Nagni or female Naga with her seven-headed snake hood", and "females, half-serpent" . . . Fergusson mentions a representation of "a Nagini with the usual triple hood" at Mamallapuram.

Among the Nagis is ULUPI and PADMAVATI (qq.v.).

NAME: THE RAKSHASIS.

ETYMOLOGY: Skr. Râkshasî, female Râkshasa or demon; (S.D.) from word meaning, to hold, guard, protect, preserve; hence rajani-rakshasî, Râkshasî—like night.

GENEALOGY: daus. of Nirriti, (q.v.).

OFFICES AND TITLES: Demonesses, Giantesses.

ASSOCIATED PLACES: India, Lanka, Ceylon, Atlantis; Rakshasa-loka.

The Rakshasis are described by Brewer as female spirits who allure by their beauty. Miss Ions writes of them as follows: "Their women folk . . . sometimes succeed in undermining the defences of mortal men by bewitching them, thereby achieving the status of domestic goddesses". The Rakshasas (masculine) are described by Evans-Wentz as an order of giant demoniacal beings having human forms, possessed of certain siddhis or praeternatural powers. In Indian literature these beings are sometimes spoken of as very pious.

According to **The Secret Doctrine**, the language of the most civilized Atlantean races is referred to as Raskshasi Bhasa in old Sanskrit works.

In the tables of Lokas (places or regions) in **The Secret Doctrine**, Rakshasa-loka is listed among those of "the San-khya category, and that of some Vedantins"; it is placed below Gandharva-loka and above Yaksha-loka.

Among the Rakshasis are PUTANA (q.v.) KUMBHINASA (Ety: Kumbhî-nasî, N. of a Râkshasî; from kumbhî n. fem. pot. jar, pan.). TRIGATA (Ety: tri-gata, adj. wearing three braids; Trigatâ, N. of a Râkshasi). HIDIMBA (Ety: Hidimbâ, N. of sister of the Râkshasa Hidimba).

The Rakshasis have resemblances to the Pishachis.

NAME: THE MANUSHA-RAKSHASIS.

ETYMOLOGY: mânusha-râkshasî, she-devil in human form; from mânusha, adj. human, and râkshasî (q.v.).

OFFICES AND TITLES: Human Rakshasis, She-devils in human form.

ASSOCIATED PLACES: India.

NAMES: THE APSARASES, THE APSARASRAS, THE APSARAS.

ETYMOLOGY: Skr. Apsaras, Apsarasra, celestial nymph; (S.D.) Apsaras, from ap, n. fem. sg. and pl. water and sri to flow, to blow; cf. Pers. (Dresden) apam, waters.

GENEALOGY: wives of the Asuras and of the Gandharvas.

OFFICES AND TITLES: Water Nymphs, Amarangara, Immortal Tridasa-vanita, Thirty Wives, Divyanari, Divyastri, Divine Woman; Devaganita, Courtesan of the gods, Dyuparamdhri. Celestial Matron, Dyuyoshit, Celestial Maiden, Dyustri, Celestial Female, Surakamini, Divine Charmer, Surayuvati, Surayoshit, Divine Maiden, Suravadhu, Divine Bride, Surasundari. Divine Beautiful Woman, Surastrî, Suranjana, Divine Wife, Svargastri, Celestial Lady, Svaryoshit, Celestial Nymph, Svarvesya, Celestial Courtesan, Svarvadhu, Celestial Bride, Svar-sundari, Celestial Beauty, Svarstri, Celestial Woman.

ASSOCIATED PLACES: India, The Waters, The Clouds, The Celestial Realms, Gandasaila, The Paradise of the Apsarases; Malwah, the River Butmah, Ajanta, Cambodia.

The Apsarases are considered to have been originally water nymphs, and many of them still haunt rivers and holy pools. Later they became connected with Heaven; and it is said that recreation is provided there, especially in the heaven as-

sociated with Indra, by the singing and dancing of the Apsaras. Kama is also described as being surrounded by troops of beautiful nymphs, the Apsaras. They were present at the great wedding of Rama and Sita, as is thus described in the Ramayana:—

“Fair Apsaras in their beauty on the greensward tripped along”.

By their singing and dancing, the Apsarases have the power of enchanting both the gods and men. They lead to many of the love affairs of the Gandharvas, and according to **The Secret Doctrine**, they are their wives. It is also recorded that the Asuras and the Gods wanted them as wives, and hence, according to Miss Ions' account, it was arranged that they should become the wives of them all. One of the offices of the Apsarases is to interrupt, by their allurements, penances and other ascetic practices.

There is a reference to what appear to be Apsarases in the Ayeeen Akbery. In a description of the Soobah of Malwah is the following passage: “Toomur is a town situated on the banks of the river Butmah, in which are seen mermaids. Here is an idolatrous temple, in which, if you beat a drum, it makes no noise.”

The appearance is recorded, in the **Enchclopaedia Britannica** (4th. Ed.), of “seven mermen and mermaids . . . near the island of Manaar, on the western coast of the island of Ceylon”.

According to Duchesne-Guillemin, “In Indian belief the soul (i.e. after death) is welcomed by five hundred Apsaras . . . two of these paramours are called Manasî and Caksusî, the Intelligent One' and 'the Clairvoyante'”.

In their representations the Apsarases are shown as attractive lightly clad youthful women. The Apsaras, as air spirits, are depicted in the Ajanta murals. A row of dancing Apsaras is portrayed in a carving in Cambodia.

Among the Apsarases are the following:

ANGANA, URVASI, PRAMLOCHA, MARISHA, MENAKA, RAMBHA, (qq.v.), MANASÎ, CAKSUSÎ (already mentioned).

ALAMBUSHA (Ety: Alambushâ, N. of an Apsaras).

TILOTTAMA (Ety: tila-uttamâ, N. of an Apsaras). Her charms, after she had come to earth, captivated the asura brothers Sunda and Upasunda.

PURVACHITTI (Ety: pûrva-chitti, n. fem. presentiment, foretaste, predeliction. N. of an Apsaras).

BHIMA (Ety: *bhimâ*, adj. fearful, terrible, formidable; N. of an Apsaras).

MISRAKESI (Ety: *misra-kesî*, N. of an Apsaras, from *misra*, adj. mixed. and *kesî*, n. fem. hair).

LAVANGI (Ety: *Lavangî*, N. of an Apsaras, She of the Clove Tree).

SAKUNTALA (Ety: *Sakuntalâ*, N. of an Apsaras; cf. *sakunikâ*, hen-bird).

SASILEKHA (Ety: *sasi-lekhâ*, n. fem. lunar crescent, N. of an Apsaras).

SAHAGANYA (Ety: *saha-ganyâ*, accompanying bridesmaid, N. of an Apsaras).

SANUMATI (Ety: *sânu-matî*, N. of an Apsaras, from *sânumat*, adj. having a ridge or plateau, mountain).

SUKANTHI (Ety: *su-kanthî*, adj. fem. sweet-voiced, N. of an Apsaras).

SURAPAMSULA (Ety: *sura-pâmsulâ*, divine courtesan, N. of an Apsaras).

SURABHIDATTA (Ety: *surabhi-dattâ*; see *Surabhî*; cf. *datta*, p. giving, N. of an Apsaras).

SAUDAMANI (Ety: *Saudâmanî*, q.v. N. of an Apsaras).

HARINI (Ety: *harinî*, n. fem. female deer, gazelle, golden image; N. of an Apsaras; from *harina*, -î, adj. yellowish, tawny).

NAME: THE KSHITI-APSARASES.

ETYMOLOGY: Skr. *kshiti-apsaras*, n. fem. Apsaras dwelling on earth; from *kshiti*, n. fem. earth and *apsaras* (q.v.).

OFFICES AND TITLES: Terrestrial Apsarases or Nymphs.

ASSOCIATED PLACES: India; the Earth.

NAME: THE KHEKARIS.

ETYMOLOGY: Skr. *khe-karî*, n. fem. fairy, from *kekara*, -î, adj. moving in the air, flying.

OFFICES AND TITLES: Fairies.

ASSOCIATED PLACES: India.

Among the beings described by Macdonnell as fairies are the following:—

MANDARADEVI (Ety: *mandara-devî*, *devî* of the paradise-tree, N. of sister of Mandaradeva, prince of the fairies).

MRIGALEKHA (Ety: *mriga-lekhâ*, n. fem. moon-steak, N. of a princess of the fairies).

SHAKTIYASAS (Ety: *Shakti-yasas*, N. of a fairy after whom

the tenth Lambaka of the Kathâ-saritsâgara is called, from shakti (q.v.); cf. yasas, adj. beautiful, grand).

Other female fairies include Aginvati (She with the Purse), Kutamangari (Mango Blossoms), Maruttaruni (Wind-Maiden), Ratnamangari (Abundance of Blossoms), Lalitalochana (The Lovely Eyed), Vegavati (Impetuous), Svarnarekha (Gold Streak) and Hemaprabha (Golden Splendour).

NAME: THE KRITYAKAS.

ETYMOLOGY: Skr. Krityakâ, n. fem. sorcerous fairy, witch; from kritya, p. to be done, suitable, cf. krityâ, n. fem. act. deed, and kirtyâ-hata. p. bewitched.

OFFICES AND TITLES: Fairies, Witches.

ASSOCIATED PLACES: India.

NAME: THE YATUDHANIS.

ETYMOLOGY: Skr. yâ-tu-dhanî, n. fem. kind of fiend or goblin; from root Yâ, attack; cf. (Zolar) Pers. Yatus, female fiends, enchantresses.

OFFICES AND TITLES: Fiends, Goblins.

ASSOCIATED PLACES: India.

According to **The Secret Doctrine** the Yatudhanas (male) together with the Gandharvas, Apsarases, Gramanis and Devās are associated with the sun.

NAME: THE GHOSHINIS.

ETYMOLOGY: Skr. Ghoshinî, n. fem. pl. kind of demon; from ghoshin, adj. sounding, noisy.

OFFICES AND TITLES: Demonesses.

ASSOCIATED PLACES: India.

NAMES: THE YAKSHIS, THE YAKSHINIS.

ETYMOLOGY: Skr. yakshî, yakshinî, female Yaksha, from yakshin, adj. living; (S.D.) connected with yaj, to worship, and yaksh, to move or stir; poss. from jaksh, to eat.

OFFICES AND TITLES: Tree-Goddesses, Nature Deities, Air Spirits, Ogresses, Spectres, Ghosts.

ASSOCIATED PLACES: India, Sanchi, Palitana; Yaksha-loka.

The Yakshis are tree and air spirits. According to **The Secret Doctrine** they delight in song and dance. They are regarded as orgresses and are said at times to be voracious, being prone to devour children.

The yakshi is a popular subject of Indian art and literature.

Mme. Deneck describes some representations of them as follows: "This Yakshini has her arm round the trunk of a flowering ashoka-tree. She is wearing a draped dhoti"; and of another she writes: "With her slim waist, wide hips, and full bust, this Yakshini is a superb example of the ideal of female beauty existing in the India of this period . . . she is wearing a hip belt . . . to secure her transparent garment . . . she is clasping the branch of a tree with one hand raised above her head. Her position—the triple flexion—is particularly graceful". The same author describes the yakshis at Sanchi as follows: "Tall figures of Yakshi in the round, with accentuated hips, decorated the east and north torans (monumental gateways). They stand on the carved branch of a tree and seem to support the lower lintel."

The following descriptions of some Yakshinis are given in **Art Treasures of the World**: "One of the favourite nature deities was the 'yakshi' or tree sprite, who was always shown grasping the branch of a tree while giving the trunk a gentle kick with her foot. It was believed that when she kicked it the tree would burst into blossom . . ." A similar tradition is recorded by Macdonell; referring to the creeper priyangu, black mustard (*Sinapis ramosa*), he writes: "said to blossom at the touch of a woman". Another passage in **Art Treasures of the World** describes some yakshinis as follows: "The yakshinis at Sanchi are carved clinging to mango trees like acrobats and the swelling curves of their bodies suggest the fertility of tropical nature".

A characteristic of the carvings of yakshis is the showing of their membra muliebria.

Among the Yakshis are the following:

VANDYA (Ety: Vandyâ, N. of a Yakshî; cf. vandyatâ, n. fem. adorableness).

SUMITRA (Ety: su-mitrâ, kind friend, N. of a Yakshini).

SRINGATPADINI (Ety: sringa-utpâdini, N. of a Yakshini producing horns and changing men into animals).

SULOCHANA (Ety: su-lokanâ, "lovely-eyed", N. of a Yakshini).

SAUDAMANI (Ety: saudâmanî, q.v. N. of a Yakshini).

CHAKRISVARI (Ety: [Fergusson] chakrisvari [un.]; cf. chakrî, n. fem. wheel and îshvari, n. fem. ruler, princess). This Yakshini, according to Fergusson, is represented in one of the Jaina temples at Palitana, as a guardian of the principal entrance; the other guardian is the yaksha Gaumukh. Herbert

states that she has sixteen arms; she is associated with Ris-habha.

NAME: THE GNAS.

ETYMOLOGY: Skr. gnâ, divine female, goddess; cf. Gk. gyne, woman and Irish gnae, woman.

ASSOCIATED PLACES: India.

NAME: THE DEVATAS.

ETYMOLOGY: Skr. devatâ, n. fem. divinity, divine power; deity; holy image.

ASSOCIATED PLACES: India.

Among the different classes of Devatas as referred to by Macdonell are the following:—

THE ADHIDEVATAS (Ety: adhi-devatâ, n. fem. tutelary deity).

THE USHODEVATAS (Ety: usho-devatâ, goddess of dawn; see Ushas).

THE GRIHADEVATAS (Ety: griha-devatâ, n. fem. pl. domestic deities).

THE DIGDEVATAS (Ety: dig-devatâ, n. fem. deity of a quarter).

THE PURVADEVATAS (Ety: pûrva-devatâ, n. fem. primæval deity).

THE MANGADEVATAS (Ety: manga-devatâ n. fem. tutelary deity; only used as suffix).

THE MANTRADEVATAS (Ety: mantra-devatâ, n. fem. deity invoked in a scripture text).

THE RAKSHODHIDEVATAS (Ety: raksho-adhidevatâ, n. fem. goddess presiding over the demons).

THE RAJYADIDEVATAS (Ety: rajyâ-adhidevatâ, n. fem. tutelary goddess of royalty).

THE VANADEVATAS (Ety: Skr. vana-devatâ, n. fem. sylvan goddess, dryad).

THE VRIKDEVATAS (Ety: vrik-devatâ, n. fem. tree divinity, dryad).

THE SAKUNADEVATAS (Ety: sakuna-devatâ, n. fem. deity presiding over a good omen; from sakuna, n. masc, and sak-unikâ, n. fem. bird).

THE SHASTRADDEVATAS (Ety: shastra-devatâ, n. fem. goddess of war; only pl.).

THE STHALIDEVATAS (Ety: sthalî-devatâ, n. fem. local deity).

NAME: THE GANDHARVIS.

ETYMOLOGY: Skr. Gandharvî, female being akin to Gandharva, cf. gandhi, adj. fragrant; (Ayeen Akbery) Gundherp, the host of divine choristers.

OFFICES AND TITLES: Angels of Song.

ASSOCIATED PLACES: India, Gandharva Loka, the Realm of the Gandharvas, Gandharvanagara, Gandharvapura, (City of the Gandharvas), Taksha-sila, (Chief City of the Gandharvas), The Celestial Realms.

The Gandharvas (masculine) and the Gandharvis (feminine) are, according to Miss Ions' summary, celestial beings half human and half bird; they are usually friendly towards men. They are believed to have charge of the Soma plant. They are said to have magnificent cities of their own, but are usually found in the heaven associated with Indra; here, together with the Apsaras, they sing and play their instruments. They are skilled musicians, and are known to haunt the air, the forests and the mountain and to cause illusions at twilight.

According to Macdonell, marriage between the Gandharvas and Gandharvis takes place by mutual consent only, without any ceremony.

Among the Gandharvis is GANDHARVADATTA (Ety. Skr. Gandharva-dattâ, N. of a Gandharva princess, from datta, p. giving).

NAMES: THE PISACHIS, PISHACHIS and THE PISHACHAKIS.

ETYMOLOGY: Skr. pishachî, female imp; cf. pishanga, -î, adj. moving brilliantly; Skr. pishâcha-kî, female Pishâcha, flesh-devouring demon; (S.D.) Pishâchâ, eater of flesh; a female demon.

GENEALOGY: daus. of Pishacha (see below); sisters of (brothers): the Pishachas.

OFFICES AND TITLES: Will-o'-the-wisps; Demonesses, She-devils.

ASSOCIATED PLACES: India.

The Pishachis, like many other demonic beings mentioned in the Puranas, are described as being very pious.

Among the Pishachis are PISHACHA (q.v.).

Another kind of Pishachi are THE ASAPISHACHIKIS (Ety: âsâ-pishâch-ikî, n. fem. demon of delusive hope, from Asâ âsas, ns. fem. wish expectation, hope).

The Pishachis are in some ways similar to the Rakshasis.

NAME: THE YAGAS.

ETYMOLOGY: Skr. Yagâ, n. fem. kind of genius; cf. root Yag, Yaga, worship.

OFFICES AND TITLES: Genii.

ASSOCIATED PLACES: India.

NAME: THE SAKINIS, THE SHAKINIS.

ETYMOLOGY: Skr. sâkinî, n. fem. kind of female demon; cf. sâkin, adj. mighty, succouring, helpful.

OFFICES AND TITLES: Female demons.

ASSOCIATED PLACES: India.

NAME: THE NISACHARIS.

ETYMOLOGY: Skr. nisâ-charî, female goblin, courtesan, from nisâ, n. fem. night and root Char, move, wander.

OFFICES AND TITLES: Female Goblins, Courtesans.

ASSOCIATED PLACES: India.

NAME: THE VIDYADHARIS.

ETYMOLOGY: Skr. vidyâ-dharî, female, fairy, sylph, from vidyâ-dhara, adj. possessed of science or spells, from vidyâ, n. fem. knowledge, learning, science, magic, spells.

OFFICES AND TITLES: Fairies, Sylphs.

According to Macdonell the Vidyharas (masculine) are a "kind of (aerial) genius dwelling in the Himalaya".

NAME: THE VIBUDHASTRIS.

ETYMOLOGY: Skr. vi-budha-strî, celestial female, from bi-budha, adj. very wise and strî, woman, female, wife.

ASSOCIATED PLACES: India; The Celestial Realms.

NAME: THE VIDYAVADHUS.

ETYMOLOGY: Skr. vidyâ-vadhû, muse, from vidyâ (see Vidyâdharîs) and vadhâ, bride, young married woman, wife, woman, female of an animal, daughter-in-law.

OFFICES AND TITLES: Muses.

ASSOCIATED PLACES: India.

NAME: THE VIDYADEVIS.

ETYMOLOGY: Skr. vidyâ-devî, from vidyâ (see Vidyâdharîs) and devî (see Devis).

OFFICES AND TITLES: Goddesses of Knowledge.

ASSOCIATED PLACES: India, Mount Abu.

The Vidyadevis are described by Fergusson as Jaina goddesses of knowledge.

In his account of Jaina architecture, the same writer describes the temple of Mount Abu; he mentions "the extreme beauty and delicacy of these pendant ornaments . . . In each of them are placed, on brackets round the circumference, sixteen four armed female figures called Vidyadevis — goddesses of knowledge".

Among the Vidya-Devis Mme. Blatvatsky includes GANDHARA (Ety: [S.D.] Gândhara, [N. of a people; Gû=words, dhr=bear. Cf. Gândharva; gandha=fragrance]. The third of the Hindu Scale Tones. Also name of a Vidyâ-Devî).

NAME: THE VARUTRIS.

ETYMOLOGY: Skr. varû-trî, pr. n. fem. tutelary genius; cf. varûthya, adj. protecting, sheltering.

OFFICES AND TITLES: Tutelary Genii.

ASSOCIATED PLACES: India.

NAME: THE DANAVIS.

ETYMOLOGY: Skr. Dânavî, n. fem. demon, the offspring of Danu.

GENEALOGY: daus. of Danu, wife of Kasyapa; sisters of (brothers): the Danavas.

OFFICES AND TITLES: Demonesses, Giantesses.

ASSOCIATED PLACES: India, The Ocean Depths.

The Danavis, like the female Daityas (see under Diti), are described as giantesses who wear jewels the size of boulders. They are said to inhabit the Ocean darkness. Like the Rakshasis and Pisachis they are represented as very pious.

The Danavas and the gods are frequently in conflict.

THE FEMALE DANUS.

ETYMOLOGY: Skr. Dânu, ns. masc. and fem. a kind of demon.

OFFICES AND TITLES: Demonesses.

ASSOCIATED PLACES: India.

NAME: THE MAKARIS.

ETYMOLOGY: Skr. Makarî, female Makara; hence makarî-pâttra, makarî-lekhâ, mark of a makarî made on the face of Lakshmi.

OFFICES AND TITLES: Sea-Monsters.

ASSOCIATED PLACES: India, The Sea.

Various descriptions are given of the Makaras (masculine). According to Macdonell they are a kind of marine monster, perhaps crocodile or shark. In *The Secret Doctrine* they are described as sea monsters or crocodiles, and Mme. Blavatsky also speaks of "Makara . . the Sanskrit term for a non-descript amphibious animal, generally called Crocodile", and associates them with Dragons. In Miss Ions' account the makara is a monster fish, having the head of a deer and the legs of an antelope.

The Makaris have a similarity to the Chaldean Tiamat, in her aspect of sea-monster, and also to Leviathanah.

NAMES: DIK-KANYA; see also below.

ETYMOLOGY: Skr. dik-knyâ, dik-kantâ, dik-kâminî, dik-sundari, dig-vadhû, ns. fem. quarter of the sky as a maiden.  
ASSOCIATED PLACES: India, The Quarters of the Sky.

Dik-Kanya may be compared with the Digdevatas and the Celestial Virgins of the Egyptian zodiac.

NAMES: THE SIDDHANGANAS, THE SIDDHANJANAS.

ETYMOLOGY: Skr. siddha-anganâ, female Siddha; cf. siddha, p. from root Sidh, be accomplished, succeed and Siddha, n. masc. seer, sorcerer, magician, Siddha (a class of demi-gods possessing preternatural powers); cf. Siddhi (q.v.); cf. (S.D.) Siddha, semi-divine being, with the eight siddhis.

ASSOCIATED PLACES: India, Siddha-Pura, The City of the Siddhas, Siddha-Kshetra, The Land of the Blest, Siddha-Parvata, Mountain in the Land of the Blest, Siddha-Dhaman, Sidha-Vasa, Abode of the Blest, Siddha-Bhumi, Fairyland.

The Siddhas, according to Miss Ions' summary, are beings of great occult power. They inhabit the middle regions between earth and heaven.

NAME: THE SIDDHA-YOGINIS.

ETYMOLOGY: Skr. siddha-yoginî, sorceress, witch, fairy, from siddha (see the Siddhanganâs and Siddhi) and yoginî, female adept in Yoga, fairy.

ASSOCIATED PLACES: India.

NAME: THE KIMNARIS, THE KINNARIS.

ETYMOLOGY: Skr. Kinnarî; cf. Kimnara, n. masc. fabulous being (half man half animal).

GENEALOGY: consorts of the gods: prps. mother of the Vanaras.

ASSOCIATED PLACES: India; The Astral Plane.

The Kinnaras (masculine) are classed by Mme. Blavatsky with the Yakshas, Gandharvas and others; they "inhabit the Astral Plane."

Among the consorts of the gods Brown includes "Semi-divine female, such as apsarases, kinnaris and others". He describes the Vanaras as monkeys.

In Japan, according to Aston, the Kinnara are among "the beings of the eight classes". He describes them as "doubtful (horned) spirits".

Among the Kinnaris Macdonell mentions RAKTADHARA (Ety: rakta-adharâ, pr. n. fem. red-lip, N. of a Kinnari).

NAME: THE NAKTAMCHARIS.

ETYMOLOGY: Skr. naktam-kharî, n. fem. night goblin, from naktam-khara, adj. wandering at night.

OFFICES AND TITLES: Night Goblins.

ASSOCIATED PLACES: India.

NAME: THE FEMALE GHULS.

ETYMOLOGY: (O.E.D.) Arabic, Ghûl, from a root meaning 'to seize', ghouls.

OFFICES AND TITLES: Ghouls, Empusae.

ASSOCIATED PLACES: India, The Indus.

In *Isis Unveiled* the following tradition is recorded: "Apolonius of Tyana and his companions, in a desert near the Indus by moonlight, saw an empusa or ghûl taking many forms . . ." In this instance the ghûl is recorded as "uttering shrill cries".

NAME: THE KANNI.

ETYMOLOGY: (I.U.) Skr. kanni; cf. kani, girl.

OFFICES AND TITLES: Virgins, Female Ancestral Spirits, Terrestrial Spirits, Larvae, Elementaries.

ASSOCIATED PLACES: India.

The kanni are described in *Isis Unveiled*. According to Mme. Blavatsky, "That they are human spirits is shown by the fact that they (i.e. the Indians) often try to humour and propitiate the 'larvae' . . . Such spirits they name 'Kanni' . . . They try to remain on good terms with them . . . They offer them cakes and fruit, and various kinds of food . . ."

NAME: THE FEMALE KATAPUTANAS.

ETYMOLOGY: Skr. kata-pûtana, n. masc. and kata-pûtanâ, n. fem. kind of demon.

OFFICES AND TITLES: Demonesses.

ASSOCIATED PLACES: India.

NAME: THE DAKINIS, THE DAGINIS.

ETYMOLOGY: Skr. Dâkinî, kind of female demon (in the retinue of Kâli) that feeds on human flesh; dâginî, id; (S.D.) Dâkinî, from root Dâ, to give, share, distribute.

OFFICES AND TITLES: Female Fiends.

ASSOCIATED PLACES: India, North India, Tibet.

The Dakinis, according to Miss Ions' summary, are female fiends attendant upon Kali; like her, they delight in blood and in eating flesh. A North Indian representation shows a Dakini as an agile young woman in a half crouching position, bearing a vessel on her head.

According to **The Secret Doctrine** the Dakinis are the five Incarnations of the Mother Goddess, Devi. They closely correspond to the Tibetan Dakinis or Khados.

NAME: SARPARAJNI.

ETYMOLOGY: Skr. sarparâgnî, queen of the Serpents, from sarpa (see Sarpis) and râgnî, queen; pl. or du. N. of some verses in the Rig Veda; (S.D.) Sarpa-Râjnî, Serpent-Queen.

OFFICES AND TITLES: Serpent-Goddess, Serpent-Queen, Queen of the Serpents, The Earth, The Mother of all that moves.

ASSOCIATED PLACES: India, The Earth, The Lower Realms, The Air, The Heavens.

According to **The Secret Doctrine**, in the commentary on the Stanzas of Dzyan, "at the beginning of every new Round, after a period of 'obscuration' the Earth — as do also the other six 'Earths' — casts off, or is supposed to cast off, her old skins as the Serpent does: therefore she is called in the Aitareya — Brahmana, the Sarparajni, the 'Queen of Serpents' and 'mother of all that moves'. The 'seven skins' in the first of which she now stands, refer to the seven geological changes . . ."

Sarparajni figures in the Serpent Mantra of the Aitareya Brahmanam. Of this Mme. Blavatsky writes: "In the 'Serpent Mantra', the Brahmana declares as follows: that this Mantra is that one which was seen by the Queen of the Serpents, Sarpa-Rajni; because the earth (iyam) is the Queen of the

Serpents, as she is the mother and queen of all that moves (sarpāt). In the beginning she (the earth) was . . . without vegetation . . . She [then] obtained a motley appearance; she became variegated, and able to produce any form she might like, changing one form into another”.

Commenting on this passage Mme. Blavatsky writes: “These expressions refer to the fact that before our globe had become egg-shaped or round it was a long trail of cosmic dust or fire-mist, moving and writhing like a serpent.”

NAME: ULUPI.

ETYMOLOGY: (S.D.) prps. Skr. Ulûpi [a spreading creeper] the nâgî Ulupî..

GENEALOGY: dau. of wife of Naga (Kauravya); wife of Arjuna.

OFFICES AND TITLES: Nagi, Serpent-Goddess, Princess.

ASSOCIATED PLACES: India, The Land of the Kurus, America, Mexico, Atlantis, Patala, The Underworld, The City of Bhogavati.

On the name Ulupi Mme. Blavatsky comments as follows: “Ulupi (Ulupl) has an entirely Atlantean ring about it. Like Atlantis, it is neither a Greek nor a Sanskrit name, but reminds one of Mexican names . . . Pandit Dayanand Sarasvati, certainly the greatest Sanskrit and Puranic authority in India on such questions, personally corroborates that Ulupi was . . . in Patala, or America, five thousand years ago, and that the Nagas were initiates”. Patala is associated with the antipodes which, in relation to India, would lie in the region of South America. Kaurava is called the king of the Nagas and his name is etymologically connected with the Kuru people.

Ulupi is described as having her abode in Patala. To this realm, Arjuna, the companion of Krishna, descended and was married to Ulupi.

Patala is placed at the bottom of the Vedantic list of Talas or Hells as given in **The Secret Doctrine**. The following description of this and associated regions is given in the same work: “Patala means something under the feet (from pada, foot), the upadhi or basis of anything . . . the underworld or antipodes: Myalba . . .” According to Mme. Blavatsky Myalba is closely associated with Avitchi and appears to be the abode of “the dweller on the Threshold”. Some include within Patala the mysterious region known to occultists as the Eighth Sphere; this is described by Mme. Blavatsky as the Abyss, and

de Purucker sees it placed in a lower Cosmic Plane, and calls it the Pit. In a table of Lokas of "The Sankhya category, and that of some Vedantins" quoted in **The Secret Doctrine**, eight lokas are listed; the last two of these, in order of depth, are: "Yaksha-loka, and an eighth".

Further details of Patala are given in **The Secret Doctrine** as follows: . . "Narada is said to have visited Patala . . He reported that life there was very pleasant for those 'who had never left their birth-place'; they were very happy. It . . corresponds with the sense of smell. Here are also animal Dug-pas, Elementals of Nature, and Nature Spirits". Patala is described as being watered by Ganga (q.v.).

NAME: SUBHADRA.

ETYMOLOGY : Skr. Subhadrâ, (see Subhadrâ, daughter of Devakî.

GENEALOGY: dau. of wife of Sumaya.

ASSOCIATED PLACES: India.

In Macdonell's summary Sumaya is described as an Asura.

NAME: VIGAYAVATI.

ETYMOLOGY: Skr. Vigayavatî; cf. vigayin, adj. victorious.

GENEALOGY: dau. of wife of Gandhamâlin.

ASSOCIATED PLACES: India.

In Macdonell's summary Gandhamalin is described as a serpent demon.

NAME: SURUPA.

ETYMOLOGY: Skr. su-rûpâ; from su-rupâ, adj. good-looking, beautiful, from su, adv. well and rûpa, adj. having a form.

GENEALOGY: dau. of wife of a snake demon.

ASSOCIATED PLACES: India.

NAME: TADAKA.

ETYMOLOGY: Skr. Tâdakâ; from tâda, adj. striking.

GENEALOGY: dau. of wife of Suketu.

ASSOCIATED PLACES: India.

Tadaka is described by Macdonell as being of the family of Suketu, a prince of the Yakshas.

NAME: SVAYAMVARAPRABHA.

ETYMOLOGY: Skr. svayam-vara-prabhâ, N. of the wife of a

Daitya, from *svayam-vara*, adj. self-choosing and *prabhâ*, n. fem. splendour.

GENEALOGY: dau. of wife of a Daitya.

ASSOCIATED PLACES: India.

NAME: PRAMADVARA.

ETYMOLOGY: Skr. *Pra-madvarâ*, N. of wife of Ruru.

Genealogy: wife of Ruru.

ASSOCIATED PLACES: India.

Pramadvara's husband is described as a Danava.

NAME: AMRITIKA.

ETYMOLOGY: Skr. *Amritikâ*, pr. n. fem; N. of a celestial; cf. *amrita*, p. immortal and *amritâ*, n. fem. goddess; a herb; cf. (Dresden) Pers. *Ameretât*, "Immortality".

OFFICES AND TITLES: a Celestial Being.

ASSOCIATED PLACES: India.

Amrit and soma usually are closely associated and sometimes identified. Amrita is listed by Miss Ions among the treasures appearing at the Churning of the Milk Ocean. In the list in the Ayeen Akbery is the item: "10. Amrit, or the water of immortality."

Writing in connexion with magic potions, Neumann states: "The magic philtre, the love potion, the poet's elixir, the intoxicant, soma, and nectar poured by this woman (i.e. the volva) are vehicles of transformation, forms of the water of life, which the Feminine itself is." In another reference to soma he refers to "the intoxicant, whose lunar-spirit character appears in such potions of immortality as soma, nectar, mead, and so on. Another sequence rises from the natural realm of plants to the essences of poison and medicine . . which is likewise governed by the moon and in the last analysis by the Great Mother".

NAME: SURATAMANGARI.

ETYMOLOGY: Skr. *su-rata-mangari*, from *su-rata*, p. having great joy, sexual enjoyment, and *mangari*, n. fem. cluster of blossoms, word often used in title of books.

GENEALOGY: dau. of wife of Metamgadeva.

ASSOCIATED PLACES: India.

Suratamangari, according to Macdonnell, is connected with the fairies. The title of the sixteenth Lambaka of the Kathasar-itsagara is called after her.

NAME: VASANTI.

ETYMOLOGY: Skr. *vāsanti*, adj. fem, belonging to or produced in spring, vernal; N. of a sylvan goddess.

OFFICES AND TITLES: Sylvan Goddess.

ASSOCIATED PLACES: India.

NAME: THE MONKEY-GODDESS OF HAMPI.

OFFICES AND TITLES: Monkey-goddess.

ASSOCIATED PLACES: India, Hampi.

A stone carving from Hampi depicts what Dame Rose Macaulay describes as a monkey-goddess. A monkey queen Anjana (q.v.) is the mother of Hanuman the monkey-general who figures in the Ramayana.

NAME: PISHACHA.

ETYMOLOGY: Skr. *Pishâchâ*; see the Pishachis.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; mother of daus: the Pishachis and of sons: the Pishachas.

OFFICES AND TITLES: Demoness.

ASSOCIATED PLACES: India.

According to the Padma Purana, Pishacha is the mother of all the Pishachas.

NAME: KEYURI.

ETYMOLOGY: Skr. *Keyurî*, (Evans-Wentz) N. of an Indian cemetery goddess; cf. *keyurîn*, adj. wearing a bracelet on the upper arm.

OFFICES AND TITLES: Cemetery Goddess.

ASSOCIATED PLACES: India, Tibet.

Keyuri is described by Evans-Wentz as an Indian Cemetery Goddess, from whose name is derived the Indian-Tibetan word *Kerima* (q.v.).

NAME: TSEURIMA.

ETYMOLOGY: Skr. — Tib. *Tseurima*, (Evans-Wentz) N. of an Indian Cemetery Goddess.

OFFICES AND TITLES: Cemetery Goddess.

ASSOCIATED PLACES: India, Tibet.

Tseurima, according to Evans-Wentz, is an Indian-Tibetan name derived from that of an Indian Cemetery Goddess.

NAME: RANGDA.

ETYMOLOGY: Neumann) Skr. Rangda, (un.).

OFFICES AND TITLES: Goddess of Fertility, Witch.

ASSOCIATED PLACES: India, Bali.

In describing a modern representation of Rangda, Neumann compares the "flame-spewing tiger tongue . . . and striped breasts of the Rangda witch" with figures of Kali.

In Bali, according to Powell, Rangda is connected with the paddyfields and offerings are made to her. Like other Balinese goddesses, she is characterized by her large breasts. This may be associated with the custom among Balinese women of having bare breasts.

NAME: DEWEL.

ETYMOLOGY: prps. Sinhalese, Dewel.

OFFICES AND TITLES: Demoness.

ASSOCIATED PLACES: Ceylon.

According to Mme. Blavatsky, "The Ceylonese demon called Dewel is a stout smiling female figure with a white Elizabethan frill around the neck and a red jacket".

NAME: SIDDHIKARI.

ETYMOLOGY: Skr. siddhi-karî, adj. fem. producing success or fortune, N. of a sorceress, from siddhi (q.v. and karî, adj. fem. doing, making).

ASSOCIATED PLACES: India.

Other sorceresses mentioned by Macdonald are as follows:—  
BHATTÀ (Ety: bhattâ, N. of a sorceress; cf. bhatta, n. masc. doctor (designation of great scholars).

SUKHASAYA (Ety: sukha-sayâ, N. of a sorceress; from sukha, adj. comfortable, pleasant, soothing; cf. sayâ, n. fem. couch.

NAME: THE KOND EARTH GODDESS.

ASSOCIATED PLACES: India.

In *The People of India*, written about a century ago, a description is given of the Konds or Khonds. The following are some extracts:—

"The Khonds, following the Gonds of the Central Provinces to the north, and other wild tribes to the north-east, inhabit the high lands which lie to the east of Cattack and the Northern Circars . . . It is doubtful whether they were ever subdued by the Hindoo dynasties or Orissa . . . There can be no question that the Khonds are one of the most ancient

tribes of India . . They worship an earth goddess". Miss Ions refers to female fertility deities of the Konds.

NAME: THE ORAON EARTH GODDESS.

GENEALOGY: wife of Dharme.

OFFICES AND TITLES: Earth-Goddess, Mother Earth.

ASSOCIATED PLACES: India, Bengal.

According to the account by Frazer, "The Oraons of Bengal worship the earth as a goddess, and annually celebrate the marriage between her and the god Dharme; this takes place when the sal tree is in blossom. The men repair to the holy grove (sarna) while the women assemble at the house of the village priest . . The priest is then carried back to the village on the shoulders of a strong man. Near the village the women meet the men . . with beating of drums and singing, dancing, and jumping, all proceed to the priest's house, which has been decorated with leaves and flowers. Then the usual form of marriage is performed between the priest and his wife . . After the ceremony all eat and drink and make merry; they dance and sing obscene songs, and finally indulge in . . orgies. The object is to move the mother earth to become fruitful".

NAMES: ISANI, GOURI.

ETYMOLOGY: (Frazer) Skr. Isani, (un.); cf. isana, ishana, p. possessing, ruling, and ish. n. fem. juice, draught, strength, food. Skr. gouri; cf. Gaurī (see Devī).

GENEALOGY: wife of Iswara (prps. ep. of Shiva).

OFFICES AND TITLES: Goddess of Abundance.

ASSOCIATED PLACES: India, Rajputana, Oodeypoor.

This goddess is referred to as follows by Frazer: "At Oodeypoor in Rajputana a festival is held in honour of Gouri, or Isani, the goddess of abundance. The rites begin . . [at] the opening of the Hindoo year. An image of the goddess Gouri is made of earth, and a smaller one of her husband Ishwara, and the two are placed together. A small trench is next dug, barley sown in it, and the ground watered and heated artificially till the grain sprouts, when the women dance round it hand in hand, invoking the blessing of Gouri on their husbands. After that the young corn is taken up and distributed by the women to the men, who wear it in their turbans".

NAME: THE GODDESS OF WATER.

GENEALOGY: (see below).

ASSOCIATED PLACES: India, Bengal.

The Goddess of Water is referred to by Frazer as follows: "When wells are dry in Bengal, a wooden image of a god is made and married to the goddess of water".

The connexion between women with rain is thus described by the same author: "Women are sometimes supposed to be able to make rain by ploughing or pretending to plough . . a rain-charm is resorted to in some parts of India; naked women drag a plough across a field by night . . "

NAME: SINGARMATI DEVI.

ETYMOLOGY: (Frazer) Skr. Singarmati Devi, (un.).

ASSOCIATED PLACES: India, Mirzapur.

Singarmati is connected with the culture of silkworms. Frazer describes how, when the eggs of the silkworm are brought into the house, "the Kol or Bhuiyar puts it in a place which has been carefully plastered with holy cow-dung to bring good luck . . He vows to Singarmati Devi that, if the worms are duly born, he will make her an offering. When the cocoons open . . he assembles the women of the house and they sing the same song as at the birth of a baby, and red lead is smeared on the parting of the hair of all the married women of the neighbourhood . . silkworms are treated as far as possible like human beings".

NAME: ANNA KUARI.

ETYMOLOGY: (Frazer) Skr. Anna Kuari, (un.); cf. Annapurna (q.v.).

ASSOCIATED PLACES: India, Chota Nagpur.

Anna Kuari is described by Frazer as a fertility goddess worshipped by the Oraons or Uraons of Chota Nagpur; among her functions is to "give good crops and make a man rich."

NAME: THE MIRZAPORE FOREST GODDESS.

ASSOCIATED PLACES: India, The Vindhya Mountains, The Mirzapore Hills.

In *The People of India*, in a description of the Mirzapore hillmen, is the following passage: "The inhabitants of the Mirzapore Hills, which form a portion of the North-Eastern extremity of the great Vindhya range, and overspread the

whole southern part of the Mirzapore District, are thought to be aboriginal and connected with the Sonthal, Cole and other similar races. They profess, rather than practise, the Hindoo religion . . they address their devotions more especially to their titular goddess of the forest”.

NAME: ASA POORNA.

ETYMOLOGY: (Taylor) Skr. Asa Poorna, (un.), Hope fulfilled; from âsâ n. fem. in the expectation, hope and purna, p. filled, full.

OFFICES AND TITLES: Shakti, Tutelary Deity of the Chohans.

ASSOCIATED PLACES: India.

According to **The People of India** Asa Poorna played an important part in the history of the Chohans. In an account of Anhul Chohan is the following passage: “Divine energy was bestowed upon him by the Goddess Sacti, and he was blessed by her under her appellation of Asa Poorna, or Hope Fulfilled, by which she is still worshipped as the tutelary deity of the tribe”.

NAME: JAMANTS.

ETYMOLOGY: (Taylor) Indian, Jamants.

GENEALOGY: prob. wife of Ryappa.

ASSOCIATED PLACES: India, Mysore, Coorg.

Jamants, according to **The People of India** is worshipped by the Holeyas. The latter are described as follows:

“The Holeyas are found in Coorg houses all over the country . . There are two kinds of Holeyas — the Kembati, or Kodaga speaking, and the Badgu, or Canarese speaking Holeyas . . ”

Among the deities of the Holeyas, two are thus described. “Ryappa Devarin (who may be an incarnation of Siva) and Jamants or Kali”.

Jamants, according to this account is worshipped once every month and also has a yearly festival.

NAME: KAHASUMMA.

ETYMOLOGY (Taylor) Skr. Kahasumma, (un.).

GENEALOGY: wife of Kamataraya.

ASSOCIATED PLACES: India, The Nilgiri Hills.

Kahasumma and Kamataraya are, according to **The People of India** the chief divinities of the Kotas; the Kotas are “another of the primitive tribes of the Neelgerry hills”.

NAME: MAI DHARITRI.

ETYMOLOGY: (Taylor) Mai Dharitri, (un.), cf. mai, mother and dharitrî, n. fem. supporter, earth.

OFFICES AND TITLES: The Earth.

ASSOCIATED PLACES: India.

In a description of the Baigas in **The People of India** is the following passage: "In religious ceremonies the Baigas much resemble the Gonds, but in addition worship Mai Dharitri, or the earth".

NAME: THE KANGRA GODDESS.

GENEALOGY: Mother of the First Rajah of Kangra.

OFFICES AND TITLES: Ancestress of the Kutoch Rajputs.

ASSOCIATED PLACES: India, Kangra.

The following description is given in **The People of India**, of the ancestry of the Kutoch Rajputs: "The territory now known under the name of Kangra, includes within its limits a tract of hilly and mountainous country, extending from the Sutlej on the east, to the Ravee on the west. The Northern extremity touches upon Ladakh, while its southern limits rest upon the plains of the Baree and Jullundur Doabs . . . The Kangra Rajahs are called Kutoch Rajpoots, and according to local legend, the family is not of human origin. "The first Rajah sprang to life in full proportion . . . created from the perspiration of the brow of the goddess enshrined at Kangra".

NAME: KAVERI.

ETYMOLOGY: Skr. Kaverî, n. fem. N. of a river.

OFFICES AND TITLES: Amma, Mother, The Goddess of the Kaveri River.

ASSOCIATED PLACES: India, Coorg, The Kaveri River.

From a description of the Coorgs in **The People of India** are the following extracts. "The Coorgs are the principal inhabitants of Coorg, a mountain province to the west of Mysore and between it and the coast . . .

"Their religious observances are very superstitious; the principal are demon worship, worship of the dead, and of Amma, goddess of the Kaveri River, to whom they offer fruit and money.

"The ethnology of the Coorgs has not been defined, but it is evident they are a peculiar race, unconnected with the ordinary population of Mysore".

Of the priesthood of the Coorgs, the following account is given in the same book: "Amma Kodagi, or Kaveri Brahmins: a small sect of Brahmins who reside in the south-western portion of Coorg and are the indigenous and hereditary priesthood devoted to the worship of Amma, or mother, the goddess Kaveri. Their number does not exceed fifty persons and they are entirely unlettered and ignorant of Brahminical lore, of a quiet, inoffensive character, performing a few ceremonies in connexion with the worship of the holy river".

NAMES: TARI PENNU, BERA PENNU.

ETYMOLOGY: (Frazer) Indian, Tari Pennu, Bera Pennu.

OFFICES AND TITLES: Earth Goddess.

ASSOCIATED PLACES: India, Bengal.

Tari Pennu or Bera Pennu is described by Frazer as an earth goddess of the Khonds or Kandhs, a Dravidian race in Bengal.

NAME: KURMAR DEVI, THE KURMAR DEVIS.

ETYMOLOGY: (Borlase) Gondi and Skr. Kurmar Devi; (un.), (see Devi).

ASSOCIATED PLACES: India, Keljhar, Muhl.

In his section on the dolmens of India, Borlase writes: "In the ninth volume of the *Archaeological Survey of India*, an account will be found of dolmens in Keljhar. A tradition exists that these were raised by the Kurumbar shepherds. A large one at Muhl was undoubtedly a place of worship . . . This temple as he calls it, was 6 feet long, 4 feet broad, and 4 feet high. It was closed on three sides, but open towards the east. At the back was a raised terrace of earth on which were set up a number of stones smeared with vermilion, each said to be a Kurmah Devi — the Gondi name for the deity of the Kurumbar shepherds".

NAME: MALLANA DEVI.

ETYMOLOGY: (Borlase) prps. Skr. Mallāna Devi; (see Devi).

GENEALOGY: prps. wife of Mallana Deva.

ASSOCIATED PLACES: India, Keljhar, Muhl.

In a description of the Gond dolmens (see under Kurmah Devi) Borlase writes: "These 'temples' are called Mallana by the shepherds themselves, and they are generally built in pairs, one dedicated to Mallana Deva, and the other to Mallana Devi . . . The shrines are . . . sometimes completely closed

for the purpose of keeping the . . stones which represent the Mallana deities quite safe. Wooden figures are offered by sick people to avert death . .

"Fifteen villages have two dolmens each. It is added that Colonel Meadows-Taylor considered them as temples and not tombs . . "

NAME: KOTTAVEI.

ETYMOLOGY: Tamil, Kottavei.

OFFICES AND TITLES: Goddess of War, Sorceress.

ASSOCIATED PLACES: India, The Tamil Lands.

Kottavei appears in the Tamil Pantheon.

In a description of this goddess, Meile (Larousse Mythology) writes: "In the same pantheon there is Kottavei, the sinister sorceress, goddess of war, who feeds on carnage".

Kottavei corresponds to Kali.

NAME: KUMARI.

ETYMOLOGY: Skr. ku-mârî, girl, virgin, daughter; hence (Meile) Cape Comorin.

OFFICES AND TITLES: The Virgin.

ASSOCIATED PLACES: India, South India, The Tamil Lands.

Kumari is worshipped by the Tamils. According to Meile, among the officiants of her cult are young girls; they "run races on the beaches of Southern India in her honour".

NAME: THE TAMIL MOUNTAIN-FAIRIES.

ASSOCIATED PLACES: India, The Tamil Lands.

These spirits, of Dravidian tradition, are said to frequent the mountains. According to Meile's account, they surround the god Murugan.

NAME: TADATAGEI.

ETYMOLOGY: prps. Tamil, Tadatagei.

GENEALOGY: wife of Somasundara (prps. avatar of Siva).

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India, South India, The Tamil Lands, Madurai, The Vaigai River.

Tadatagei is described by Meile as follows: "In the Madurai legend, Princess Tadatagei, of irresistible strength, is portrayed as a redoubtable virago, unbeatable in knowledge and war; she is said to have been born with three breasts . . "

NAME: AUVEIYAR.

ETYMOLOGY: Tamil, Auveiyar.

OFFICES AND TITLES: Poetess.

ASSOCIATED PLACES: India, The Tamil Lands, Madurai.

In his account of Tamil mythology in the **Larousse World Mythology** Meile refers to Auveiyar. She is "associated with a great number of moral maxims"; and she also helped Tiruvalluvars to promote his book, the Koural.

NAME: SANING SARI.

ETYMOLOGY: prps. Indonesian, (Frazer) Saning Sari.

OFFICES AND TITLES: Indoea Padi, Mother of Rice.

ASSOCIATED PLACES: The East Indies, Sumatra, Java.

In an account of the Rice-Mother in the East Indies, Frazer writes: "The Corn-Mother of our European peasants has her match in the Rice-Mother of the Minangkabauers of Sumatra, The Minangkabauers definitely attribute a soul to rice . . . Like the Javanese they think that the rice is under the special guardianship of a female spirit called Saning Sari, who is conceived as so closely knit with the plant that the rice often goes by her name, as with the Romans the corn might be called Ceres. In particular Saning Sari is represented by certain stalks or grains called indoea padi, that is, literally, 'Mother of Rice', a name that is often given to the Guardian spirit herself".

On the ceremonies connected with Saning Sari, the same author writes: "This so-called Mother of Rice is the occasion of a number of ceremonies observed at the planting and harvesting of the rice as well as during its preservation in the barn. When the seed of the rice is about to be sown in the nursery or bedding-out ground, where under the wet system of cultivation it is regularly allowed to sprout before being transplanted to the fields, the best grains are picked out to form the Rice-mother. These are then sown in the middle of the bed, and the common seed is planted round about them. The state of the Rice-Mother is supposed to exert the greatest influence on the growth of the rice . . . The woman who sows the Rice-Mother in the nursery lets her hair hang loose and afterwards bathes, as a means of ensuring an abundant harvest" . . .

The reason for this is given by Frazer elsewhere as follows: "In the interior of Sumatra rice is sown by women who, in sowing, let their hair hang loose down their backs

in order that the rice may grow luxuriantly and have long stalks". His description of the ceremonies continues; "When the time comes to transplant the rice from the nursery to the field, the Rice-Mother receives a special place either in the middle or in the corner of the field, and a prayer or charm is uttered as follows: 'Saning Sari, may a measure of rice come from a stalk of rice and a basketful from a root . . . Sunshine make you glad; with the storm may you be at peace; and may rain serve to wash your face!'. While the rice is growing the particular plant which was thus treated as the Rice-Mother is found. When the crop is ripe for cutting, the oldest woman of the family or a sorcerer goes out to look for her. The first stalks seen to bend under a passing breeze are the Rice-Mother, and they are tied together but not cut until the first fruits of the field have been carried home to serve as a festal meal for the family and their friends, nay even for the domestic animals; since it is Saning Sari's pleasure that the beasts should partake of her good gifts. After the meal has been eaten, the Rice-Mother is fetched home by persons in gay attire, who carry her very carefully under an umbrella in a neatly worked bag to the barn, where a place in the middle is assigned to her. Every one believes that she takes care of the rice in the barn and even multiplies it not uncommonly."

NAME: THE MOTHER MOON.

GENEALOGY: Mother of the Earth and other worlds.

OFFICES AND TITLES: The Moon, Moon-Goddess.

ASSOCIATED PLACES: The Celebes.

A description is given by Raynal of the ancient religion of the Celebes. According to this account the Moon gave birth to the Earth and in the course of time will successively bring forth other worlds:

Rites in honour of the Sun God and the Moon Goddess are described as taking place in the public squares. The islanders, according to Raynal, had "no materials which they thought valuable enough to be employed in raising temples".

The maternal aspect of the planets is referred to by Zolar. He writes: "The planets are feminine and consequently become the fruitful wombs of progressive life".

NAME: THE ROCK-MAIDEN.

ASSOCIATED PLACES: The Celebes.

The Rock-Maiden and the Banana-Maiden are referred to by Philippi. Commenting on the passage in the Kojiki concerning the two Japanese sisters, Iwanaga-hime, "Rock-Long Princess" and Kohohana-hime, "Blossoms - of - the Trees Princess" (qq.v), he writes: "Similar myths are found in the central Celebes, where the transitory concept is represented by a Banana-Maiden and the durable by a Rock-Maiden. Matsumura III, 613-21."

NAME: THE BANANA-MAIDEN.

ASSOCIATED PLACES: The Celebes.

See under the Rock-Maiden.

NAME: INENO PAE.

ETYMOLOGY: Indonesian, (Frazer) Ineno Pae, cf. indoea padi, Mother of Rice (see Saning Sari) from Malay (O.E.D.) pādī, paddy, rice in the straw.

GENEALOGY: mother of dau: the Rice-child.

ASSOCIATED PLACES: Indonesia, The Malay Peninsula, Central Celebes, Selangor, Chodai.

OFFICES AND TITLES: The Mother of Rice.

The Mother of Rice, as revered by the Tomori of Central Celebes, is described by Frazer as follows: "At the commencement of the reaping, the stalks . . of rice are tied together into a sheaf, which is called 'The Mother of Rice' (ineno pae) and offerings in the shape of rice . . and other things are laid down before it. When all the rest of the rice in the field has been reaped 'The Mother of the Rice' is cut down and carried with due honour to the rice-barn, where it is laid on the floor, and all other sheaves are piled upon it . .

"The Torajas of Central Celebes, who also practise the custom of the Rice-mother at harvest, regard her as the actual mother of the whole harvest, and therefore keep her carefully, lest in her absence the garnered store of rice should all melt away and disappear.

"Again, just as in Scotland the old and young spirit of the corn are represented as an Old Wife (Cailleach) and a Maiden respectively, so in the Malay peninsula we find both the Rice-Mother and her child represented by different sheaves or bundles of ears in the harvest-field. The ceremony of cutting and bringing home the Soul of the Rice was witnessed by Mr. W. W. Skeat at Chodai in Selangor . . The particular bunch or

sheaf which was to serve as the Mother of the Rice-soul had previously been sought and identified by means of the markings or shape of the ears. From this sheaf an aged sorceress, with much solemnity, cut a little bundle of seven ears, anointed them with oil, tied them round with parti-coloured thread, fumigated them with incense, and having wrapped them in a white cloth deposited them in a little oval-shaped basket. These seven ears were the Infant Soul of the Rice and the little basket was its cradle. It was carried home to the farmer's house by another woman, who held up an umbrella to screen the tender infant from the hot rays of the sun. Arrived at the house the rice-child was welcomed by the women of the family, and laid, cradle and all, on a new sleeping-mat with pillows at the head . . . Something of the same tender care which is thus bestowed on the newly-born Rice-Child is naturally extended also to its parent, the sheaf from whose body it was taken. This sheaf, which remains standing after the Rice-soul has been carried home and put to bed is treated as a newly made mother . . . The last sheaf is reaped by the farmer's wife, who carries it back to the house, where it is threshed and mixed with the Rice-Soul. The farmer then takes the Rice-Soul and its basket and deposits it, together with the product of the last sheaf, in the big circular rice-bin used by the Malays. Some grains from the Rice-soul are mixed with the seed which is to be sown in the following year. In this Rice-mother and Rice-soul of the Malay Peninsula we may see the counterpart and in a sense the prototype of the Demeter and Persephone of ancient Greece".

According to Frazer the consideration shown to the Rice-mother is also applied to all the rice. He writes: "Believing the rice to be animated by a soul . . . the Indonesians naturally treat it with the deference and the consideration which they show to their fellows. Thus they behave towards the rice in bloom as they behave towards a pregnant woman; they abstain from firing guns or making loud noises . . . they feed the blooming rice with foods of various kinds which are believed to be wholesome for women with child; but when the rice-ears are just beginning to form, they are looked upon as infants and women go through the fields feeding them with rice-pap as if they were human babes. In such obvious and natural comparisons of the breeding plant to a breeding woman, and of the young grain to a young child is to be

sought the origin of the kindred Greek conception of the Corn-mother and Corn-daughter, Demeter and Persephone”.

Among the Kayaus or Bahans of Central Borneo, a priestess officiates at the rice harvest.

NAME: THE MALAYAN FEMALE SPECTRES.

ASSOCIATED PLACES: Malaya.

These spirits are described by Oesterreich in his **Possession, Demoniactal and Other**.

In an account of the initiation rites of a Malay poyang, or magician, is the following passage as cited by Andrews. “. . . The spectres of two beautiful women will next present themselves, and the novice will be cast into a deep trance, during which the initiation is presumed to be perfected. These aerial ladies thenceforward become . . . familiar spirits . . . by whose invisible agency the secrets of nature, the hidden treasures of the earth are opened to him.”

NAME: MAHA MARIA.

ETYMOLOGY: mahâ, adj. great, and Maria, from Chald. Mara, Heb. Marah, the Bitter One, pr. n. fem.

GENEALOGY: wife of a king of Teve Lanca; mother of sons: Sommona - Cadom and prob. Thevetat.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: Siam, Teve Lanca, Ceylon.

Maha Maria is mentioned in a book written nearly 300 years ago by the Sieur de la Loubere, French Ambassador to the King of Siam. The following extract is cited in **Isis Unveiled**.

“His (i.e. Sommana - Cadom's) mother, whose name is found in some of their Balie (Pali?) books, was called, as they say, Maha Maria, which seems to signify the great Mary, for Maha signifies great.”

NAME: ANNAPURNA.

ETYMOLOGY: Skr. Annapurna, (M.H.) from Anna, “food” and Purna, “who is filled”.

ASSOCIATED PLACES: India, Annapurna Mountain, Benares, Bhuvaneshwar.

Annapurna is said to be responsible for feeding the inhabitants of Benares. Local tradition, according to Miss Murphy, asserts that this goddess lives on top of the mountain Annapurna.

The Temple of Annapurna in Benares was built about two hundred and fifty years ago by Maji Rao. Among the statues of a temple in Bhuvaneshwar, **Murray's Handbook** mentions a figure of Annapurna presenting alms to Shiva.

This goddess is often identified with Devi.

NAME: MINAKSHI, MINAKSHIDEVI

ETYMOLOGY: Skr. Minakshi, (M.H.) "the fish-eyed goddess"; (Fergusson) "fish-eyed" or "bright-eyed"; for devi, see Devi.

GENEALOGY: sister of (brother): Alagar; wife of Sundara (Sundareshwar); wife of Shiva.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: India, Madras, Madura. The Vaigai River, Southern India.

Minakshi is closely connected with Madura, part of the country of the Pandavas. She and her husband Sundara are considered by some to be incarnations of Parvati and Shiva. Brown includes Minakshi among the names of Devi.

Within the Great Temple of Madura is a temple dedicated to this goddess. In a description of this fane Fergusson writes: "The great temple at Madura . . possesses all the characteristics of a Dravidian temple . . The temple itself certainly owes all its magnificence to Tirumala Nayyak, or to his elder brother Muttu Virappa, who preceded him, and who built the Minakshi Nayyak mantapam, said to be the oldest thing now existing [there], outside the shrines".

In **Murray's Handbook** the following description is given: "The Great Temple forms a parallelogram about eight hundred and forth seven feet by seven hundred and twenty nine feet . . It consists of two parts — on the E. a temple to Minakshi . . S.E. of the group of statues are the chambers where the Vahanas, or Vehicles, of Minakshi and Sundareshwar are kept. They are plated with gold . . There is a small shrine dedicated to the goddess Minakshi (the fish-eyed) the tutelary deity of the place, which occupies the space of fifteen columns."

A detailed description of the Festival of Minakshi is given by Yeats-Brown. The following are some extracts:—

"And now to Madura, where the Fish-Eyed Goddess is in progress.

"Minakshi was a princess in Madura long ago; a girl with long and lustrous eyes, who subdued all earthly princes and even the heavenly deities, with her beauty. She had three

breasts, but when she met Siva her third breast disappeared.

"The marriage was arranged and an enormous concourse of people assembled — as to-day — in the riverbed of the Vaigai. Amongst the guests was Minakshi's brother Alagar; but by some unfortunate slip the date of the wedding was wrongly given in his invitation, so that he arrived late, and found that the ceremony had already been performed.

"He went away in anger, and rested on the far side of the river. Every year since then, he comes late to the feast, retires, sulks . . . All over Southern India this story is told, and it brings together a hundred and fifty thousand people, very gentle and simple and scantily clothed, to celebrate the anniversary of the Fish-eyed Goddess's marriage, and her brother's disappointment.

"From the bridge spanning the Vaigai, we look down on a moving, mixing mass of colour: dark blue elephants, light blue water, yellow sand, green trees, gold chariots, pavonine tinsels of fans and shawls, under a turquoise sky . .

"Young girls glisten under their load of anklets and bracelets . . in their prime, with the kiss of so much sun upon them they are as lovely as Minakshi herself. Their elders fan themselves . . Terra cotta babies droop on their mothers' shoulders . .

"Now there is a booming of mortars. Priests with forked white eyebrows are clearing a way for the enamelled steeds of the goddess. There is a crowding and a crying and a scampering of [holy] cows.

"When she arrives, the voice of the multitude is ushered: elephants raise respectful trunks; men, women and children touch finger-tips together and bow themselves down in a silence that is frightening after so much clamour.

"The heart of India seems to miss a throb; the people are sorry for the belated wedding guest, sulking in his tent, across the river.

"But then their mood changes and gives place to gaiety and clamour . . "

NAME: ADANARI.

ETYMOLOGY: (I.U.) Skr. Adanari, (un.); c. nâri, nârî, woman, wife.

ASSOCIATED PLACES: India.

In *Isis Unveiled* mention is made of "the Hindu goddess Adanari."

In a diagram in the same book this goddess is shown as a four armed woman, with long hair, whose limbs fill a hexagram. In each hand she holds a different emblem. Beneath her are the heads of a lion, an ox and a leopard.

A correspondence is seen by Mme. Blavatsky between Adanari and Aderenosa. In this connexion she quotes the words of Albumazar: "In the first decan of the Virgin rises a maid, called in Arabic Aderenosa [Adha - nari?] . . graceful in person, charming in countenance . . with loosened hair . . sitting upon an embroidered throne . ."

NAME: CHAUSATHI.

ETYMOLOGY: (M.H.) Skr. Chausathi (un.); cf. chausath, num. sixty-four.

ASSOCIATED PLACES: India, Benares, The Ganges.

Among the many Benares ghats, the stepped passage-ways leading down to the Ganges, is one named after Chausathi. In Murray's *Handbook* a reference is made to the Temple of the goddess Chausathi near the ghat of this name.

NAMES: THE CHAUSATHI YOGINIS, THE CHAUSATH JOGINIS, THE SIXTY-FOUR YOGINIS.

ETYMOLOGY (Fergusson) Skr. Chausathi Yogini, from chausath, num. sixty-four and yoginī, female adept in yoga.

OFFICES AND TITLES: Yoginis, Female Demons.

ASSOCIATED PLACES: India, Jahoti, Khajuraho, Ranipur Jharial, Patna, Bheraghat.

Several temples dedicated to the Chausath Yoginis are described by Fergusson. Of these he writes: "The two exceptional temples (i.e. at Khajuraho) . . are first, one called the Chausath Jogini, or sixty-four female demons. It consists merely of a courtyard measuring one hundred and two feet by fifty-nine and a half feet and is surrounded by sixty-four small cells, with one larger in the back wall . . This is essentially like a Jaina arrangement . . We know of at least two other old temples dedicated to these Joginis: one is at Ranipur Jharial in the Patna estate, to the south of Sambhalpur, also with sixty-five cells or recesses, [foot-note: at this place there is a very remarkable and numerous series of temples, unsurveyed as yet, among which is a circular Chausath Jogini temple, about fifty-six feet outside diameter] and another at Bheraghat, twelve miles below Jabalpur, with eighty-one recesses for the sixty-four Joginis and their con-

gener. Both of these are circular enclosures with shrines ranged round the inside of the walls". These structures are built of granite, and Fergusson considers them to be of great antiquity.

NAME: AMBA BAI.

ETYMOLOGY: Skr. (M.H.) Amba Bai, (un.) from amba, mother.

OFFICES AND TITLES: Tutelary Deity.

ASSOCIATED PLACES: India, Bombay, Kilhapur.

A shrine dedicated to this goddess at Kilhapur is described in Murray's *Handbook* as follows: "Adjoining the Treasury, in the S. face of the square are other Government Offices, and behind them the shrine of Amba Bai, the tutelary deity of Kolhapur. The main portion of the building is built of black stone from local quarries. The carved stonework below the dome resembles the style of Jain temples . . . In the centre of the E. side of the court is the Adytum, where is the image of Amba Bai. A brazen image of the goddess is carried round the town in a triumphal car on the 15th of April. The great bell of the temple is inscribed 'Ave Maria Gratiae Plena' and must have been obtained from the Portuguese."

NAME: KESORA.

ETYMOLOGY: (Brewer) Skr. Kesora, (un.).

ASSOCIATED PLACES: India, Puri.

Kesora is described by Brewer as a female idol. Her head and body are of sandal-wood, her eyes are two diamonds, and a third diamond is suspended round her neck; the robe of the idol is of cloth of gold. She is associated with Krishna.

This idol is in the temple at Puri and receives adoration.

There may be a connexion between this goddess and Subhadra.

NAME: SODASI.

ETYMOLOGY (Kumar) Skr. Sodasi, (un.).

OFFICES AND TITLES: The Goddess of Perfection and The Divine Night.

ASSOCIATED PLACES: India, Kashmir, Jammu, New Delhi.

A picture of this goddess, painted about one hundred and seventy years ago, is thus described by Kumar:—

"Her throne is held by Indra . . . and the three Gods Brahma, Vishnu, Mahesh . . .

"She is ever in conjunction with Siva who lies inert and passive . . . She is his transcendent power of illusion. She gives life to the three worlds, to all mortals and immortals, and rules over all that is perfect, complete and beautiful. She holds a noose, an elephant hook, a bow and a lotus. She is worshipped after dawn".

This painting, described as Tantric, depicts a four-armed crowned lady seated on a prostrate male figure with a snake coiled round his neck. She is clothed in a reddish-gold sari. A blue aura is shewn around her head. The scene is set within a shrine of Moorish style.

NAME: CHAUTUROPAYINI.

ETYMOLOGY: Skr. Chaturpayini, (un.) from chatur, num. four; cf. ropaya, causal of root Ruh, inter alia, put in the ground, plant, sow, cause to grow, cause to heal.

ASSOCIATED PLACES: India.

A modern representation of this goddess shews a young four-armed vital looking woman, suggestive of fertility. Her lower left hand holds a vessel; her lower right hand is in a gesture of giving.

NAME: NAMAGIRI.

ETYMOLOGY: (Pauwels and Bergier) Skr. Namagiri, (un.).

ASSOCIATED PLACES: India, Madras Province.

Namagri is referred to by Pauwels and Bergier in their description of the great mathematician Ramanujan.

This account records how, nearly ninety years ago, a certain brahmin of Madras went into the Temple of the Goddess Namagiri. Here he asked her for a grandchild; and his prayer was answered.

On the eve of the birth of the child the goddess appeared to the child's mother and predicted that her son due to be born would be unusually gifted.

The boy was given the names Srinavasa Ramanujan Alyanagar. "He was put to school at the age of five. From the first his intelligence was astonishing. He won a scholarship to the college of Kumbakonam where he aroused the admiration of his fellow pupils and of his teachers . . . After . . . geometry, he applied himself to algebra. Ramanujan said later that the Goddess Namagiri had helped him to solve the most complicated problems . . ."

Ramanujan, when aged 26, was persuaded to enter into a

correspondence with the mathematician G. H. Hardy, of Cambridge; and Hardy was greatly impressed.

"Hardy immediately invited Ramanujan to come to Cambridge. But his mother was against it, on religious grounds. Once again the goddess Namagiri came to the rescue. She appeared to the old lady and assured her that her son could go to Europe without endangering his soul, and showed her in a dream Ramanujan seated in the great amphitheatre at Cambridge among his English admirers . . .

"Ramanujan sailed for England. For five years he worked hard and made great advances in mathematics. He was elected a Fellow of the Royal Society . . ."

It is recorded that Hardy, on one occasion, visited Ramanujan; he had come by taxi. "Ramanujan asked what its number was: 1729. 'What a wonderful number,' he exclaimed . . ." He then stated that this was the smallest number that can be expressed in two ways as the sum of two cubes.

"For it is a fact that 1729 equals 10 cubed plus 9 cubed, and also 12 cubed plus 1 cubed. It took Hardy six months to demonstrate this . . ."

Namagiri, in her aspect of inspirer of knowledge, has a similarity to the Muses.

NAMES: KANYA, KUNNYAN, KAUNI, KANNAE.

ETYMOLOGY: Skr. kanyâ, girl, virgin, daughter, Virgo in the Zodiac; (S.D.) Kanyâ [kan—to desire] A Virgin, Sign of the Zodiac, Virgo; cf. Kanâ, kanî, girl; (Ayeen Akbery) Kunnyan, the sign Birgo; (Allen) Tamil, Kauni, Maiden; (Hyde) Kannae; hence kanyâ-vrata, monthlies, kanyâ-sthâ, menstruating woman.

OFFICES AND TITLES: Virgo, The Virgin, The Constellation Kanya or Virgo, Shakti, Manushi, Human, Yuvati, Young Maiden, The Virgin of Light, Virgin of the Astral Light, Mother of Sakti (Shakti) Mahamaya (q.v.); Gul, Parthena.

ASSOCIATED PLACES: India; The Constellation Kanya or Virgo.

Kanya is regarded in The Secret Doctrine as one of the most ancient of the goddesses, and is there called "the Virgin Mother of Sakti"; she is closely connected with Devi in her aspects of Uma and Durga.

In the Indian Zodiac Kanya is placed on a lion dragging after it the solar car. Erard-Mollien, who dates the Indian Zodiac as going back five thousand years, writes: "This Vir-

gin Durga is not the simple momento of an astronomical fact, but verily the most ancient divinity of the Indian Olympus. She is evidently the same whose return was announced in all the Sibylline Books — the source of the inspiration of Virgil".

According to Allen, "In India Virgo was . . . figured as a goddess sitting before a fire, or as a Gûl . . . Varaha Mithura borrowed the Greek name turning it into Parthena, Partina, or Pathona".

In her more occult aspect Kanya is spoken of by Mme. Blavatsky as "Kanya the Virgin; Uma-kanya being her esoteric name and meaning 'Virgin of Light'. Astral Light is one of its multitudinous aspects."

According to Mme. Blavatsky "The virgins of ancient time . . . were not maids, but simply almas, or nubile women." Thus many goddesses who are wives, shaktis or courtesans have the epithet "Virgin", and in rituals any woman may assume the character of Maiden or Virgin, "by degree". This is based on the fact that the process of generation is essentially parthenogenetic. An insight into this fundamental mystery is suggested in the following words of Comte, as cited in *Isis Unveiled*. "My eyes are dazzled; — they open each day more and more to . . . the social advent of the feminine mystery . . . Positivism realizes the Utopia of the mediaeval ages, by representing all the members of the great family as the issue of a virgin mother without a husband . . ."

Correspondences are seen between Kanya, Devi and Mahamaya among the Indian Goddesses; there is also a close connexion between her and Astraea, Erigone and Virgo of the present western Zodiac, and the later Arabic Al Adhra al Nathifah, The Innocent Maiden.

**NAMES:** TULA, TULAM, TOLA.

**ETYMOLOGY:** Skr. tulâ, n. fem. balance, scale, weight, similarity, equality; Libra, sign of the Zodiac; from root Tul, weight, hence tulam-adhi-ruh, be weighed, enter the sign of Libra; (S.D.) Tula, Libra or Balance, Sign of Sodiatic; (Ayeen Akbery) Tola, the sign Libra.

**OFFICES AND TITLES:** The Constellation Tula or Libra, Manushi, Human.

**ASSOCIATED PLACES:** India, the Constellation Tula or Libra.

The constellations Kanya and Tula correspond to Virgo and Libra of the Sidereal as opposed to the Tropical Western Zodiac.

NAME: ROHINI.

ETYMOLOGY: Skr. rohinî, red cow; N. of a lunar mansion; young girl in whom menstruation has just commenced, hence *rauhina*, -î adj. connected with the lunar mansion Rohinî.

GENEALOGY: dau. of wife of Daksha; prps. one of sixty sisters; wife of Chandra and Soma.

OFFICES AND TITLES: The Constellation Rohini or The Hyades, a Lunar Asterism, a Lunar Mansion, Red Cow, Red Deer, Jyestha, The Oldest.

ASSOCIATED PLACES: India, The Constellation Rohini or the Hyades, The Constellation Scorpio, The Stars Antares and Aldebaran.

Rohini takes the form both of a cow-goddess and a constellation. In the first form, according to Frazer, Rohini is invoked in a prayer for curing jaundice. An extract from this is as follows; "The cows whose divinity is Rohini, they who, moreover, are themselves red (*rohinîh*) — in their every form and every strength we do envelop thee".

The constellation Rohini or the Hyades, consists, according to Macdonell's summary, of five stars variously regarded as resembling a cart, a temple or a fish. As a lunar mansion Rohini is one of the twenty-seven sisters of the family of Daksha who personify the lunar asterisms. According to Macdonell twenty-eight were later enumerated. These lunar mansions or *nakshatras* mark the twenty-seven and a half nightly or daily stages of the sidereal month, the monthly circuit of the moon round the Zodiac.

In the Ramayana, Sita is compared with "the beauteous star Rohini".

Allen identifies Rohini with Antares. He also mentions a tradition from the Brahmanas equating Rohini with Aldebaran.

According to Aston, "Indian myth has a piebald or spotted deer or cow among celestial objects".

Among the lunar mansions Macdonell mentions the following:—

ASVAYUG (Ety: *asva-yug*, adj. yoking or yoked with horses; n. fem. sg. & du. N. of a lunar mansion).

ARDRA (Ety: *ardrâ*, n. fem. sg. & pl. N. of a lunar mansion; from *ardra*, adj. moist, wet, fresh, new, soft).

ASLESHA (Ety: *asleshâ*, n. fem. sg. & pl. (in close contact, embrace); N. of a lunar mansion).

PROSHTHAPADA (Ety: praushthapadâ, n. fem. pl. a certain double lunar mansion):

PHALGUNI (Ety: phalgunî, adj. fem. reddish, red; n. fem. N. of a double lunar mansion purvâ and uttarâ; cf. pûrvâ, n. fem. east and uttarâ, n. fem. north).

MAGHA (Ety: maghâ, n. fem. sg. and pl. N. of the tenth lunar asterism; cf. maghavan, adj. bountiful).

REVATI (Ety: revatî, n. fem. pl. cows, waters; sg. also pl., a certain lunar mansion).

SRAVANA (Ety: sravanâ, n. fem. [rare] N. of the twentieth or twenty-fifth lunar asterism; conceived of as representing the figures of three footsteps).

SRAVISHTHA, DHANISHTHA (Ety: sravishthâ, n. fem. sg. du and pl. N. of a lunar mansion. Also known as dhanishthâ, n. fem. sg. and pl. the very rich.

The full list of the lunar mansions is given in the Ayee Akbery as follows: "The Mansions of the Moon, The Hindoo call the moon's mansions Nekihter, and they are 27 in number, each contains 13 degrees 20 minutes. Mansions:—

1, Oshoonee; number of stars,	3.
2, Bhirnee,	3 stars.
3, Kirtaka,	6 stars.
4, Rokeenny,	5 stars
5, Mirgussir,	3 stars.
6, Ardera,	1 star.
7, Poonerbuss,	4 stars.
8, Powkh,	3 stars.
9, Ashleekha,	5 stars.
10, Mugha,	5 stars.
11, Poorbapahluggonee,	2 stars.
12, Ooterapahluggonee,	2 stars.
13, Hust,	5 stars.
14, Chittera,	1 star.
15, Sowatee,	1 star.
16, Beeshakha,	4 stars.
17, Unnooradha,	4 stars.
18, Jeyshdha,	3 stars.
19, Mool,	11 stars.
20, Poorbakahdha,	4 stars.
21, Ooterakahdha,	3 stars.
22, Sherrown,	3 stars.
23, Dhunshittah,	4 stars.

24, Shutbehkha,	100 stars.
25, Poorabbhaderup,	2 stars.
26, Ooterabbhaderup,	2 stars.
27, Rewtee,	32 stars.

"Altogether 221 stars, which the moon passes through in the course of a month. The moon never remains longer than 65½ ghurries, nor less than 54½ ghurries, in any nekihter.

"For some particular purposes, 3 degrees and 20 minutes of the 21st. nekihter to the 48th minute of the 22nd. nekihter, are formed into a mansion, and which is called Abehjit.

"The Greeks reckoned 28 mansions, making each to contain 12 degrees 51 minutes and 26 seconds".

NAME: THE KRITTIKA, THE KRITTIKAS, KIRTEKA.

ETYMOLOGY: Skr. Krittikā, n. fem. pl. and sg., the Pleiades (a lunar mansion), pers. as the six nurses of Skanda; (S.D.) Krittikā, from krit, to cut, divide; the Pleiades, sometimes repr. as a flame or razor-edged knife; hence Kārttikeya, metr. of Skanda, foster-son of the Krittikās, cf. Kārttika, N. of a month (October - November) and kârttikī, day of full moon in kârttika.

GENEALOGY: prps. daus. of the wives of six rajahs; prps. sisters, named below; wives of seven rishis: (S.D. list) Kasyapa, Atri, Vasishtha, Visvānitra, Gautama, Jamadagni and Bharawayā; (Jinarajadasa's list) Marichi, Vasishtha, Atri, Angiras, Pulastya, Kratu and Pulaha.

OFFICES AND TITLES: The Pleiades Constellation, The Goddesses personifying the Pleiades, Nymphs, Princesses, The Seven Sidereal Sisters, Lunar Mansion. Nurses, The Six Sources of Nourishment.

ASSOCIATED PLACES: India, The Pleiades.

According to **The Secret Doctrine**, "The oldest Sanskrit Manuscript on Astronomy began their series of Natshatras, the twenty-seven lunar asterisms, with the sign of Krittika . . the Indian Pandits may have acquired their knowledge of the lunar mansions headed by Krittika from the Phoenicians etc. However that may be, the Pleiades are the central group of the system of sidereal symbology . . and in the Kabalah and Eastern Esotericism (regarded) as the sidereal septenary".

The cosmic aspect of the Krittikas is alluded to by Miss Bailey in **The Consciousness of The Atom**. Writing on the influence of the seven sisters of the Pleiades and our solar

system, she states: "Some of the Oriental Scriptures affirm that the connection lies in sound or vibration." She also suggests that "... the Pleiades are the source of the electrical manifestation, the active intelligent aspect of the solar system, and their energy that which animates all matter . . ." She considers that there may be an etymological connexion between electricity and the Greek Pleiad, Electra.

The Krittika, according to Fagan, formed the first of the twenty-eight lunar mansions (nakshatras) when the Kali-Yuga began. In connexion with lunar astrology Fagan writes: "The astrology of ancient times was essentially lunar. Although the sun's path in the heavens could not be directly observed, the course of the moon as it glided through the asterisms could be traced night after night". (See also under Rohini).

The Krittikas became foster-mothers of Karttikeya after they had received him from the Ganges (the goddess Ganga). In this account their number is given as six, and they would appear to correspond to the six visible stars of the Pleiades, the seventh being described as dark or hidden. All six wished to suckle the child; and so, to honour them, he is said to have developed six heads and to have acquired the name Karttikeya.

Some occultists regard the Krittika as the esoteric "Six Sources of Nourishment". This matriarchal aspect of the number six is also seen in the fact that Venus has this number as one of her attributes.

As wives of the rishis the number of the Krittika is reckoned as seven.

The lists of the names of these sisters differ; that given in *The Secret Doctrine* is as follows: AMBA (Ety: Ambâ; cf. ambâ, mother), DULA (Ety: Dulâ), NITATUI (Ety: Nitatui), ABRAYANTI, (Ety: Abrayanti), MAGHAYANTI (Ety: Maghayan-tî; cf. Maghâ, q.v. N. of a lunar mansion), VARSHAYANTI (Ety: Varshayanti; cf. varshâ, n. fem. pl. rains, rainy season) and CHUPUNIKA (Ety: Chupunikâ, cf. root Chup, move, stir). Arundhati (q.v.) is also named among the rishis' wives.

The Krittikas correspond to the Chinese Seven Sisters of Industry, the Hebrew Kimah, the Greek Pleiades and the Roman Vergiliae. Another Hebrew parallel, according to Allen, is Succoth Benoth; this name he renders as "The Booths of the Maidens".

NAME: ARUNDHATI.

ETYMOLOGY: Skr. arundhati, n. fem. N. of a plant, N. of Vasistha's wife, N. of a faint star (Alkor) in the Great Bear (conceived as the consort of the seven Rishis); cf. aruna, -â, adj. ruddy, light-brown, golden and arunî, n. fem. dawn.

GENEALOGY: prps. one of seven sisters (see the Krittika); wife of Vasishtha; wife of one of the seven Rishis (see the Krittika); prps. mother of either seven or a hundred sons.

OFFICES AND TITLES: The Star Alkor, The Goddess personifying the star Alkor.

ASSOCIATED PLACES: India; The Constellation of the Great Bear, the Star Alkor.

Arundhati, in her human aspect, appears to be closely associated with the Krittikas. According to Miss Ions' summary, the wife of the rishi Vasishtha became identified with the small star near the Great Bear, and the wives of the other six with the Pleiades.

According to Jinarajadasa Arundhati figures in wedding ceremonies. He writes: "Now, after a marriage has taken place, the purohit leads the bride and bridegroom into the open air and points out to them the star Arundhati, that is, the two stars near each other. Then he tells them that, just as those two stars are always sakhi, companions, so the husband and wife should always be companions and never to be separated."

NAME: THE WOMAN IN A SHIP.

OFFICES AND TITLES: The Constellation Virgo, The Cingalese Virgo.

ASSOCIATED PLACES: Ceylon; The Constellation Virgo.

Virgo, according to Allen, is figured in the Cingalese Zodiac as "a Woman in a Ship, with a stalk of wheat in her hand". In Al Biruni's opinion the ship was marked by five stars in the form of a ship's keel.

NAME: THE GIRL TWIN OF MITHUNA.

GENEALOGY: twin-sister of the Boy of Mithuna.

ASSOCIATED PLACES: India; The Constellation Mithuna (Gemini).

The Twins of Gemini are variously identified in Indian tradition. According to Allen, "In India . . . popularly, they were Mithuna, the Boy and Girl . . ."

A parallel is seen between the Indian Girl and the Girl of

Gemini associated with the astrology of the Persian Albumasar.

NAME: THE WOMAN WITH CORD.

OFFICES AND TITLES: The Constellation Gemini.

ASSOCIATED PLACES: East Asia; The Constellation Gemini.

In an account of the Twins of the Constellation Gemini Allen writes: "A Buddhist zodiac had in their place a Woman holding a golden cord".

NAME: AL SUHA.

ETYMOLOGY: Arabic-Indian, (Al Biruni) Al Suhâ.

OFFICES AND TITLES: The Star Al Suha (Alcor).

ASSOCIATED PLACES: India; The Constellation Ursa Major, The Star Al Suha.

Al Suha is mentioned by Al Biruni. Quoting from his chapter on the Great Bear in India, Allen speaks of "the pious woman Al Suhâ (the star Alcor)".

This star appears to correspond to Arundhati.

NAME: VUMDHATI.

ETYMOLOGY: prps. Skr. (Al Biruni) Vumdhati.

OFFICES AND TITLES: The Constellation Vumdhati.

ASSOCIATED PLACES: India; The Constellation Vumdhati (Vas).

Vumdhati is mentioned by Al Biruni in connexion with the Great Bear. According to Allen's summary, the stars of the latter constellation are, "all located 'near Vas, the chaste woman Vumdhati'; but who was this last is not explained. And he quoted from Varaha Mihira:

"The northern region is adorned with these stars as a beautiful woman is adorned with a collar of pearls strung together, and a necklace of white lotus flowers, a handsomely arranged one. Thus adorned, they are like maidens who dance and revolve . . ."

NAME: ISI.

ETYMOLOGY: Skr. (Allen) Isi; cf. is, lord, ruler.

GENEALOGY: prps. wife of Isvara (prob. Brahma or Shiva).

ASSOCIATED PLACES: India; The Constellation Argo Navis.

In **Star Names** Allen writes of the constellation Argo as follows: "Egyptian story said that it was the ark that bore Isis and Osiris over the Deluge; while the Hindus thought that it

performed the same office for their equivalent Isi and Iswara . . In this Sanskrit 'argha' we perhaps see our title; but Lindsay derives Argo from arek, a Semitic word . . "

NAME: BAHU.

ETYMOLOGY: Skr. (Allen) Bahu; cf. bahu, adj. abundant.

OFFICES AND TITLES: The Creating Mother.

ASSOCIATED PLACES: India; The Constellation

Leo, The Star Denebola.

In an account of the star Denebola Allen states: "Hewitt writes of it as, in India, the 'Star of the Goddess Bahu, the Creating Mother'".

Bahu is distinct from the star Bâhu, the Arm.

NAME: THE KHASIAS CELESTIAL WOMAN.

GENEALOGY: mother of wife of Khasias Moon god.

ASSOCIATED PLACES: India, The Himalayas; The Heavens.

A tradition of the Khasias of the Himalayas is mentioned by Allen. According to his account the Khasias Moon god, every month, "falls in love with his mother-in-law". She, in return, throws ashes at him.

NAME: SINIVALI.

ETYMOLOGY: Sinîvalî, N. of a goddess of fecundity and easy birth; (goddess of the) day of new moon.

GENEALOGY: wife of Vishnu.

OFFICES AND TITLES: Goddess of Fecundity and Easy Birth. The Day of New Moon, Moon-Goddess.

ASSOCIATED PLACES: India; The Moon.

In the Vedas, according to Macdonnell, Sinivali is regarded as the wife of Vishnu.

NAME: KUHU.

ETYMOLOGY: Skr. kuhû, n. fem. new moon (pers.).

GENEALOGY: dau. of wife of Angiras; poss. sister of (brother): Agni.

OFFICES AND TITLES: The New Moon, Moon-goddess.

ASSOCIATED PLACES: India, The Moon.

One of the epithets of the new moon, according to Macdonnell is Ekanamsa (Ety: eka-anamsâ, n. fem. ep. of the new moon, i.e. the digitless).

NAME: GUNGU.

ETYMOLOGY: Skr. gungû, n. fem. the personified new moon.

OFFICES AND TITLES: The New Moon, Moon-goddess.

ASSOCIATED PLACES: India; The Moon.

NAME: RAKA.

ETYMOLOGY: Skr. Râkâ, n. fem. goddess presiding over the day of the full-moon, full-moon; hence râkâ-nisâ, and râkâ-vibhâ-varî, ns. fem. night of full-moon.

OFFICES AND TITLES: The Mid Moon, Moon-goddess.

ASSOCIATED PLACES: India; The Moon.

NAME: ANUMATI.

ETYMOLOGY: Skr. (Muller) Anumati; cf. anu-mâ, n. fem. conclusion.

OFFICES AND TITLES: Lunar Phase.

ASSOCIATED PLACES: India; The Moon.

In an enumeration of Vedic deities Muller lists "Kuhu and Anumati (phases of the moon)".

During the latter half of the lunar cycle, according to the same author, attention would be turned to the ancestral spirits.

NAME: MULAPRAKRITI.

ETYMOLOGY: Skr. mûla-prakriti, n. fem. primeval matter; (S.D.) Mûlaprakritî, mûla, root and prakriti (q.v.), the original root or germ out of which all matter or form was evolved.

OFFICES AND TITLES: Root Matter, Primordial Matter, Primeval Matter, Root Substance, Original Substance, Primordial Substance, The Root of Nature, The Root of Matter, Primordial Cosmic Substance, The Essence of Matter, The Root of All Matter, The Root of All, The Eternal Root, The Creative Cause, Mother - Stuff, The Mother, The Presence, The Duad of The Mother and The Daughter.

GENEALOGY: self-formed.

ASSOCIATED PLACES: India.

In an account of Occult Philosophy, Mme. Blavatsky speaks of "The elements, as the mothers of all creatures . . ." Of these elements the most basic is Mulaprakriti which, according to *The Secret Doctrine*, underlies all the objective realms of Nature.

Within Mulaprakriti are the latent powers of differentiation.

Subba Row speaks of "the potentialities locked up in Mulaprakriti", powers manifesting as matter or energy.

From Mulaprakriti are derived the more differentiated elements; and from these, in turn, all the multitudinous forms of Nature.

Among the first of these more differentiated elementary substances is Prakriti (q.v.). The relationship between this and Mulaprakriti is summarized in *The Secret Doctrine* as follows: "Mulaprakriti, the noumenon, is self-existing . . . Prakriti its phenomenon". Akasha, a subtler or less dense substance is also spoken of as originating in Mulaprakriti. Adishakti (q.v.) a basic form of Shakti, or energy of the female, is also mentioned as associated with Mulaprakriti; by some occultists these are identified. Another emanation is the "Sea of Fire" connected with the Astral Light; as Mme. Blavatsky writes: "This 'Sea of Fire' is then . . . the first radiation from the Root Mulaprakriti, Undifferentiated Cosmic Substance, which becomes Astral Matter. It is also called the 'Fiery Serpent' ". Mulaprakriti would appear to correspond to what is referred to in the Stanzas of Dzyan as "the Breath [or heat] of the Mother [matter]," called by Mme. Blavatsky, "The Root of Matter."

On the relationship between Mulaprakriti and the elements Prakriti, Shakti and Maya (qq.v.), de Purcker writes: "These three names refer . . . to three different aspects of the one Kosmic Mulaprakritic Element: the substantial part, that which produces or gives birth to all things, we can call Prakriti; the energetic part of the force-part we can call Sakti; and the third part or Maya of this Kosmic element we can look upon as the illusion-producing portion of the Kosmic Element. To speak still more accurately we should say that Mulaprakriti is the mother-stuff or original substance, and that its three aspects or developments we may class under the three names, sakti, prakriti and maya".

A more cosmic aspect of Mulaprakriti is given by Mme. Blavatsky in such descriptions of this element as "the Root Principle of the World Stuff and of All the World", "the mighty expanse of Cosmic matter", and also, "the foundation of the object side of things — the basis of all objective . . . Cosmogogenesis".

Sometimes Mulaprakriti is seen to include both the primal substance and the derivatives and as such is spoken of in *The Secret Doctrine* as the Duad of the Mother and the Daughter.

Correspondences are seen between Mulaprakriti, Adi-shakti, Aditi and Maya. There are also parallels between Mulaprakriti and the Hebrew Rashith, Nephesh and Shekinah, the Greek Gaea, and also the philosophical Hyle and Protyle, Protomateria and Prima Materia.

NAME: PRAKRITI.

ETYMOLOGY: Skr. pra-kriti, n. fem. from putting before, what is presupposed, original or natural form or condition, as opposed to vi-kriti, (see below); nature, constitution, disposition, temper, fundamental form, pattern, standard, rule (sp. in ritual), nature; pl. material elements (rare), primary constituents of nature (from which all else is evolved, these are eight . . .); (S.D.) Prakriti, Prākriti, original or natural form from primary substance as opposed to vi-kriti or modified, changed substance; personified Female Energies or Shaktis, Nature.

GENEALOGY: mother of son: Brahma.

OFFICES AND TITLES: Elemental Matter, Pre-cosmic Root-Substance, Primordial Matter, Matter, Nature, Productive Nature, The Virgin Mother, Jagad-Yoni, the World's Yoni, The World's Mother, Shakti, Maya.

ASSOCIATED PLACES: India.

Prakriti, while sometimes regarded as elementary root-substance, is also seen, in *The Secret Doctrine*, as a derivative of Mulaprakriti (q.v.). Thus, whereas Mulaprakriti is the noumenon, Prakriti is the phenomenon, and according to Mme. Blavatsky "is periodical . . . a phantasm of the former". She also refers, in a list of correspondences between the Matrix of the Universe (q.v.) and the Human Mother, to "Mulaprakriti becoming Prakriti". Owing to the differentiated character of Prakriti, *The Secret Doctrine* refers to this as "Nature or Matter in all its forms".

The derivative of Prakriti, Vikriti, is defined by Macdonell as follows: "vikriti, n. fem. transformation, alteration, change, modification, variation, changed condition; apparition, spectre; product; derivative of Prakriti . . . change of the mental condition" . . .

There are generally considered to be seven main forms of Prakriti, although Macdonell mentions eight. These forms range from the dense terrestrial elements to the very subtle and rarefied mahat; these forms are sometimes known as the Seven Prakritis. In the Sankhya philosophy these seven

forms are listed as the Five Tanmatras, Ahamkara and Mahat (see also under the Seven Females). Another of the modifications of Prakriti which is mentioned in *The Secret Doctrine* is Buddhi (q.v.).

The denser and lower aspects of Prakriti form the Terrestrial world, including the Mineral Realm. Sometimes, however, the word Prakriti is used as a synonym for Terrestrial, as, for instance, in a table of the planes, given by Mme. Blavatsky. This also seems to be the case in the Stanzas of Dzyan which speaks of the web of the Universe whose lower end is fastened "to its shadowy end, Matter (Prakriti)".

This close relationship between Prakriti and the terrestrial world is shewn by Patanjali. In this connexion Evans-Wentz writes: "According to Patanjali, those who subordinate . . . their mental powers to nature (i.e. Prakriti or Shakti; . . . cause thereby their own return to this world again and again."

Using the word Prakriti in the wider sense, the seven Terrestrial planes are in *The Secret Doctrine* identified with the lowest of the Seven Prakritic planes. The plane above this is given by Mme. Blavatsky as the Astral Light: "the Astral Light being only above the lowest plane of Prakriti, the material Kosmos". In a table showing the seven subdivisions of the Astral plane, Mme. Blavatsky states that "the three Lower Prakritic are related to the three lower of the Astral Plane immediately succeeding". The three lower subdivisions of the Astral Plane are called in the table: "the Astral Objective (lowest), the Astral Astral, and the Astral Psychic. Of the more subtle of the seven main forms of Prakriti is Buddhi, as previously mentioned.

Summarizing the doctrines concerning Prakriti Mme. Blavatsky writes: "Neither the . . . Buddhist philosophers — nor the Brahmans believe in a creation ex nihilo, but both believe in the Prakriti, the indestructibility of matter."

In her more human aspect Prakriti is described as Mother. In a hymn to Devaki (q.v.) there is the following passage: "Thou Devaki . . . art that Prakriti [essence] which formerly bore Brahma in its womb . . ." References are also made to the shoulders of Prakriti. The maternal aspect of Prakriti is emphasized by Hodson in the following passage: "Matter itself, universal substance or prakriti, is the arche or womb wherein all worlds gestate, from which all are born and to which all return."

The relationship of Prakriti to man is summarized in **The Secret Doctrine** as follows: "Purusha (man or mankind) remains inactive without her." This would appear to conform to what is described in the same work as "the wedlock of man . . . with Material Female Nature". Hargrave Jennings describes Prakriti as "the mother of gods and men, one with matter"; he also sees her as a Shakti and bride. This recognition of the essential femininity of matter is alluded to by Blundson, who writes: "Matter, wisdom and form, have been considered feminine by polytheistic religions".

In many of the techniques of mental yoga Prakriti is an object chosen for meditation.

Correspondences are seen between Prakriti, Aditi and Maya; Prakriti, according to Mme. Blavatsky is "ever called Maya". There are also correspondences between Prakriti in her elemental form and the Hebrew Nephesh and other related elements, and in her more human aspect, between her and Malkuth. Koot Hoomi connects Prakriti with Sophia. In referring to Jesus, he speaks of "his Mother — the 'Great Deep' . . . the Mother — the active Substance, Prakriti in its differentiated condition. 'My mother — (Sophia — the manifested Wisdom) took me' — says Jesus in a Gnostic Treatise". In the Tarot Prakriti is seen to correspond to the second trump, the Priestess. As Case writes of the latter: "In Hindu Philosophy this is Prakriti, the pre-cosmic root-substance which is the substratum beneath all the objective planes of existence. Thus the woman in Key 2 is in one sense identical with the First Mother or First Matter of the alchemists, who often call this Prima Materia their Virgin Diana"

**NAME: DAIVIPRAKRITI.**

**ETYMOLOGY:** (S.D.) Skr. daivi-prakriti, from Devī, Divine and prakriti, original or natural form, primary essence, substance.

**OFFICES AND TITLES:** Primordial Light, The Mother and Daughter.

**ASSOCIATED PLACES:** India.

In **The Secret Doctrine** Mme. Blavatsky associates Daiviprakriti with the Shaktis (q.v.), and with what is described as the Seventh Principle. She also speaks of Daiviprakriti as "the conscious energy, the power and light of Mulaprakriti".

Daiviprakriti, in **The Secret Doctrine**, is seen to correspond closely to the Hebrew Shekinah. As Mme. Blavatsky writes:

"Shekinah and Daiviprakriti are one and the same thing philosophically."

NAME: MOTHER SUBSTANCE.

OFFICES AND TITLES: The Mother, The Great Mother, The Heart and Matrix, Prima Materia.

ASSOCIATED PLACES: India.

From an Eastern Private Commentary, quoted by Mme. Blavatsky, are taken the following extracts: "It [the nucleus of the Mother-Substance] is the Heart and Matrix of all living and existing forces in our Solar Universe. It is the kernel from which proceed to spread on their cyclic journeys all the Powers that set in action the Atoms in their functional duties, and the forms in which they again meet in their Seventh Essence every eleventh year.

"Mother [Prima Materia], separating itself into its seven primary states, proceeds down cyclically, when, having consolidated itself in its last principle as Gross Matter, it revolves around itself and informs, with the seventh emanation of the last, the first, and lowest element.

"Each of his (man's) seven principles is . . . a partaker of the seven principles of the 'Great Mother'. The breath of her first principle is his Atma. Her second principle is Buddhi. The third furnishes him with the Brain Stuff on the physical plane . . . It is the guiding force in the cosmic and terrestrial elements. It resides in the Fire provoked out of its latent into active being".

In his glossary, Bowen lists the following: "THE MOTHER: The noumenal element of Substance; The Mother (Proper Name): Universal. Nature; the synthesis of laws or conditions . . ."

Correspondences may be seen between this Mother Substance and Mulaprakriti, Shakti and Kundalini.

NAME: THE MATRIX OF THE UNIVERSE.

ASSOCIATED PLACES: India.

The Secret Doctrine gives a summary of Hindu teaching on this subject, as follows: "The Hindus from time immemorial compared the Matrix of the Universe and also the Solar Matrix, to the female uterus. It is written of the former, 'Its womb is vast as Meru' and 'future mighty oceans lay asleep in the waters that filled its cavities, the continents, seas and mountains, the stars, planets, the gods, demons and man-

kind'. 'Vast as Meru' say the texts. 'Meru was its amnion and other mountains were its chorion' adds a verse in Vishnu's Purana (Wilson's translation). Thus, as Exotericism in its Cosmogony enumerates seven inner and seven outer layers, so Physiology notes the contents of the uterus as seven also . .

"Now, each of these seven contents severally correspond . . one on each of the seven planes of being, with . . the seven states of Matter and all other forces, sensational or functional, in Nature".

Evans-Wentz speaks of "the All-Embracing Womb whence comes into being the manifested Universe". He also sees this Cosmic Womb as closely connected with Maya and Shakti. He writes: "Maya is the manifestation, in the Sangsara, of that creative energy in the Cosmos and spoken of as in the Tantras as the Universal Mother, or Shakti, through whose womb embodied beings come into existence".

The Matrix of the Universe corresponds to Jagad-Yoni, and also to the Mother of Paradise described by Simon Magus.

NAME: IDEAL NATURE.

ASSOCIATED PLACES: India.

The **Secret Doctrine** speaks of Ideal Nature as the Space in which everything in the Universe is mysteriously generated; it is regarded by Mme. Blavatsky as the same as the female procreating power in Nature, "referred to in the Vedic as in every other Cosmogony".

NAME: THE ETERNAL MOTHER.

OFFICES AND TITLES: The Great Mother, Matter.

ASSOCIATED PLACES: India.

The Bosom of the Eternal Mother is said, in **The Secret Doctrine** to enshrine every atom in its pristine state. The passage referring to this goes on to say: "'The Mother . . ever breathing'. And every breath sends out into the plane of manifestation her protean products . . ." The heat in every atom is also seen to be associated with "the Breath [or Heat] of the Mother [Matter]". It is also said that Fohat, which according to **The Secret Doctrine** is a Tibetan name for a kind of cosmic electricity, is connected in origin with the Bosom of the Mother. In the same work mention is made of a time when "the Universe disappears into the bosom of the Great Mother".

The Eternal Mother is probably connected with the Virgin

Matrix and Mother mentioned in **The Secret Doctrine**, she "who gives birth to the form that combines all forms".

NAME: MOTHER-SPACE.

OFFICES AND TITLES: The Mother, Deva Matri, Mother of the Gods, The Cosmic Matrix.

ASSOCIATED PLACES: India.

The Stanzas of Dzyan, quoted in **The Secret Doctrine** begins with the words: "The Eternal Mother, wrapped in her . . robes (cosmic prenebular matter) . . Darkness alone filled the boundless All". During the periods of Pralaya, Space is called, according to **The Secret Doctrine**, The Mother. In Muller's translation of the Rig Veda, Aditi is rendered "the visible, infinite, visible by the naked eye; the endless expanse beyond the earth, beyond the clouds, beyond the sky". This according to Mme. Blavatsky is "the equivalent of Mother-Space co-eval with Darkness. She is very properly called the Mother of the gods, Deva-Matri, as it is from her cosmic matrix that all the heavenly bodies of our system were born — sun and planets"; she also speaks of the Earth as growing in the matrix of space. Marttanda, the eighth son of Aditi, is described as feeding on the "breath, sweat" and the lower exudations of Mother-Space.

The origin of the sun and planets is thus described by de Purucker: "They came into being from the same origin in the womb of space".

Mother-Space corresponds very closely to Aditi and The Tibetan Tho-og.

NAME: MOTHER-EARTH.

OFFICES AND TITLES: The Great Mother, The Mother and Nurse.

ASSOCIATED PLACES: India.

A commentary is quoted in **The Secret Doctrine** in which the Earth is described as the body of a woman. Mme. Blavatsky states that the water referred to in the text is the blood of the Earth. Extracts from this commentary are as follows:—

"Her heart — which beats under the foot of the holy Shamballah, which then [in the beginning] was not yet born. For it is in the belt of man's dwelling [the Earth] that lies concealed the life and health of all that lives and breathes. During the First and Second the belt was covered with water.

The Mother gave birth under the waves and a new land was joined to the first one which our wise men call the head-gear. She (brought to birth) for the Third and her waist and navel appeared above the water. It was the belt . . . the Himavat . . . she broke towards the setting sun from her neck downwards (note by Mme. Blavatsky: from her neck downwards means the inland sea beyond the impassable barrier of ice) [to the South-West] into many islands, but the Eternal Land [the Cap] broke not asunder".

Correspondences may be seen between Mother-Earth and Prithivi, Bhumi, Prishni, and Bhavani.

There are also correspondences between Mother-Earth and the Chaldean Tiamat.

NAME: MATRI-PADMA.

ETYMOLOGY: (S.D.) Skr. Mâtri-Padmâ, Mother-Lotus.

OFFICES AND TITLES: The Great Mother Principle, The Universal Mother.

ASSOCIATED PLACES: India.

Matri-padma is mentioned in the Stanzas of Dzyan, quoted in **The Secret Doctrine**, and appears to personify the Waters of Space. The opening lotus is a symbol of the vulva.

Matri-Padma corresponds closely to Mother-Water.

NAME: MOTHER-WATER.

OFFICES AND TITLES: The Great Sea.

ASSOCIATED PLACES: India.

The following quotation from the Stanzas of Dzyan is taken from **The Secret Doctrine**: "Mother-Water, the Great Sea . . . arose, she disappeared in the Moon". Possibly she may be connected with an earlier sentence: "She created from her own Bosom. She evolved Water-Men".

In a description of Pralaya given by Parashara to Maitreya, mention is made of "the water", on which Mme. Blavatsky comments: "the 'Waters' mean here the mystic Mother; the Womb . . ." Many Sanskrit words connected with water are of the feminine gender including the basic word *ap*, water or waters, *nadi* and *sarit*, river, *sara*, brook, and in general the names of rivers.

On the symbolism of water Mme. Blavatsky writes: "Water is the symbol of the Female Element everywhere; Mater, from which comes the letter, m, is derived pictorially from (a

wavy) water hieroglyph. It is the Universal Matrix of the Great Deep".

Mother-Water corresponds closely to Matri-Padma.

NAME: THE MOTHER-FISH.

OFFICES AND TITLES: The Fiery Fish of Life, The Mother.

ASSOCIATED PLACES: India.

In a commentary on the Stanzas of Dzyan, quoted in **The Secret Doctrine** is the following passage: "The Mother is the Fiery Fish of Life. She scatters her spawn". In the Stanzas of Dzyan are the words: "The Mother's Spawn filled the Whole". (note by Mme. Blavatsky: "The whole Kosmos").

NAME: THE SEVEN FEMALES.

OFFICES AND TITLES: The Seven Constituents of Prakriti, The Seven Prakritis, The Five Tanmatras with Ahamkara and Mahat.

ASSOCIATED PLACES: India.

In **The Secret Doctrine** a passage is quoted from one of the books of the East in which a brahman describes the holy forest: "There always dwell seven females there". These females, according to Arjuna Mishra, are the Mahat (Ety: mahat, adj. old word from root Mah, large, big; [S.D.] Mahat, [cf. Maha] great, mighty, strong, from Mah, to be great, condition, intelligence), Ahamkara (Ety: [S.D.] Ahamkâra, inter alia, the tendency towards definiteness) and the Five Tanmatras (Ety: tanmâtra, prps. from root Tan, extend and mâtra, n. fem. measure); the Tanmatras are associated with the senses. The Seven Females are said to have their faces turned downwards.

The Seven Females are also called the Seven Prakritis and are closely associated with Prakriti.

NAMES: THE MOTHER-GLOBES.

ASSOCIATED PLACES: India.

In **The Mahatma Letters** Koot Hoomi writes as follows:

"The correspondence between a mother globe, and her child-man may be worked out. Both have their seven principles. In the Globe . . (a) a gross body, (b) her fluidic double (linga sariram), (c) her life principle . . (d) her fourth principle Kama rupa is formed by her creative impulse working from centre to circumference, (e) her fifth principle (animal soul or Manas, physical intelligence) . . (f) her sixth principle (or . . Buddhi) . . (g) and her seventh principle

(atma) is in a film of spiritualized akasa that surrounds her".

Bowen, in *The Occult Way*, speaks of "the Mother-Being of this Planet".

#### NAME: JAGAD-YONI

**ETYMOLOGY:** Skr. jagad-yoni, n. fem. source of the world, from jagat, p. living and yoni, also yonî, n. fem. holder, from root Yu, yoke, bind, fasten, gain possession of, lap, vulva, womb, birthplace, home, abode, nest, lair, place of production, origin, source, repository, seat; hence svarga-yoni, n. fem. object securing heaven, and yauna, adj. (from yoni) matrimonial, based on, resulting from or related by marriage; (S.D.) Jagad-Yoni from jagat, world and yoni [from yu, bind, fasten.] womb, female organs of generation; (O.E.D.) Yoni [Skr.] a figure or symbol of the female organ of generation as an object of veneration among Hindus and others. **OFFICES AND TITLES:** Womb of the World, Material Cause of the World, Source of the World, The First Cause.

**ASSOCIATED PLACES:** India.

In the Brahmanical Books, referred to in *The Secret Doctrine*, the First Cause is called Jagad-Yoni, the Womb of the World. Mme. Blavatsky connects this with the atom as regarded by occultists. She writes: "the Atoms are eternal within the bosom of the One Atom 'the Atom of Atoms' — view during Manvantara as the Jagadyoni, the material causative womb of the world". She also quotes Hall's description of Jagad-Yoni as being "The Material Cause of the World".

Massey refers to Nabhi-Yoni and Argha-Yoni images of the Hindus. In *The Secret Doctrine* Nabhi is defined as a cavity or focus of attention. In the same work the word Argha is connected with the Sanskrit word meaning "worth or worship"; it is also connected with the Sanskrit Arghya, defined as "the Libation cup, the navi-form or boat-shaped vessel in which flowers and fruit are offered to the Deities, often an oblation of water in a boat-shaped vessel". Mme. Blavatsky frequently associates the Argha with the Ark. Thus she writes: "Arg or Arka — the female generative power symbolised in the Moon — the naviformed Argha of the Mysteries, meaning the Queen of Heaven". Massey sees the Argha-Yoni as connected with "the Teba or Female Ark (i.e. boat)" of the Hebrews. In this connexion Hargrave Jennings quotes de Langlet, who writes: "L'Yoni se nomme aussi Bhaga (i.e. membra

muliebria). Madheri, douce; et Argha, vase en forme de bateau".

One of the ceremonies connected with the Yoni emblem is described by Frazer as follows: "For the purpose of regeneration it is directed to make an image of pure gold of the female power of nature, in the shape either of a woman or a cow. In this statue the person to be regenerated is enclosed and dragged through the usual channel. As a statue of pure gold and of proper dimensions would be too expensive, it is sufficient to make an image of the yoni, through which the person to be regenerated is to pass".

Another similar ceremony is thus described by the same author: "Among the Berawans of Sarawak, when a woman desires to adopt a grown man or woman, a great many people assemble and have a feast. The adopting mother, seated in public on a raised and covered seat, allows the adopted person to crawl from behind between her legs. As soon as he appears in front he is stroked with the sweet-scented blossoms of the areca palm and tied to the woman. Then the adopting mother and the adopted son or daughter, thus tied together, waddle to the end of the house and back again in front of all the spectators. The tie established between the two by this graphic imitation of childbirth is very strict".

The following text is quoted by Yeats - Brown, according to the rendering of Bhagavan Sri: "The wife and the mother is the sole and holy path. In her you shall be born again".

A connexion between the ceremonies attached to the Yoni and the Eleusinian Mysteries is suggested by Jennings. He writes: "According to Theodoret, Arnobius, and Clemens of Alexandria, the Yoni (thence become Ioni, thence Ionia and Ionic) of the Hindus was the sole object of veneration in the Mysteries of Eleusis (Demosthenes, On the Crown)".

Shrines dedicated to the worship of the Yoni are frequent throughout India; Miss Ions refers to fifty such hallowed places associated with Sati, the incarnation of Devi.

The officiants of the worship of the Yoni are described under Shakti.

The Yoni is symbolized in a great variety of ways. Among the colours particularly associated with this member are black and red; these are fundamental colours in witchcraft. Among the geometrical figures is the inverted triangle, often black, representing the female fourchette and mons Veneris. This is used in many occult orders as a symbol of woman. Jennings

regards the egg as an emblem of the yoni. Among other symbols he includes the discus, the oval and the vesica; of these and other emblems he writes: "The erect oval, symbol of the Female Principle of Nature, became the Vesica Piscis . . and the . . Orb, and "In the 'tables' (Tablier, Fr. = Apron), alternating with tying-knots, of the Order of the Garter — which 'most Noble Order' was originally dedicated, be it remembered, to the Blessed Lady, or to the Virgin Mary — the microcosmical, miniature 'King Arthur's Round Table' becomes the individual female discus, or organ, waxing and waning, negative or in flower, positive or natural, alternatively red and white, as the Rose of the World: Rosamund, Rosa mundi". Another esoteric emblem of womanhood is the black rhomb or heraldic lozenge; this represents the vulva aperta. In this connexion Boutell in his **English Heraldry** writes: "The lozenge is a diamond-shaped figure, or a parallelogram set diagonally . . The armorial insignia of unmarried ladies and widows, with the sole exception of a Sovereign, are blazoned on a Lozenge instead of an Escutcheon". Among metals, copper and brass are used. Among the symbolic flowers are may, the lotus, described in **The Secret Doctrine** as a "symbol of the womb"; also among the flowers emblematic of the Yoni, reference is made in the same work to "the Rose . . the greatest and most unveiled of all sexual symbols". Among other symbols of the female organ are the cauldron (see under Srinmo), the noose and garter (see under Pashadhari) and the dolmen.

Macdonell refers to the SARVAYONI (Ety. sarva-yoni, n. fem. source of all; from sarva adj. entire, whole; all, every and Yoni.

Metzner sees the Yoni as corresponding to the Tibetan Yum and the Chinese Yin. Another parallel may be seen in The Japanese In.

NAME: VANA.

ETYMOLOGY: Skr. vanâ, n. fem. fire-stick personified; cf. vani. n. fem. forest, thicket.

ASSOCIATED PLACES: India.

Vana is mentioned in the Rig Veda. There is a close similarity between Vana and Arani.

NAME: ARANI.

ETYMOLOGY: Skr. arani, arani, tinder-stick, for producing fire by attrition.

OFFICES AND TITLES: Matri, The Mother, Mistress of the Race.

ASSOCIATED PLACES: India.

The Arani, according to *The Secret Doctrine*, consists of a piece of wood of the Shami tree. This is used for kindling holy fires.

The word, shami, is defined by Macdonell as follows: "shami, n. fem. N. of a tree, (*Prosopis spicigera* or *Minosa Suma*) from the wood of which the Aranîs or fire-sticks were made [perh. from root sham, work, owing to the frictions required in producing fire]."

The Arani is mentioned in a prayer to Devaki, who is described as, "the Arani, whose attrition engenders fire".

One of the symbols associated with Arani is the svastika or swastika, described as a fire-wheel. Kuhn identifies the swastika with Arani and designates it under this name. The kind of swastika referred to by Kuhn, an illustration of which is given in *The Secret Doctrine*, is the one which turns widdershins or tuathal, that is, with the rotary motion of a left-hand screw; the lower angles converge to the right, the upper to the left. For the symbolic significance of this mode of motion see under Shakti. The same widdershins motion is depicted by the three whirling segments at the middle of the Tibetan Wheel illustrated by Evans Wentz in the Tibetan Book of the Dead. It also appears in the heraldic fyfot, or swastika, shown in Boutell's *English Heraldry*; the author states that this figure is "supposed to have a mystic signification". According to Mme. Blavatsky the svastika is often placed by the Dugpas on the headgear of the Bon idols.

The lower piece of the Arani is the ADHARARANI (Ety: adhara-arani, piece of tinder-wood.). The upper piece is UT-TARARANI (Ety: uttara-arani, n. fem. the upper fire-stick.).

There is a similarity between the Arani and the Ferula (fennel) in which Prometheus, helped by Athena, carried away the fire.

The Arani also corresponds to the wood used in kindling the holy fire of Vesta. According to Rose (*Oxford Classical Dictionary*), when the fire on the hearth of the temple went out, it was reignited by the friction of wood.

Writing on fire symbolism, Neumann states that "the fire

that is everywhere tended by woman is lower fire, Earth fire and fire contained in the woman. The libido that flames up in sexuality . . . is in this sense a fire resting 'in' the Feminine . . .

"This association is probably as old as the making of fire, which is often interpreted as a sexual act, with the fire arising, or rather being born, in the feminine wood. For primitive mankind, friction does not 'make' fire, but merely calls it forth. Thus archetypally, the 'heat', the 'ardour', of the woman can also appear as a . . . power that burns . . ."

This friction or tribadism, by producing the aura clitoridis, is a means both to expressing and evoking sexual love. Thus the epithet Tribas is applied to Sappho, the great and generous inspirer of love.

In giving this aura or Shakti, woman is more than the Lover and the Beloved; she is also the Producer. Thus, whether engaged in autotribadism, or in tribadism generally, she is engendering new life and new forms; she is the officiating priestess of Mother Nature. She is, in fact, exerting that power which belongs to the Female only, — The power to create.

For this reason the cults of the Arani, the rites of lesbian intercourse, are the most occult and holy of all religious ceremonies. To the initiates of the West these are revealed in the Eleusinian Mysteries of Demeter and Kore.

**NAMES: THE MATRIS, THE DIVINE MOTHERS.**

**ETYMOLOGY:** Skr. *mātri*, mother; [prps. former of children, from root *Mā*, measure] mother earth, du. heaven and earth, cow, waters, fire-stick; pl. the divine mothers; hence *mātrika*, adj. maternal; *matrikā*, mother, grandmother, letter written in a diagram and supposed to have a magical power, the letters or alphabet thus used, alphabet; *mātrika-maya-ī*, adj. consisting of mystical letters; *mātri-garbha*, womb; *mātri-griha*, temple of the divine mothers; *mātri-chakra*, mystical circle with the divine mothers, group of the divine mothers, *mātri-tamā* adj. fem. most motherly, waters (in Vedas); *mātri-rā*, motherhood; *mātri-nandana*, metr. of Skanda; *mātri-palitā*, guardian of the mother, N. of a *Dānava*; *mātri-pūgā*, worship of the divine mothers, *mātri-mandala*, circle or group of the divine mothers, *mātri-mandala-vid*, priest of the divine mothers, *mātri-vatsala*, tender towards his mother, ep. of Skanda. *mātri-shvasri*, mother's sister, maternal aunt.

**OFFICES AND TITLES:** Mother-Goddesses, Shaktis.

ASSOCIATED PLACES: India, Elura, Jajpur, Tibet.

The Matris, according to Macdonell's summary, are personified Shaktis, their number being variously given as seven, eight, nine and sixteen.

According to Evans-Wentz, the Matris are the Mother Goddesses of the early Hindus. He gives the number of the Matris in the Hindu pantheon as eight.

The Indian Matris, like their Tibetan counterparts, may be connected with the compass directions.

The Matrika-devis are regarded by Herbert as equivalent to the Vidya-devis of the Buddhist Pantheon.

Among the Matris are MAHENDRI (Ety: m $\ddot{a}$ hendr $\acute{i}$ , n. fem. east, M $\ddot{a}$ hendr $\acute{i}$ , one of the seven divine mothers) Macdonell regards her as the shakti or wife of Indra; she closely corresponds to Indrani. Evans-Wentz mentions a goddess of the Hindu Matris, GANDHA (Ety: Gandh $\acute{a}$ , [Evans-Wentz] She Spraying Perfume). This goddess corresponds to Gandhema, one of the Matris of the Tibetan Pantheon.

Representations of the Matris are referred to by Fergusson in his description of the Dravidian style cave-temple at Elura. He writes: "Passing out by the south door the first shrine on the south was appropriated to the Matris or seven Mothers, arranged along the back wall". Other figures of the Matris are mentioned in his description of some sculptures about one thousand years old found at Jajpur; of these he writes: "This also seems to be the age of some remarkable pieces of sculpture which were discovered some years ago on the brink of the river. They were of more than life-size and represented three of the Matris. They are in quite a different style from anything at Bhuvanesvar or Kanarak, and probably more ancient than anything of the same kind at those places".

The Matris closely correspond to the Hlamos or Mother-Goddesses of Tibet, and also have parallels to the Hebrew Three Mothers, the Three Mothers of the Hermetic tradition and also to The Mothers mentioned in Goethe's **Faust**.

NAMES: THE AVANTIMATRIS, THE AVANTIMATRIKAS.

ETYMOLOGY: Skr. Avanti-m $\ddot{a}$ tri,-k $\acute{a}$ , n. fem. pl. the divine mothers of the Avantis; from Avanti, N. of a people and m $\ddot{a}$ tri, mother cf. Avanti, N. of Ugg $\acute{a}$ yini.

OFFICES AND TITLES: The Divine Mothers of the Avantis.

ASSOCIATED PLACES: India, Uggayini.

NAME: SHAKTI, SAKTI, SACTI, THE SHAKTIS, THE SAKTIS.  
 ETYMOLOGY: Skr. sakti, or shakti, n. fem. ability, capacity, power, strength, skill, efficacy, regal power, active power or female energy, force of a word; hence vastu-sakti, n. fem. sg. & pl. force of circumstances and sarva-sakti, n. fem. entire strength; (S.D.) Shakti. [root Shak or Sak, to be competent, powerful, to bear, to give, bear] ability, power, capability, faculty, strength, female potency, generative power, wife, yoni; (Evans-Wentz) Skr. shakti, lit. [Divine] power pers. by the consort of a god, Shakti (Power) or divine universal force pers. as a Mother - Goddess.

OFFICES AND TITLES: Yoginis, Dutis, The Wives, The Energy of the Female, The Natural Forces, The Holy Ghost, The Aura Clitoridis, The Holy Presence.

ASSOCIATED PLACES: India, Nepal, Tibet.

The worship of Shakti, under this or other names, is the basis of Religion.

Both in India and Tibet, this worship is closely associated with the Mysteries of the Tantrika. According to Evans-Wentz the word tantra means literally a treatise or dissertation of a religious nature. These works are considered to be of great antiquity; Evans-Wentz regards them as being of Vedic origin and Mme. Blavatsky speaks of the Tantrika Shastras, works on Incantation and Magic, as being "as old as Magic itself". Of their contents she writes: "The Tantras read Esoterically . . . are full of wisdom". According to Evans-Wentz's summary of this philosophy, which he describes as deeply esoteric, every god is accompanied by a shakti. He also speaks of the Tantrik worshippers of Shakti; these are known as shaktas.

On Shakti, Brown writes: "The feminine principle is known as Shakti, and worshippers of that principle as the supreme principle are called Shaktas (sakta). Such worship is part of the whole large section of Hinduism known as Tantrism, because its texts are called Tantra. It is centred around Shiva and Devi, though every god has his shakti, without which he is powerless. As a much esteemed mediaeval Ode to Devi (Saundaryalahari) says, "If Shiva is united with Shakti, he is able to exert his power as lord; if not, the god is not able to stir". Speaking of the power of Shakti, the same author writes: "So dominant is it that it is only through Devi's grace that all the various other gods have their powers. Her mot-

herly concern . . preserves the universe with all its helpless dependent creatures”.

A similarity may be seen between Matriarchal Tantricism and the philosophy propounded by Ward. In a contemporary account the following summary is given, “Mr. Lester F. Ward in his **Pure Sociology** advocates the ‘gynaecocentric theory’ in which he maintains that woman is primary and essential; that originally and normally all things centre about her, and that man is a mere after-thought of Nature”.

On the cosmic aspect of Shakti Mrs. McNeille writes: “It is to be noticed that all the sub-planes of our planet are Shakti ones, or Deva Substance”. Elsewhere she describes Deva Substance as being “receptive, feminine”.

Among the Shakti cults Brown includes “the Kaula or Vamachari (left-hand) school . . [This] has various kinds of extreme practices, including the erotic . .

“Tantrism as a whole and Shakta cults as a part of it have a large place not only in Hinduism, but also in the varieties of Buddhism existing in northern Bengal, Nepal, and Tibet and in certain cults of Jainism. Their beginnings we cannot see, but they may be of the greatest antiquity. Though we cannot say categorically that they existed in the Harappa civilization 4,200 years ago, representations there of . . possibly the vulva (yoni), in form much like the representations of historic India, constitute presumptive evidence that they did. In that case the mythology of sex power would have existed then too, probably in association with the whole generative process as symbolized by the notion of the earth as the Great Mother, and so we may not unreasonably say that this aspect of religion was the earliest in civilized India, as indeed it may well be thought to have been in many other parts of the world”.

Among the worshippers of Shakti, the following are mentioned in **The People of India**: “The Kumhars or potters”; in Central and Southern India they are considered to have aboriginal ancestry and hold many of the ancient beliefs. Among these are listed the worship of Shakti and Gram Deotas or village divinities. They have priests of their own. The Khayets and Khatris, as well as venerating Devi and Shiva, (see under Devi), “are also believed to profess and follow the obscure rites of Shakti worship, in a greater degree than other sects”. Other Indian devotees of Shakti are the Kaulas or Kaulikas previously mentioned.

One of the ceremonies connected with Shakti is the left-hand ritual; this is associated with the Tantriks and also, according to Macdonell, with the Kaulas. In this connexion Metzner writes: "The left side . . in Tantra is the female side, and so vamaçhari has become for some . . the designation of those who indulge in . . sex in a ritual worship context". On the tantric images of Shiva and Devi, he writes: "Universally, when shown with his Sakti . . she is on the left, he is on the right".

The occult importance of the left-hand side is due not only to this being the position of the heart, but also to the fact that the left-hand path is associated with the moon. In the Northern hemisphere, the moon in the course of the month, travels around the Zodiac with a left-hand movement, described as widdershins or tuathal (see also under Arani). As Crow writes: "All great religions and civilizations must be judged from a north hemisphere standpoint, because nature has not provided any great land mass in the southern hemisphere, which compares with ours". This traditional association of the left with the worship of the Goddesses is still maintained in certain social customs. In heraldry the wife's arms, unless on a separate escutcheon, are borne on the left or sinister side of the shield. In genealogy the left or distaff side denotes the female branch of a family.

On the practical application of this principle Metzner writes: "The neophyte must approach the 'devout woman' by stages . . Thus for the first four months he should wait upon her like a servant, sleep in the same room with her, then at her feet. During the next four months . . he sleeps in the same bed, on the left side. During a third four months, he will sleep on the right side . ."

Shakti, according to Yeats-Brown is an object of yogic meditation. He also refers to the shakti-nadi and quotes the following words of Sivanand: "Our methods are more reasonable. We do not bother about engines. The shakti-nadi is a more important machine".

Officiating priestesses of this worship are mentioned in **The Secret Doctrine**. Here Mme. Blavatsky refers to "Yogini or females who have been adored as Sacti"; she also refers to the Dutis or Duticas, the holy courtesans of the temple, who are "worshipped as Yoni or Shakti". In this connexion Evans-Wentz quotes Woodroffe (Arthur Avalon) as follows: "Woman must be recognized as the image of the Shakti, the

Great Mother, and worshipped with the symbolic elements . . . Wine signifies the power (shakti) which produces all fiery elements . . . Thus there is offered to the Great Mother the restless life of Her Universe”.

Some occultists see the identity between Shakti and the Creative Source, the aura clitoridis.

Certain practices relating to Shakti worship are recorded by Hargrave Jennings. He writes: “General note on the Sacti Puja. Power means the good goddess, Maya Maia . . . She is also called Bhagala, Vagula, Bagala-mukhi . . . The Girl in the . . . secret Temple rites, who figures as the representative of Sacti, is the supposed embodiment of the goddess offered for worship . . . It is a singular fact, that upon this adoration of the procreative and sexual Sacti (or power) seen throughout nature, hinges the whole strength of the Hindu faith . . . All the principal ceremonies culminate in the worship of Sacti, or POWER, and require, for that purpose, the presence of a young and beautiful girl, as the living representative of the goddess. This worship is mostly celebrated, in all due religious formality, in a mixed society . . .

“The female thus worshipped is ever after denominated Yogini . . . This Sanscrit word is . . . equivalent to a secular nun, as these women are subsequently supported by alms. The leading rites of the Sakti-Sodhana are described in the Devi-Radhasya, a section of the Rudra-Yamala. It is therein enjoined that the object of worship should be either ‘A dancing-girl, a female devotee (or nun), a courtesan, a Dhobee woman, a barber’s wife, a female of the Brahminical or Sudra tribe, a flower-girl, or a milk-maid’. Appropriate muntrus are to be used. She is solemnly placed naked . . . but richly ornamented with jewels and flowers — the triumphant spoils of glorious nature — on the left of a circle (inscribed for the purpose), with muntrus and gesticulations. The circle, or vacant enchanted place, must be rendered pure by repeated incantations and rites; being finally baptized with wine by the peculiar mantra. The Sacti is now sublimized or ‘apotheosised’ . . . The finale to this solemnity is what might be concluded as likely . . .” Jennings states that this presentation of the Yogini consists of “rites performed before an altar and implying . . . deep mystery and some profoundest suggestions”.

In another description of Shakti rites, the same author states: “The Sacti is impersonated by a naked girl, to whom offerings are made”; these include wine. The offerings are then

distributed amongst the assistants. "Here follows the chanting of the Muntrus . . and the performance of the mudra, or gesticulations with the fingers. The whole service terminates with orgies amongst the votaries of a very licentious description. This ceremony is entitled the Sri Chakra, or Purnabisheka, The Ring or 'Full Initiation'. This method of adoring the Sacti is unquestionably acknowledged by the texts regarded by the Vanis as authorities for the [orgies] practised".

A detailed account of some Shakti rites, written by a priest of Kali, is quoted by Daraul. Some of the more arcane doctrines and practices are described in the following extracts.

"Those of us who were born . . in the worship of Kali believe that the greatest expression of Deity is feminine in nature. This is the belief of many Hindus . . It is the belief of those who are called Saktas; that is, worshippers of creative force, especially in the sexual sense.'

"Kali . . is the vulgar name for Energy in her form as Shiva's wife; Kali means Black Female . .

"There is an attempt to harness all the human emotions into the worship of the one Kali, as one can see from the next passage . . 'As the Mother, Kali is called upon as Ma, and she is worshipped in this aspect as a giver of life. She is gentle and loving . . As the wife, she is called by the name of Parvati, the . . wife and love-goddess. As the virgin . . she is Kumari.

"The worship of the goddess may be open or secret. The 'left-hand' worshippers . . worship in secret.

"Kalipuja (Kali-worship) gives . . an idea of how intoxicating true communion with the divine could be. For this reason, according to the priest, it is not uncommon for mass orgies to be held in the early stages of initiation . . so that they (i.e. the worshippers) may get a glimpse of the physical reflection of the true ecstasy which comes with acceptance by Kali . .

"The whole initiation-ceremonies of the cult are now exposed:

" . . the applicant is taken to a small room, where four teachers explain that Kali is the Great Mother who represents all mothers, the wife, the sister . . A man is not complete until he has experienced femininity in all aspects of relationship, in physical touch, and also within himself. The goddess must possess him. This continues for sixteen days, dur-

ing which he is taught and repeats until he knows by heart the prayers to the goddess. Eventually he is to say and to believe: 'I belong to Kali, and I am returning to her . . .'

At a later stage the guru says, "'Bhowani! O Great Mother of all the World, we are your followers and slaves. Deign to accept this, your humble worshipper . . . Prosper him in all his undertakings; for you prosper us all and you in your constructive aspect preside over every undertaking, large and small. He is ready, he is ready. If you agree, give us a sign. Give us a sign.'

"When the omen has been seen, all cry: 'We thank you, Mother, Devi, Bhowani!'

The initiate now bathes in running water, repeating to himself 'Bhowani is Life; Bhowani is Death; Bhowani is All'. He is taken after a further four days to a huge feast, where he is handed jasmine flowers (yellow is the Kali colour) and sprayed with rose water. Naked girls . . . [are] swaying before him . . . Now he takes the oath by which he binds himself for ever to the service of the goddess . . .

"The manner of the worship of Kali is thus:

"'Anyone may worship Bhowani, but mass worship is best. Chelas worship thus, led by a Guru. At night, a statue of Bhowani or a pair of buffalo-horns to represent her, is set up. This is indoors in a house or in a specially set-aside room in a temple. A circle is drawn, with the emblem, horns or statue in the centre . . . The worshippers sit with their faces towards the centre. Men and women sit alternately". Should there be a shortage of women, "temple prostitutes (divine body givers) are supplied". The three types of women who take part, according to this account, are "one's wife, the wife of another, or temple prostitutes.

"'Now the wine is [hallowed,] according to what the purpose of the rite is. The primary purpose is ecstasy, and the secondary . . . may be almost anything. For rites involving the use of money, a gold pot is used; for freedom, silver; for happiness, copper; food or works of construction base alloy . . . stone, power . . .

"'The ritual combines, it will be seen, that of religion and magic. Kali is asked to perform a service for the worshipper, as well as being herself done honour to by those who are dedicated to her cult.

There now follows the hallowing of the wine, this being one of the holy elements of the power of Kali.

“ . . the Guru fills the container with wine and intones the mystical words: “Um Mum Kum Jum Rum: Give power to this wine and convert it into divine nourishment”.

“Four bowls of wine are drunk by each participant, one with each course. After this, sexual intercourse is necessary . . .”

“This worship of Kali may take place by the initiated, led by the priest, and it is not unusual for it to be celebrated on Wednesday evening”; Wednesday is holy to Kali.

After a further period of time, “Special ceremonies are now open to the initiate, who attends dancing sessions at which men sit and watch naked women dancing until they themselves pass into an ecstatic frenzy. In these rites, the Guru takes no active part. His function is to chant hymns of praise . . . and concentrate upon invoking the energy-principle. The effect of these proceedings is greatly increased by . . . the repeated assurance by the priests that Kali is actually present, looking through . . . her statue”.

Among the initiates of Kali, whether Gurus or Thugs, violence against any woman is strictly forbidden. Every woman is seen as a representative of the goddess.

The most occult of all the Shakti ceremonies are performed in the arcane rites of the Tribadic Mysteries (see under Arani). Those who are initiated into these know the secret of creation and birth. They know that all creation originates from Femina Tribas; they know that all birth is therefore essentially parthenogenic. An exoteric manifestation of this aspect of Parvati is recognized by some in the creation of Ganesa.

A representation of Devi, manifesting, according to Yeats-Brown in her Shakti aspect, is shown in a carving at Naini Tal. He describes this as follows: “And here, in a grotto by the pathway, is a shrine . . . above it (i.e. an image of Siva), roughly carved out of the rock, his slender-waisted and great-breasted goddess smiles with her full lips and her long eyes, as she writhes in her ceremonial dance”. In a description of the Ajanta frescoes the same author writes: “blue gods were embracing fawn-eyed shaktis in mysterious attitudes and ecstasies”.

The effects of the veneration of Shakti on philosophy is thus described by Jennings: “The Sacti system bears a striking resemblance to Epicureanism. It teaches Materialism, and the Atomic System of the ‘Confluence of Chance.’”

Of the place of Shakti in modern India Neumann writes:

"In India the old matriarchal Goddess has reasserted herself and reconquered her place as Great Mother and Great Round. We have not only the Tantric Shakti in mind . . ." The same assessment is made by Metzner, who writes: "We find, with tantra . . . in India, along with other antiascetic tendencies . . . increasing attention being given to the feminine, a 'sort of rediscovery of the mystery of woman' . . ."

The classification of the Shaktis into six kinds is enlarged upon by Subba Row. Referring to this, Mme. Blavatsky writes: "Kanya [or Virgo] means a virgin and represents Shakti or Mahamaya . . . it indicates that there are six primary forces in Nature [synthesized by the Seventh]".

These Shaktis, in the order given by Subba Row are as follows:—

"PARASHAKTI (Ety: param-shakti, parāshakti, n. fem. [the fullest] might, ability). Literally the great force or power. It means and includes the powers of light and heat.

"JNANASHAKTI (Ety: jnanā-shakti, cf. gnanā-shakti-mat, adj. having the faculty of knowing; [S.D.] the power of understanding, cognition). Literally the power of intellect . . . of real wisdom or knowledge . . . The following are some of its manifestations . . . (a) The power of the mind interpreting our sensations (b) its power in recalling past ideas (memory) and . . . future expectations (c) its power as exhibited in what are called by modern psychologists 'the laws of association' which enable it to form persisting connections between various groups of sensations, and thus generate the notion or idea of an external object (d) Its power in connecting our ideas together by the mysterious link of memory (in another aspect) (a) Clairvoyance (b) Psychometry.

"ICHCHHASHAKTI (Ety: Ichchhāshakti, from ichchhā, n. fem. wish, desire; cf. ichchhā-sakti-mat, adj. having the faculty of wishing; (S.D.) Will or Desire Power). Literally the power of the will. Its most ordinary manifestation is the generation of certain nerve currents, which set in motion such muscles as are required for the accomplishment of the desired object.

"KRIYASHAKTI (Ety: Kriyāshakti, n. fem. capacity of acting, from kriyā, n. fem. making, doing, act, rite, ceremony; (S.D.) Technically, the power of creative thought or divine activity, one of the seven great potencies). The mysterious power of thought which enables it to produce external, perceptible, phenomenal results by its own inherent energy.

**"KUNDALINI SHAKTI** (Ety: kundalinī Shakti; see under Kundalinī) The power or force which moves in a serpentine or curved path. It is the universal life-principle which everywhere manifests in Nature . . . Electricity and magnetism are but manifestations of it. This is the power or force which brings about that 'continuous adjustment of internal relations to external conditions' which is the essence of life according to Herbert Spencer and that 'continuous adjustment of external relations to internal relations' which is the basis of transmigration of souls, Punarjanman (Rebirth), in the doctrines of the ancient Hindu philosophers.

**"MANTRIKASHAKTI** (Ety: Mantrikāshakti; cf. Mantrā-shakti, n. fem. magical power, charm). Literally the power of letters, speech, or music. The whole of the ancient Mantra Shastra has this force or power in all its manifestations for its subject matter . . . The influence of its music is one of its ordinary manifestations.

"The six forces are in their unity represented by the Astral Light [Daiviprakriti the seventh]".

Another form of Shakti, **ADISHAKTI**, (Ety: ādi-shakti) is mentioned in *The Secret Doctrine* and is described as Primæval Power or Energy; it is closely connected with Mulaparakriti and Maya. In the same work a reference is made to Adi-shakti "in her akashic form". Morya mentions "the Universal Sakti — the Will-Force, or universal energy".

Among the forms of Shakti mentioned by Macdonell, are **ANUSHAKTI** (Ety: anu-shakti, n. fem. a minor shakti) and **SUSHAKTI** (Ety: su-shakti, n. fem. easy possibility, easy matter [in Rīg Veda]).

Shakti is an epithet of many Indian and Tibetan goddesses, such as Sarasvati, Lakshmi, Devi, Yasodhara, Sena, the Hlamos and others. It is also applied to goddesses in other Pantheons including the Hebrew Three Mothers, Shekinah and Helena of Tyre. Metzner sees a correspondence between Shakti and the 2nd. Tarot trump, the Priestess. Of the latter he writes: "As Mother, akin to the Hindu Sakti, she is creative energy, inwardly absorbed in the process of generation. In witchcraft, Miss Valiente sees a parallel between Shakti and Diana.

**NAME: SIDDHI.**

**ETYMOLOGY:** Skr. siddhi, n. fem. hitting of a mark, accomplishment, performance, fulfilment, complete attainment, suc-

cess, fortune, personal perfection entailing the aquisition of preternatural powers, magical power; Success pers. as a goddess; hence sam-siddhi, n. fem. completion, accomplishment, fulfilment, success, perfection; cf. siddha-anganā, female Siddha, siddha-yoginī (q.v.) and siddhi-karī (q.v.), N. of a sorceress.

GENEALOGY: wife of Ganesa.

OFFICES AND TITLES: Success, The Goddess personifying Success, (see also etymology).

ASSOCIATED PLACES: India.

According to Miss Ions' summary Siddhi in an incarnate form is regarded as a wife of Ganesa, an elephant-headed god. He and his brother Karttikeya being rivals for the hands of Siddhi and Buddhi agreed to decide the matter by a competition; this was to be in the form of a race in which the winner would be first to complete the circuit of the world. Karttikeya started, and after long and weary travels eventually returned home. There he found that Ganesa and the two maidens were already married. Ganesa explained to Karttikeya that he had made the whole tour of the world in the course of his deep study of his books; being so greatly gifted in learning and logic he had completed the tour of the world long before his less astute brother had returned.

In Indian literature there are many references to the great knowledge possessed by certain animals. Robertson quotes some examples from the Heeto-pades or The Criterion of Wisdom. There is the description of "a tyger . . . extremely devout, and practising charity and other religious duties, or an old mouse well read in the Neetee Sastras, i.e. Systems of morality and policy; a cat reading religious books, and discovers a want of taste, and an inattention to propriety".

In The Secret Doctrine Siddhi or the Siddhis are regarded as certain specified powers which include that of becoming larger or smaller, heavier or lighter, the obtaining of desire, the apportionment of objects from one place to another and various other phenomena. Koot Hoomi refers to "the Siddhi of hearing occult sounds". Evans-Wentz mentions "the siddhi of remembering past existences".

Macdonell mentions a female friend of Danu named Siddhi.

Among the Siddhis mentioned by Macdonell are the following: Khekarisiddhi. (Ety: khekarī-siddhi, n. fem. magical power of flying); Mahasiddhi. (Ety: mahā-siddhi, n. fem. great mag-

ical power); Manorathasiddhi (Ety: mano-ratha-siddhi, n. fem. fulfilment of a wish); Sadhyasiddhi (Ety: sâdhya-siddhi, n. fem. success of an achievement); Sarvasiddhi (Ety: sarva-siddhi, n. fem. accomplishment of all aims).

Another Siddhi is mentioned by Yeats-Brown, who, quoting from the words of a Benares pundit, speaks of "the Laya-siddhi, by which we know the subtlest of the subtle, who holds within Herself the mystery of creation".

NAMES: BUDDHI, BOODH.

ETYMOLOGY: Skr. buddhi, n. fem. intelligence, understanding, reason, intellect, mind, discernment, judgment, presence of mind, ready wit, perception, comprehension, from root Budh, awake, perceive, understand, know; hence buddhi-maya, adj. consisting of intellect; (S.D.) Buddhi, direct perception, intuition, understanding; (Ayeen Akbery) Boodh, human knowledge, human reason.

GENEALOGY: wife of Ganesa.

OFFICES AND TITLES: (see etymology) a Principle.

ASSOCIATED PLACES: India.

For an account of Buddhi in an incarnate form see under Siddhi.

In **The Secret Doctrine** Buddhi is described as the breath of one of the seven principles of the Great Mother, or one of the seven main planes of Nature; this is generally known as the Buddhic plane. The material composition of this plane is referred to by Mme. Blavatsky when she speaks of "the more finely differentiated fabric (sixth state of matter) Buddhi". Concerning this plane Miss Bailey writes: "There is a great vibratory sphere, or plane, in the solar system, called in some occult books the intuitional plane; it is called in the Eastern literature the Buddhic plane, and its symbol is the air". Jinarajadasa describes, in his **Occult Investigations**, how "Dr. Besant would transfer her consciousness to the Buddhic plane"; he describes how she could here get a kind of aerial view.

For the place of Buddhi in Tibetan philosophy, see under Chit.

A connexion is seen by de Purucker between Buddhi and the planet Mercury.

Correspondences are seen in **The Secret Doctrine** between Buddhi, Chit and the Hebrew Ruach.

NAMES: CHIT, also CHITI and CHITTI.

ETYMOLOGY: Skr. chit, n. fem. intellect, mind; Skr. chiti, n. fem. understanding, intellect, mind; Skr. chitti, n. fem. thought, understanding, insight, intent; from roots Chi, Chit, perceive, observe; (de Purucker) Chit, consciousness; (Ayeen Akbery) Chit, desire of knowledge.

OFFICES AND TITLES: The Voice of Conscience (see also etymology), The First and Divine Intellect.

ASSOCIATED PLACES: India.

In **The Secret Doctrine** Chit is regarded as one of the qualities of an object; Chit also speaks of the soul as the voice of conscience.

The related Chitti is also described by Mme. Blavatsky as a voice with mystic life, "and becoming Kwan-yin".

In Tibetan yoga Chit appears to be one of the agents leading to earthly incarnation. In the section, *The Personal Ego*, is the passage: "The term personal ego [Tib. gang-zag; Skt. pudgala], is essentially the term applied to that which accompanieth Chit and Buddhi, and taketh births in the successive chains of physical shapes . . ."

NAME: KUNDALINI.

ETYMOLOGY: Skr. kundalinî, cf. kundî, n. fem. pitcher, jar, pot, scuttle, round cavity in the ground, round fire-pit; cf. kundalin, adj. wearing earrings, coiled; cf. root Kud, Kund, encircle; (S.D.) Kundalinî, circular, spiral, coiling, poss. from root, Kun, to sound, a form of Devî.

OFFICES AND TITLES: The Serpent Fire, The Great Serpent, The Coiled Serpent, The Fiery Power, The Hidden Fire, The Universal Life-Principle, The Great Mother, The World's Mother, Devi, Shakti, Vivifying Energy, The Divine Power, The Mystic Fire-Force, The Secret Psychic-Heat, The Aura Vulvae et Ani Feminae.

ASSOCIATED PLACES: India, Tibet, The Underworld, The Earth, All The Worlds.

Kundalini is defined by Mme. Blavatsky as follows: "It is an electric fiery occult or Fohatic power, the great pristine force which underlies all organic and inorganic matter . . . It is an electro-spiritual force, a creative power . . ." In a description of this power Omananda Puri writes: "Kundalini (Sanskrit) is the Shakti (Power, often called 'The Great Mother', because it is feminine)".

Kundalini manifests in every realm of Nature. The densest

manifestation is in the region deep down in the earth. This is the place of the great fires of the Underworld.

This power has, basically, the character of fire. Thus **The Secret Doctrine** states that the forty-nine fires are all states of Kundalini, and Leadbeater says that to his clairvoyant perception this power "appears in very truth like liquid fire".

On the connexion between fire and matriarchy Neumann, in **The Great Mother**, writes: "At the centre of the mysteries over which the female group presided stood the guarding and the tending of the fire. As in the house round about, female domination is symbolized in its centre, the fireplace, the seat of warmth and food preparation, the 'hearth', which is also the original altar. In ancient Rome this basic matriarchal element was most conspicuously preserved in the cult of Vesta and its round temple. This is the 'old round house or tent with a fireplace in the middle'".

The fact that women are the source of occult fire has been recognized in all ages and civilizations. In the Egyptian Book of the Dead there is The Chapter of Making Heat to Be Under the Head of the Deceased; in this rite a representation of a cow-goddess is required. A practice of a somewhat similar nature is cited by Jennings; he writes: "We are all acquainted with the history of King David, to whom, when he grew old and stricken in years, Abishag, the Shunamite, was brought to recover him—a damsel described as 'very fair'; and we are told that she 'lay in his bosom', and that thereby he 'gat heat' — which means vital heat . . ." The same author also writes: "The Bride, in ancient days, was covered with a veil called the 'Flammeum'"; this is described by White and Riddle as "A (flame-coloured) bridal veil". The medieval association of the Underworld fires with women is illustrated by Boccaccio in the person of the maiden Alibech; these fires have their source in her membra muliebria. The same symbolism is shown in the witches' cauldron. A connexion may also be seen between these fires and the Vedic pit, used in wedding ceremonies (see under Draupadi).

A description of Kundalini is given in the following extracts from a passage in **The Shatchakra Nirupana**, as cited by Leadbeater. "The Devi . . . shines . . . in the fulness of her lustre. Thereafter, in her subtle state, lustrous like lightning and fine like the lotus fibre, she goes . . . the beautiful Kundalini . . ." In this connexion Leadbeater writes: "In the Indian books this force is always spoken of as 'she'". The

same author gives the following description of Kundalini when manifesting in greater density: "There is a rather terrible side to this tremendous force: it gives the impression of descending deeper and deeper into matter, of moving slowly but irresistibly onwards, with relentless certainty". In **The Secret Doctrine** Kundalini is described as being also a vital fluid of an electric nature, having seven layers or degrees of force. Powell, commenting on her name, "The World's Mother", writes: "The name of the world's Mother is appropriate because through it our various vehicles may be vivified".

Kundalini is identified by some occultists with the great cosmic force of the Atlanteans, Mash-mak. According to Mme. Blavatsky the latter force appears to be the prototype of the Vril, described by Bulwer Lytton in **The Coming Race**. Like Kundalini, Vril is seen as operating in a subterranean world, and as being particularly associated with women. Another name for this force described as Vril is given in **Isis Unveiled** as the "Milk of the Celestial Virgin". A connexion is also seen between this force and the Od described by Reichenbach. In an account of the method by which a mother shapes her unborn child Mme. Blavatsky writes: "Her pores are opened; she exudes an odic emanation which is but another form of the akasa, the electricity, or life-principle, and which, according to Reichenbach, produces mesmeric sleep, and consequently is magnetism. Magnetic currents develop themselves into electricity upon their exit from the body . . ."

Kundalini moves in a serpentine or spiral path. This spiral or helix has the same form as the thread of a left-hand screw. The umbilical cord, which is closely associated with Kundalini, has also the same kind of helix. Other examples of this are found in the twisted tendrils of the hop and the honeysuckle (*lonicera*).

The symbols of the Serpent Fire include the letters S and Z. Of these Hargrave Jennings writes: "All the marks and forms connected with these . . . letters 'S' and 'Z' have, on their material and worldly side, the character of charms, sigils and talismans, in the . . . dark sense. They were supposed to be the means of magic by the old soothsayers . . ."

"A general display of the 'Esses' (S.S.) and the 'Zeds' (Z.Z.), and their involutions, combinations, and sounds in all languages, would result in a persuasion of their serpentine origin . . . These letters have an intimate refluent connexion with all the signs which means the 'Sea', the 'Great Deep', 'Matter

in the abstract', or the 'Personified Receptive Feminine Principle' . . . We thus desire to show the unity of the myths and the forms made use of for the expression of religious ideas in the glory of 'Woman'. Woman, in fact, is the maker of Nature; as we know Nature". In Hebrew the letter Shin is one of the Three Mother-letters; in Irish, according to O'Reilly, the letter S is sometimes known as "the Queen of the consonants".

Of the pervasiveness of the Serpent Fire de Purucker writes: "Kundalini penetrates every atom of the body . . . it begins everywhere".

The effects felt by the activity of Kundalini may be summarized as the intensification of consciousness. Of her gentler manifestations Leadbeater writes: "Kundalini plays a much larger part in daily life than most of us have hitherto supposed; there is a far gentler . . . manifestation . . . which is doing its appointed work day and night while we are entirely unconscious of its presence and activity". Mme. Blavatsky describes her in her milder form as giving nerve force.

The stronger effects of Kundalini are experienced only when the appropriate stage of ethical growth has been reached; this is necessary in order that the emotions, the intellect and the body may be capable of adapting to these manifestations. The basic link between ethics and Kundalini is referred to by Lobsang Rampa, when he speaks of "the good impulses of Kundalini". Some of the workings of Kundalini may be felt physically, either as a dull glow or a stronger burning sensation; sometimes there is a feeling of tingling of different degrees of intensity. Occasionally there may be felt an electric shock of immense violence. Kundalini may also greatly increase a person's sensitivity and powers of intuition and imagination; and along with this, there is often the driving ambition to put into more material form the archetypes presented to the mind. Another accompanying effect is the powerful stimulation of amorous passions. An unusual degree of awareness and the activity of all the mental faculties is likely to add to an already intensely alert and vital condition. When manifesting powerfully Kundalini also produces paranormal perception and added psychic powers; according to Leadbeater these include the ability to communicate with beings of other worlds, especially those of the lower realms where the density of Kundalini is greatest. As Leadbeater describes it, those who are in the process of adapting

to the manifestations of Kundalini feel as though in the grip of and at the mercy of "a tremendous force".

The greater procedures of material magic include invocations to this goddess. Neumann speaks of "the rising Kundalini serpent of Tantric Yoga". For an account of the Tibetan Kundalini Yoga, see under Dorje-Naljorma.

Brown refers to centres or cakras "in Devi's body as macrocosm"; in that at the base of her spine is kundali or kundalini. This is in the form of a serpent of three and a half coils. This close association between Kundalini and the female fundament and its products is reflected in iconography; steatopygous idols are a characteristic of matriarchal worship (see under the Ammas). This association is also shown in religious ritual. For just as all the products of the cow are recognized as holy in India, so in certain occult ceremonies of the West the female excreta are accorded similar veneration.

Among the exoteric priestesses of this goddess are the yoginis.

A description of his meeting with a yogini, Hastini of Naini Tal, is given by Yeats-Brown, as follows:—

" 'Come, Sahib, you are cold'.

"She drew her arm through mine, and we returned to the hut. The glow of her body warmed me through and through.

"A curious comprehension seemed to link us, but whatever this understanding was, she was its mistress as she was its begetter: she could make me burn or freeze, but I did not feel that I had any effect on her.

"She began to speak of that serpent-lore of the Tantriks which is at once so mystical and so material that it baffles the Western mind.

" 'The goddess is more subtle than the fibre of the lotus', she said, ' . . . curled three-and-a-half times round Herself . . . Then She uncoils Herself, and raises Her head, and enters the royal road of the spine, piercing the mystic centres, until She reaches the brain. These things are not to be understood in a day . . . then . . . you taste Her nectar, and know that She is Life . . . '

"Hastini held me as if I had been entranced. I could not take my eyes from hers: they were my gates of pearl . . .

"One can, if one will, describe what happens when four hands meet. One can, if one will, describe the sudden understanding between a man and a woman, the confluent . . . knowing each other. But there are moments stronger still,

which no tongue can tell, or pen write . . . Every woman . . . is the begetter of more than bodies . . ."

Kundalini is often associated with Ida, and sometimes with the goddess Devi. In her aspect of Serpent there is a correspondence between Kundalini and the Chaldean Tiamat, the Great Dragon. There are also many parallels between Kundalini and the Egyptian snake-goddess Buto, the Uraeus. Thus Hall writes: "The uraeus worn by the Egyptian priests upon their foreheads was symbolic of Kundalini, the . . . cobra who, when she was raised in the wilderness, saved all who gazed upon her (Moses and the brazen serpent)". Hodson sees Kundalini as associated with the Hydras. There is a possible connexion between Kundalini and the female serpent who figures in the Rosenkreutz's *Chymical Wedding*. This serpent has her place on the altar and is described as winding in and out of the skull through the eyes; she is carried in procession by one of six virgins. A correspondence is seen, by certain Western occultists, between Kundalini and the goddess Vesta. In a commentary on de Gabalis' references to that goddess the writer states: "Vesta is the Essence of all things" and an "aspect of Primordial Force or Fire". Some also see in the ancient round temple of Vesta in Rome a correspondence to the circular form of Kundalini.

NAME: KAKINI.

ETYMOLOGY: (Leadbeater) Skr. Kâkini; cf. kâkini, n. fem. cowrie.

OFFICES AND TITLES: Feminine Divinity, Shakti, Goddess governing a Bodily Substance.

ASSOCIATED PLACES: India.

Kakini is, according to Leadbeater, one of the Six Feminine Divinities governing the six bodily substances. Of her he writes: "Kakini is seated on a red lotus. She is spoken of as having four arms (four powers or functions). With two of her hands she makes the signs of granting boons . . . the other two hold a noose, a symbol which is another form of the ankh . . ." He describes her also as a shakti.

The cowrie shell, with which the name of this goddess appears to be connected, is used in many nations as a symbol for a woman.

Kakini has a similarity to the goddess of the Buddhist Pantheon, Kurukulla and Cunda.

The other five Feminine Divinities are as follows:—

DAKINI (Ety: Dâkinî; cf. dâkinî (q.v.), kind of female demon).

RAKINI (Ety: Râkinî).

LAKINI (Ety: Lâkinî).

SHAKINI (Ety: Shâkinî; cf. shâkinî (q.v.), kind of female demon).

HAKINI (Ety: Hâkinî).

A correspondence may be seen between these divinities and the six nursing goddesses, the Krittika.

NAMES: IDA, ADDA, ILA.

ETYMOLOGY: Skr. idâ, ilâ, ns. fem. libation, prayer; goddess of devotion, earth; hence idâ-vat, ilâ-vat, adj. refreshing, quickening; cf. id, n. fem. comfort, oblation, prayer; (S.D.) Idâ, Ilâ, from idâ, offering, oblation, and lâ, flow, speech, the earth; mother of Kuvera, a name of Devî; feminine force which flows up the spine.

GENEALOGY: dau. of wife of Manu Vaivasvata; prps. wife of Manu Vaivasvata; wife of Budha; mother of son: Kuvera.

OFFICES AND TITLES: The Earth, The Goddess presiding over the Earth, The Goddess of Devotion, The Instructress, The Goddess of Speech, a Vital Air, an Etheric Force, The Fire, a Nadi, Chandernaree, The Lunar Woman or Wife.

ASSOCIATED PLACES: India.

In the Rig Veda Ida or Ila appears as an Earth Goddess and is there called the instructress of Vaisvasvata Manu. In the Puranic accounts she is named as the wife of Budha, a being of the lunar race.

In her elemental aspect Ida or Ila is a vital air, or, according to Powell, an etheric force, associated with the body. In *The Secret Doctrine* Ida is seen primarily as food and nourishment and flows along the curved wall of the spinal cord in which is Sushumna (q.v.). Some Tantrikas see Ida located in the medulla oblongata and also in the heart. Powell describes Ida as starting a circulation, and, from the middle canal, passing into the whole body; he regards this power as crimson in colour.

In *The Secret Doctrine* Ida is described as one of the Nadis (nâdî, n. fem. tube, slit, crack, channel, cf. nadi, river).

In the Ayeen Akbery Adda is also called Chandernaree (Ety: cf. chandra, moon and nârî, woman or wife).

According to the same book, Adda is associated with the left nostril; "This they attribute to the influence of the

moon". Adda is also connected with certain periods. These are given as "from Perwa to the third Teth and . . . alternately throughout the month. Others make it weekly thus, . . . Monday, Wednesday and Friday. Others . . . with Taurus, and thus alternately through all the signs".

Adda is also, according to the same book, an agent in divination. Thus, "If an enquiry is made concerning a person who is sick, if the questioner stands . . . on the Chandernaree side, he will recover".

Ida is mentioned in a paper included by Regardie in *The Golden Dawn*; the account is based on Rama Prasad's *Nature's Finer Forces*. According to this paper, Ida is particularly effective in the following circumstances: "The day must be even, 2, 4, 6, and so on; the direction must be East or North . . ."

There is considered to be a possible allusion by St.—Germain to Ida and Pingala. Commenting on a figure in the *Trinosophia*, Hall writes: "Beside the bird and the altar is an elaborate candlestick, its base formed of twisted serpents. (Ida and Pingala?)".

Writing on the subject of the Nadis, Carrington states: "There are two main breaths, known respectively as the Sun and the Moon. One of these passes through the right nostril, the other through the left. Symbolically they are represented by the rivers Ganges and Jumna . . . (Hatha Yoga deals essentially with the body and is derived from the words Ha [sun] and Tha [moon]. It represents a combination of the Sun and Moon breaths before mentioned . . .)".

Miss Garrett sees Ida, Pingala and Shushumna as three aspects of Kundalini. Some also see them as the maternal nourishment in the three channels of the umbilical cord, and in its permanent astral counterpart. A symbol of this is the caduceus.

Correspondences are seen by Mme. Blavatsky between Ida, Vach and Devi. She also sees her as closely related to the Roman goddess Mania.

NAME: PINGALA, PINGELA, PINGEELA.

ETYMOLOGY : Skr. pingalâ; cf. pingala, adj. tawny; tawny-eyed or red-eyed, and pingalâ, n. fem. kind of leech; from root Ping, paint.

OFFICES AND TITLES: a Vital Air, an Etheric Force, a Nadi, Soorejnaaree, The Solar Woman or Wife.

ASSOCIATED PLACES: India.

Pingela, in the Ayeen Akbery, is also called Soorejna-ree (Ety: cf. sūrya, sūryā, q.v. sun, and nārī, woman or wife).

According to the same book Pingela is associated with the right nostril; "This they attribute to the influence of the sun, and therefore call Soorejna-ree and Pingela".

Like Ida (q.v.), Pingela has a periodicity. Details of this are as follows: "from Perwa to the third Teth, Chandernaree, and the same number of days, Soorejna-ree, alternately throughout the month. Others make it weekly thus, Sunday, Tuesday, Thursday, and Saturday, Soorejna-ree . . ." In the yearly cycle Soorejna-ree is associated with Aries, "and thus alternatively through all the signs".

The following are some examples given in the Ayeen Akbery of the part played by Pingala in divination:—

"If it be enquired whether or not an enemy's army will come, if the questioner is . . . on that (i.e. Chandernaree) side, the army will come; but if he is on [the Soorejna-ree] side, it will not come".

"If he enquires concerning peace and war, Chandernaree implies the first and Soorejna-ree the last".

NAMES: SUSHUMNA, SUSUMNA, SOOKHMURNA.

ETYMOLOGY: Skr. su-shumna, adj. very gracious; su-shumnā or su-sumnā, n. fem. carotid vein; (S.D.) Sushumnā, rich in happiness, blessed; aspect of Kundalinī in the spine.

OFFICES AND TITLES: a Vital Air, an Etheric Force, a Nadi, Soombhoonaree, Woman or Wife.

ASSOCIATED PLACES: India.

Sushumna, according to **The Secret Doctrine**, is connected with the Moon and manifests in an elemental state as a vital air. As Mme. Blavatsky writes in more detail: "Su-shumna . . . lights and feeds the moon: it is through her beams that it pours its light upon and permeates man and animals, more during their sleep and rest, than when they are in full activity". This potency is a seat in which intelligence resides and is a power said to be cherished by yogis. Sushumna flows through the middle of the spinal cord. Some see it as the vital force in the umbilical vein and its permanent astral counterpart.

According to Powell, Sushumna is an energy, which he regards as deep blue in colour.

In the Ayeen Akbery Sookhmurna is also called Soom-

bhoonaree (Ety: nâri, woman or wife); this is associated with both nostrils equally.

Leadbeater speaks of Sushumna as a current, and like Mme. Blavatsky sees an association between this and Kundalini.

NAMES: NITI, NIT.

ETYMOLOGY: Skr. nîti, n. fem. guidance, worldly wisdom, practical morality, political and sound ethics, discretion, prudent counsel, policy; (S.D.) Niti, royal policy, (Ayeen Akbery) Nit, a duty, whose continual performance is indispensable, and the omission bad.

GENEALOGY: mother of son: Naya.

OFFICES AND TITLES: Royal Policy, (see also etymology).

ASSOCIATED PLACES: India.

In a hymn to Devaki (q.v.) Niti is mentioned as one of her epithets.

NAME: DHRITI.

ETYMOLOGY: Skr. dhriti, n. fem. holding fast, standing still, firmness, steadiness, fortitude, constancy, resoluteness, satisfaction, contentment, from root Dhri, hold, bear, carry.

GENEALOGY: mother of Dhairya (Fortitude).

OFFICES AND TITLES: (see etymology).

ASSOCIATED PLACES: India.

In a hymn to Devaki (q.v.) Dhriti is mentioned as one of her epithets.

NAME: SRADDHA.

ETYMOLOGY: Skr. sraddha, n. fem. confidence, trust, faith, faithfulness.

GENEALOGY: wife of Dharma; prps. mother of son: Kama.

OFFICES AND TITLES: Faith, The Goddess of Faith.

ASSOCIATED PLACES: India.

NAME: ANRITA.

ETYMOLOGY: Skr. Anrita; cf. an-rita, adj. fraudulent; from a (privative) and rita, p. fitting.

GENEALOGY: wife of Adharma; mother of dau: Maya.

ASSOCIATED PLACES: India.

There is a similarity between Anrita and samvriti (see under Maya).

Anrita would appear to correspond to Fraus, the Roman Goddess of Fraud, and also to the Renaissance Duessa.

NAME: SUMAYA.

ETYMOLOGY: Skr. su-mâyâ, adj. having noble counsels; Su-mâyâ, N. of a dau. of Mâyâ; from su, adv. well and Mâyâ (q.v.).

GENEALOGY: dau. of Maya.

ASSOCIATED PLACES: India.

NAME: PRAJNA, PRAGNA.

ETYMOLOGY: Skr. pra-gnâ, n. fem. information, judgment, intelligence, wisdom, knowledge; (S.D.) Prajnâ, perception, capacity of perception, seven states of consciousness; (Evans-Wentz) (Lit. quick-knowing, Intuitive Wisdom; (Chen-chi Chang) Transcendental Wisdom; hence pragnâ-pâramitâ (see below) and pragnâ-mâtâ, n. fem. element or basis of cognition. OFFICES AND TITLES: A Chief Goddess of the Buddhist Pantheon, Goddess of Knowledge, Divine Wisdom, Paramita, Perfection.

ASSOCIATED PLACES: India, Tibet, Eastern Asia.

Prajna is described in Miss Ions' summary as one of the gentler goddess of the Buddhist Pantheon.

In *The Secret Doctrine* it is stated that "Prajna or the capacity of perception exists in seven different aspects, corresponding to the seven conditions of matter"; there are also seen to be associated with the seven forms of force. Prajna is regarded as the basis of a "tremendously abstruse classification". Metzner speaks of "Prajna, 'Knowledge', the female principle".

According to Evans-Wentz the activation of Prajna is the final aim of Zen Buddhism. Prajna is closely associated with the Buddhist Prajna-Paramita (q.v.).

A correspondence is seen by Mme. Blavatsky between Prajna and the Hebrew Chokmah or Wisdom with her seven pillars. According to Evans-Wentz, who describes Prajna as a divine female personification, "There exists [a] correspondence between the Shakti of the Hindus, the Sophia ('Wisdom') of the Gnostics and the Prajna ('Wisdom') of the Prajna-Paramita".

NAME: PRAJNAPTI.

ETYMOLOGY: pra-gnapti, n. fem. instruction, information; kind of magic art personified; cf. pragnâ (q.v.) and pragna-tâ, n. fem. knowledge.

OFFICES AND TITLES: A Magic Art, The Goddess personifying a Magic Art.

ASSOCIATED PLACES: India.

NAMES: MAYA, MAIA.

ETYMOLOGY: Skr. *mâyâ*, n. fem. art, marvellous power, artifice, device, trick, deceit, fraud, jugglery, witchcraft, illusory image, phantom, disguised; ep. of Durga, Fraud personified; hence *Mahâ-mâyâ* (q.v.) *Mâyâ-devî* (q.v.), *Mâyâ-vatî* (q.v.), *mâyâ-dhara*, adj. versed in jugglery and witchcraft; *mâyâ-adhika*, adj. abounding in magic arts; *mâyâ-patu*, skilled in witchcraft; *mâyâ-vat*, adj. practicing sorcery, deceitful, cunning, attended with magical arts; *mâyâ-vid*, adj. familiar with magic arts; *mâyâ-vin*, adj. skilled in magic, guileful, deceitful, illusory; *mây-in*, adj. skilled in art or enchantment, full of guile, wily, cunning, possessed by delusion; *yoga-mâyâ*, n. fem. magic; (S.D. and Evans-Wentz) *Mâyâ*, der. poss. from root. *Mâ* to measure, form, create, or root *Man*, to think or create and root *Ya*, air, wind, to move, the principle of illusion, philosophically matter", (Ayeen Akbery) *Maia*, the external power of knowledge.

GENEALOGY: dau. of Anrita wife of Adharma; wife of Brahman; mother of dau: Sumaya and prps. son: Siddhartha (see also Mahamaya).

OFFICES AND TITLES: The Measurer, The Principle of Creation, The Mother of Creation, The Warp and Woof of the Material Universe, The Material Universe, Nature, Essential Energy, Sensation, The Goddess of Sensation, The Sangsara, Illusion, The Goddess of Illusion, Fantasy, The Goddess of Fantasy, La Magie Creatrice de formes, The Creative Magic of Forms, The Mother, The Great Mother, The Universal Mother, The Universal Shakti.

ASSOCIATED PLACES: India, Nepal, Tibet, Eastern Asia, Mauritius.

The meaning of the word *Maya* is thus described by Evans-Wentz; "Primitively *maya* denoted a form of intelligence, energy, power (*shakti*) . . The fundamental meaning of the word *maya* derived from the root *ma*, is 'to measure' . . Historically speaking has commonly been viewed from two chief aspects (1) 'As the principle of creation — *maya* as a cause — corresponding to the sense of *shakti* (wondrous power); or (2) As the phenomenal creation itself — *maya* as an effect —

Corresponding to the sense of "illusion", "appearance", etc. (cf. P.D. Shastri)".

On the English translations of the word Maya, de Purucker writes: "The English word 'illusion' is perhaps not the best word . . . Maya does not mean a non-existent thing. The meaning is exactly the opposite of that . . . Maya really means magic".

In the Vedanta, according to Macdonell's summary, Maya is described as the power which causes the world to appear as really existent.

The **Secret Doctrine** presents some of the many different aspects of Maya mentioned in both ancient and modern philosophies. In her fundamental form she is the Universal Creatress. As such she is closely associated with material and phenomenal existence; "the Universe and everything in it is called Maya," as Mme. Blavatsky writes. The denser products of Maya's activities are in the Terrestrial and Lower Worlds. These are often known specifically as the "plane of Maya" and such worlds are particularly characterized as being finite and conditioned. Thus in diagram in **Isis Unveiled** Maya is associated with "The Phenomenal or Objective World" and with Darkness. In the less dense forms Maya is also the substance of all the other worlds, and thus these subtler forms of matter are also described under that name; as Mme. Blavatsky writes: "Spirit is Matter on the Seventh plane; Matter is Spirit at the lowest point of its cyclic activity; and both are — MAYA". The same applies to light. In the words of **The Secret Doctrine**, "Light . . . in all its seeming effulgence and glory is merely a mass of shadows . . . an illusion or Maya". Thus, from the lowest to the highest, from the most dense to the most subtle, all are comprehended in the term "the Seven Worlds of Maya". Similarly de Purucker writes: "Everywhere in the Universe is illusion or Maya". In his **Popular Dictionary of Spiritualism** Blundson writes: "Maya. The entire phenomena of the physical world . . ."

This close connexion between Maya and matter is emphasized by Jinarajadasa in his **Occult Investigations**. In the section entitled "The Maya Doctrine," he writes: "These investigations are to me some of the most valuable, because they give glimpses of that mysterious occult truth which underlies what is said about Maya or cosmic illusion. Our modern Theosophical training leads us to see everything from an ob-

jective standpoint, i.e., in terms of matter, however subtle, and from below, as is the case with modern science”.

Maya is often closely associated with samvriti (Ety: samvriti, n. fem. closure; concealment, keeping secret; dissimulation; (S.D.) concealment, compression, contraction, suppression, secret purpose.). In the Glossary of the Ayeen Akbery, Gladwin writes: “Sumbede, the same as Maia”.

Maya is regarded as having a connexion with the Sea. This relationship is shown in such phrases as “the Ocean of Maya” and “The Waves of Maya”. An etymological connexion is seen by some between Maya and Mare, the Sea.

In her more human aspects Maya is regarded as the Great Mother. Of this role Mme. Blavatsky writes: “All these are born in and from the Great Deep and are sons of Maya the Mother”; among these the writer includes Tvashtri (Vishvakarnan) and Maitreya, who is regarded in Northern Buddhism as one of the Bodhisattvas or Buddhas and among the brahmins as the Kalki avatara of Vishnu. In an invocation to the Buddha Sakya Muni, as quoted by Kipling, is the passage: “To him (i.e. Sakya Muni) . . . whom Maya held beneath her heart”. Another reference to Maya’s maternal aspect is made in *The Secret Doctrine* in the words, “Maya . . . in which they (realities) are hidden”. Also, in a quotation from the *Crest Jewel of Wisdom* are the words, “Atma (soul) round whose pavilion is the darkness of Eternal Maya”. Yogananda speaks of “Maya which enfolds the phenomenal world”.

As the Mother, not only does Maya give life, but also the desire for life; thus Mme. Blavatsky speaks of “the desire to exist, an outcome . . . of Maya”. The maternal aspect of Maya is also stressed by Evans-Wentz, who writes: “As wonderful power, or essential energy, in the form of heat, light and electronic motion; as the mighty Vibratory Dance of Life, as Nature, from whose Womb creatures come forth . . . maya is the Great Shakti, the Mother of Creation, containing in Herself the Primeval Germ, or Egg . . .”

Other allusions to the human aspect of this goddess occur in such phrases as “the lap of Maya” and “the garments and veils of Maya”. Yogananda, speaking of the man who adapts himself to nature writes: “The Janus-faced Maya is his goddess”. She also has a periodicity, referred to in the phrase “the Cycles of Maya”. Yogananda refers to Maya’s cyclic pattern of “flow and ebb, rise and fall, day and night”,

and writes also of "the eternal rounds of Maya, the contrasts and relativities of the phenomenal universe".

In her role of wife and shakti Maya is spoken of by Evans-Wentz as the shakti of Brahman. Maya is also seen by Dum-ezil as associated with the ancient god Varuna; he receives his power from "Maya . . . the creative magic of forms". Evans-Wentz refers to her also as Shakti on a cosmic scale. He writes as follows: "Maya is the manifestation, as the Sang-sara, of that creative energy in the Cosmos and spoken of in the Tantras as the Universal Mother, or Shakti, through whose womb embodied beings come into existence".

Maya is closely connected with witchcraft and magic, as may be seen from the many derivative adjectives listed in the etymology. She is also often associated with the Astral Light or Magical Agent, and is represented as unceasingly using charms and other methods of attraction; her activities in connexion with these arts are illustrated in such phrases as "the webs of Maya . . . the snares of maya . . . the meshes and trammels of Maya . . . the compulsions of Maya". In *The Secret Doctrine* she is represented as "the tempting Serpent on our plane". In the same work both the world and our senses are described as being ceaselessly in subjection to Maya.

Maya, as the giver of knowledge, is seen by Evans-Wentz also in personal terms; he writes: "Knowledge . . . is the offspring of the Great Mother Maya". According to Mme. Blavatsky, "the Brahmans explain such legends (i.e. in the later Brahmanical books) as may shock . . . by attributing them to Maya . . ."

With Maya is associated the duad and the number two, which Mme. Blavatsky calls "the number of Maya". Speaking of this number she quotes Ragon, writing on the German names of the numbers: "Zwei, two . . . stands for earth, the fecund mother of all". The number two, and the even numbers generally are symbolically associated with women. This connexion of Maya with the number two is also recognized by Yogananda when he speaks of Maya as the "dualistic cosmic illusion" and "the dual textured Maya".

In his account of Indian philosophy Abul Fazl states that among the future changes in the Universe, "the Akass (i.e. Akasha) [will] dissolve into Maia".

A summary of the endless manifestations of Maya is given by Yogananda in a passage from which is taken the following extracts: " . . . Maya, the very texture and structure of

creation. Nature herself is Maya; natural science must perforce deal with her ineluctable quiddity. In her own domain, she is eternal and inexhaustible; future scientists can do no more than probe one aspect after another of her varied infinitude”.

There is an image of Maya as Mother Earth in a temple in Mauritius. According to Swadesh Poorun's description, she is here represented as woman in a sitting position, and is dressed in a reddish-yellow robe with a shawl on her head; her face is described as attractive. The image is about three feet high. The Indian inhabitants of the island pay reverence to her.

The working of Maya in the soul is described by A.E. (George Russell). In *Song and Its Fountains* he writes: “and in that mid-world of the psyche there would arise not merely visions of things I held to be memories, but imaginations, tales and myths would arise which were purely symbolic. One of these early imaginations was a tale I wrote as *The Cave of Lilith*. It was born swiftly swiftly within me. There were three beings in the tale, an enchantress who symbolised that Maya in which we look outside ourselves . . . In my imagination Lilith the Enchantress was exultant over the souls she kept in her cave, and cried out:

“ . . . The subtle princes lay out their plans of conquest in my cave, and the hero dreams, and the lovers of all time write in flame their history . . . None shall pass by me . . . I was the Beatrice who led Dante upward. The gloom was in me and the glory was mine also and he went not out of my cave . . . I smote on the heart-strings the manifold music of being . . . Therefore he rested in me. There is that fantastic fellow who slipped by me. Could your wisdom not retain him? He returned to me full of anguish. I wound my arms around him . . . ”

Maya is Mother Nature with her all-embracing claims. Any one who mistakenly believes that he can escape her, she pursues. She pursues, and by her limitless arts and her infinite time, all will be drawn to their true destination, the abode of the Great Mother.

There are many correspondences between Maya, Mulaprakriti and Adi-Shakti. In her bewitching aspect she has a similarity to the Assyrian Lilith and the Egyptian Khoemnis. An etymological connexion is often seen between Maya and the Graeco-Roman goddesses Maia and the Queen of the May.

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## SECTION TWO

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# The Goddesses of Tibet

NAMES: THO-AG, THO-OG.

ETYMOLOGY: (S.D.) prps. Senzar-Tibetan, Tho-ag, Tho-og.

GENEALOGY: self-formed.

OFFICES AND TITLES: The Eternal Mother, Space, The Eternal Ever-Present Cause of All, The Form of Existence.

ASSOCIATED PLACES: Tibet.

The Stanzas of Dzyan, as recorded in **The Secret Doctrine**, is one of the main documents on which the latter work is based.

The first stanza is concerned with the first stage of Cosmogogenesis. Of the wording of the beginning of this stanza Mme. Blavatsky writes: "were one to translate into English, using only the substantives and technical terms as employed in one of the Tibetan and Senzar versions, Shloka I would read as follows:—

"Tho-ag in Zhi-gyu . . seven Khorlo'".

In the English translation this is rendered:—

"The Eternal Mother (space) wrapped in her . . robes (cosmic prenebular substance) had . . for seven Eternities".

In the fifth verse of the same stanza are the words:—

"alone Tho-og Yinsin in night".

In the English version the words, Tho-og Yinsin, are translated:—

"(Alone) the one Form of Existence stretched boundless. infinite, causeless in . ."

Commenting on the word Tho-og, Mme. Blavatsky writes: "It is next to impossible to render the mystic word 'Tho-og' by any other term than 'Space' and yet, unless coined on pur-

pose, no new appellation can render it so well to the mind of the Occultist. The term 'Aditi' is also translated 'Space' and there is a world of meaning in it".

There appears to be an etymological connexion between Yin-sin and the Chinese Yin, the heavy and dark natural principle connected with earth, water and the moon.

A close correspondence may be seen between Tho-og, Mother Space, Aditi and Kwan-Yin.

NAMES: NAM-KHA-ING-KYA-WANG-CHUG-MA, AKASHA DHATU ISHVARI. SOVEREIGN LADY OF THE SPACE OF HEAVEN.

ETYMOLOGY: [The etymology of the Tibetan names in this section is based on that given by Evans-Wentz in the Tibetan Book of the Dead.] Tib. Nam-mkh-ah-dvyings-kyi-dvang-phyug-ma, (pron.) Nam-kha-ing-kyia-wang-chug-ma (S.D.) Nam-Kha, phenomenal world; Skr. âkâsha dhatû ishvari, Sovereign Lady of the Space of Heaven.

GENEALOGY: wife of Vairochana.

OFFICES AND TITLES: Divine Mother of Infinite Space, Mother of the Space of Heaven, Shakti.

ASSOCIATED PLACES: Tibet, The Bardo World.

The Tibetan Book of the Dead, concerned with the Bardo World, is one of the main sources of information on the Tibetan Deities.

According to Evans-Wentz the Bardo is "the state intervening between death and rebirth"; he mentions many different Bardos. The word Bardo also appears to have a more limited meaning, corresponding to the Borderland of Spiritualism; as Evans-Wentz describes it: "The Bardo is the intermediate state whence one may be reborn in this world in a human body, or in the ghost world (Preta-Loka) in a ghost body", or into other realms of nature such as Deva-Loka, Asura-Loka, and the Hells in an appropriate body. In the Tibetan Book of the Dead one aspect of the Bardo is described in such words as: "the Narrow Passage-way of the Bardo" and "the Narrow Place of the Bardo". To enter these realms, death is not a prerequisite; deep meditation, according to Evans-Wentz, and also dreams and trance are other means of entry. Intuition and psychic sensitivity while in ordinary earth-consciousness are further modes of experiencing the Bardo World.

The Bardo body is in many ways a counterpart of the body

on this earth. As Evans-Wentz writes: "The Bardo body, formed of matter in an . . . ethereal-like state, is an exact duplicate of the human body . . . Retained in the Bardo body are the consciousness principle, and the psychic nerve-system (the counterpart for the psychic or Bardo body, of the physical nerve-system of the human body)". He also quotes a description from the Tantra; "Having a body [seemingly] fleshly [resembling] the former and that to be produced. Endowed with all sense-faculties and power of unimpeded motion. Possessing karmic miraculous powers, visible to . . . eyes [of Bardo beings] of like nature". Referring to the sense of sight in the Bardo body Evans-Wentz writes: "Only the natural light of nature (referred to by medieval alchemists and mystics as the 'astral light') is to be seen in the after-death state; and this 'astral light' is said to be universally diffused throughout the ether, like an earth twilight, yet quite bright enough for the eyes of the ethereally constituted beings in the Bardo". With regards to the food of the Bardo body he states: "Like fairies and spirits of the dead according to Celtic belief, or the demons of ancient Greek belief, the dwellers in the Bardo are said to live on . . . ethereal essences, which they extract from food offered to them on the human plane or else from the store-house of nature. In the Six Doctrines . . . there is a reference to the inhabitants of the Bardo: 'they live on odours [or the spiritual essences of material things]' ". The material constitution of the Bardo body depends upon the strength of the links with the corresponding body on the earth and with the earthly womb to which the person is being drawn.

There are certain localities in the Bardo world particularly associated with rebirth or with entry into another realm. The following are included in The Doctrine of the After-death state:

"The three terrifying Precipices . . . are the White, Red, and Black Deep Precipices; to fall over any one of them is to fall into a womb . . .

"The taking shelter in the hollows of trees and in cavities and crevices of the earth is to enter into the world of . . . ghosts or into the animal world . . . "

The attractive force of the womb is suggested in the same writings. In a reference to the period spent by the spirit in the after-death state is the passage: "[at this stage], one seeketh a womb; and therefore, this period is called 'the time where-

in the odour-eater [i.e. the dweller on the after-death plane] seeketh a womb for rebirth'. In the other worlds, as on earth, the soul is irrevocably drawn to the woman by her aura clitoridis.

A recognition of this fact is seen in a North American custom mentioned by Massey. He writes: "The Algonkins would bury their dead infants by the wayside to facilitate the return of their spirits, which were supposed to re-enter the future mothers as they were passing by".

The Bardo has correspondences to the Chaldean realms of Aralu and Kur with their borderland regions, the Hebrew Sheol, the Egyptian Amentet and Tuat, the Japanese Yomi, the Greek and Roman Hades, the Arabian Araf, the Medieval Limbo, the Spiritualistic Borderland and many others. The Bardo body according to the various degrees of density, corresponds to the Tibetan and Chinese sheu and kiau, the Indian preta, the Chaldean ekimmu, the Hebrew oub, the Egyptian ka, khu and perhaps sahu, the Greek eidolon, the Roman larvae, lemures and manes, the German doppelganger, the English ghost, phantom, spectre, spirit, wraith and also the etheric double, the astral body and perhaps other bodies of more subtle material composition.

In the Tibetan Book of the Dead is the passage: "[The First Day] . . . Then from the Central Realm . . . the Bhagavan Vairochana . . . embraced by the mother of the Space of Heaven, will manifest . . .

" . . . and repeat after me this prayer . . . 'May the Divine Mother of Infinite Space be [my] rear-guard'".

The close association of the skilled magician with his wife or shakti is alluded to by Bowen. In a passage in *The Occult Way* describing the Arch-adept, he writes: "The Adept-eye sees, selects . . . Thence he evokes the Power-of-the-Soul in the Being of the All-Mother and All-Lover, and she turns in shining beauty to embrace him, and yields her secret treasures to his will".

NAME: MAMAKI.

ETYMOLOGY: Skr. Māmaki; cf. māmaka, adj. fem. belonging to me, mine, my; cf. Tib. Ma, woman, mother.

GENEALOGY: wife of Vajra-Sattva.

OFFICES AND TITLES: Devi, Divine Mother, Shakti.

ASSOCIATED PLACES: Tibet, the Bardo World.

In the Tibetan Book of the Dead is the passage: "[The

Second Day] At that time, from the deep blue Eastern Realm of . . Happiness the Bhagavan Akshobhya [as] Vajra-Sattva . . embraced by the mother Mamaki, attended by the Bodhisattvas Say-nying-po and Cham-pa (Maitreya) with the female Bodhisattvas, Lasema and Pushpema. These six Bodhic deities will appear to thee".

"Pray thus: . . May the Divine Mother Mamaki be [my] rear-guard". In another version this reads: "our rear-guard".

NAMES: SGEG-MO-MA, LASEMA, LASYA.

ETYMOLOGY: Tib. Sgeg-mo-ma; Tib.-Skr. Lasema; Skr. Lâsyâ, meaning Belle, Dallying One; cf. Skr. lāsikâ, female dancer.

OFFICES AND TITLES: Beauty, The Goddess personifying Beauty, Bodhisattva.

ASSOCIATED PLACES: Tibet, The Bardo World.

In the Tibetan Book of the Dead the female Bodhisattvas are described as "partaking of the nature of the Divine Mother", and are included in the divine conclaves of tutelary deities. Lasya, the Belle, is depicted holding a mirror in a coquettish attitude and personifies beauty.

For further details of this goddess see under Mamaki.

NAMES: ME-TOG-MA, PUSHPEMA, PUSHPA.

ETYMOLOGY: Tib. Me-tog-ma; Tib.-Skr. Pushpema; Skr. Pushpâ, meaning She who offers or holds Blossoms.

OFFICES AND TITLES: Blossoms, Goddess personifying Blossoms (see also below), Bodhisattva.

ASSOCIATED PLACES: Tibet, the Bardo World.

Pushpa, personifying blossoms, is depicted holding a blossom in her hand. The Sanskrit word pushpa, according to Macdonell, includes in its meaning, blossoms, flowers as menses, flowery speeches, gallantry and declarations of love.

For further details of this goddess see under Mamaki.

NAME: SANGYAY CHANMA.

ETYMOLOGY: Tib. Sangs-rgyas-spyan-ma, (pron.) Sang-yay Chan-ma, She of the Buddha Eye (or Eyes); cf. Sangye, (S.D.) Buddha, The Wise One.

GENEALOGY: wife of Ratna-Sambhava.

OFFICES AND TITLES: Divine Mother, Shakti.

ASSOCIATED PLACES: Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: "[The Third Day] At that time from the Southern Realm endowed with



*Lasya — the Belle.*

glory, the Bhagavan Ratna-Sambhava . . embraced by the Divine Mother Sangyay-Chanma . . The two Bodhisattvas Nam-khai-nying-po and Kuntu-zang-po (Samanta-Bhadra), attended by the two female Bodhisattvas, Mahlaima and Dhupema — in all, six Bodhic forms — will come”.

“ . . and pray thus: . . May the Divine Mother, She-of-the-Buddha-Eye, be [my] rear-guard”.

NAMES: PHRENG-TA-MA, MAHLAIMA, MALA.

ETYMOLOGY: Tib. Hphreng-ba-ma, (pron.) Phreng-ta-ma; Tib.-Skr. Mahlaima; Skr. Mâlâ, She Who Holds or Bears the Rosary; cf. Skr. (Macd.) mâlâ, n. fem. garland, wreath, rosary (rare), necklace.

OFFICES AND TITLES: Bodhisattva.

ASSOCIATED PLACES: Tibet, The Bardo World.

The colour of Mahlaima is yellow, corresponding to that of the earth-light.

For further details of this goddess see under Sangyay Chanma.

NAMES: DUG-PO-MA, DHUPEMA, DHUPA.

ETYMOLOGY: Tib. Bdug-spos-ma, (pron.) Dug-po-ma; Tib.-Skr. Dhupema; Skr. Dhûpa, She Who Holds or Bears the Incense or (Macd.) Aromatic Vapour.

OFFICES AND TITLES: Bodhisattva.

ASSOCIATED PLACES: Tibet, The Bardo World.

The colour of Dhupema is yellow corresponding to that of the earth-light.

For further details of this goddess see under Sangyay Chanma.

NAME: GOKARMO.

ETYMOLOGY: Tib. Gos-dhar-mo, (pron.) Go-kar-mo, She-in-White-Raiment.

GENEALOGY: wife of Nang-ya-tha-yay.

OFFICES AND TITLES: Divine Mother, Shakti.

ASSOCIATED PLACES: Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: “[The Fourth Day] At that time, from the Red Western Realm of Happiness, the Bhagavan Buddha Nang-ya-tha-yay . . embraced by the Divine Mother Gokarmo . . together with the Bodhisattvas Chenrazee and Jampal, attended by the female

Bodhisattvas Ghirdhima and Aloke. The six bodies . . will shine . . .”

“ . . and pray thus . . May the Divine Mother, She-of-White-Raiment be [my] rear-guard”.

NAMES: LU-MA, GITA, GHIRDHIMA.

ETYMOLOGY: Tib. Glu-ma, (pron.) Lu-ma; Skr. Gitā, Song; (Macd.) Skr. gītā p. fem. song or poem containing an inspired doctrine; Skr.-Tib. Ghir-dhi-ma.

OFFICES AND TITLES: Song, The Goddess personifying Music and Song, Bodhisattva.

ASSOCIATED PLACES: Tibet, The Bardo World.

Gita is commonly represented, according to Evans-Wentz, holding a lyre. Being related to the element of fire, her colour is red.

For further details of this goddess see under Gokarmo.

NAMES: NANG-SAL-MA, ALOKA, ALOKE.

ETYMOLOGY: Tib. Snang-gsal-ma, (pron.) Nang-sal-ma; Skr. âloka, Light; Skr.-Tib. âloke.

OFFICES AND TITLES: Light, The Goddess personifying Light, Bodhisattva.

ASSOCIATED PLACES: Tibet, The Bardo World.

Aloke is represented, according to Evans-Wentz, holding a lamp and personifies light. Being related to the element of fire, her colour is red.

For further details of this goddess see under Gokarmo.

NAMES: DOLMA, TARA.

ETYMOLOGY: Tib. Sgrol-ma, (pron.) Dol-ma, Saviouress; Skr. Târâ, Saviouress; cf. (Macd.) târâ, n. fem. strewer, radiator, star, pupil of the eye, and târin, adj. delivering; (Allsop) from Skr. Tar, to cross.

GENEALOGY: wife of Amoghi-siddhi and Chenresi Avalokitishvara; as the White and the Green Taras: wives of Srong-Tsan-Gampo.

OFFICES AND TITLES: Devi, Hlamo, Mother-Goddess, Divine Mother, Shakti, Saviouress, Creatress of Samsara, Dam-Tshig, The Faithful, Goddess of Wisdom, Prajnaparamita, Perfection of Knowledge, Mamaki (one of the 108 names given to Dolma), The National Goddess of Tibet, The Blessed Dolma, The Virgin Mother of Mercy, The White Tara, The Green Tara, The

Two Virgins Dolma, The Yellow Tara, The Red Tara, The Blue Tara, Bhrikuti Tara, Matrika, Vidya-devi.

ASSOCIATED PLACES: Tibet, Lhasa, The Bardo World; The Chumbi Valley, Nepal, Katmandu, China, Mongolia, East Java, Sinjasari, East Asia.

Dolma, the national goddess of Tibet, appears to be aboriginal. Like Kwan-yin of China she is accorded an important place in the Buddhist Pantheon.

In the Tibetan Book of the Dead is the passage: "[The Fifth Day] At that time, from the green Northern Realm of Successful Performance of Best Actions, the Bhagavan Buddha Amogha-Siddhi . . . embraced by the Divine Mother, the Faithful Dolma . . . the two Bodhisattvas Chag-na-Dorje and Dib-panamsel, attended by two female Bodhisattvas; Gandhema and Nidhema. The six Bodhic forms, from amidst a halo of rainbow light, will come . . ."

" . . . and pray thus . . . May the Divine Mother, the Faithful Dolma, be my rear-guard".

This goddess also figures in the Tibetan Precepts of the Gurus. In the Conclusion it is stated that the words include those of "the Goddess Tara and other divinities".

Dolma or Tara manifests in different forms described as the White, Green, Yellow, Red and Blue Taras. According to Miss Ions' summary, the first two are adopted when she is gentle and loving and the last three when she threatens. The Green Dolma is particularly worshipped in Tibet and the White in China and Mongolia. Of the Green and White Dolmas, Evans-Wentz writes: "The Royal Nepalese princess who became the wife of the first Buddhist king of Tibet is believed to have been an incarnation of the Green Dolma, and his wife from the imperial house of China an incarnation of the White Dolma. The late Lama Kazi Dawa-Samdup told me that because the Tibetans saw the likeness of Queen Victoria on English coins and recognized it as being that of Dolma, there developed throughout Tibet during the Victorian Era a belief that Dolma had come back to birth again to rule the earth in the person of the great Queen of England; and that, owing to this belief, the British representatives of the Queen then met with an unusually friendly reception in their negotiations with Lhasa, though probably unaware of the origins of the friendship". Of these princesses Harrer writes: "One of them came from Nepal and founded the second greatest temple of Lhasa, the Ramoche; while the other was a Chinese".

See also under Dol Jyang (the Green Tara) and Wen-ch'en (The White Tara). Allsop records the lamas' belief that Tara incarnates in many women.

The place held by Tara in modern Buddhist thought is described by Lama Anagarika Govinda as follows: "She represents the very essence of loving devotion which is the foundation of all religious practice . . . from the simplest act of veneration . . . to the most developed training in meditation. She is therefore one of the most popular, approachable and attractive figures of the Tibetan Pantheon. She united in herself all human and divine traits . . . She extends her loving care to all . . . Tibetans therefore call her 'dam-tshig-sgrol-ma'".

According to Allsop, Tara was enrolled among the Northern Buddhist deities about 1400 years ago. Of her he writes: "Her popularity equalled that of any god of the Mahayana Pantheon. Many temples and colleges were dedicated to her and there was hardly a household altar without a statue of Tara . . . The faithful may appeal to her directly . . . (this) possibly accounts for her popularity". He quotes Miss Sylvia White as his source of information concerning this goddess.

The many and varied attributes of this goddess are presented in *The Praise of The Twenty-One Dolmas*. The translation of this has been recently undertaken by Sister Shenpen of the Kagyu Order, and Karma Jinba Tharchin. Commenting on this hymn the latter writer states: "It has never been translated before and the text, apparently, is very difficult to understand even for Tibetans, although there are commentaries. The text is designed to be chanted in English . . . I imagine that the praise is of each of the 21 iconographical representations of Tara; the commentary does not say so, but that seems the most logical explanation". The following are some passages from this Hymn:—

"With folded hands I salute the supreme, noble and Exalted Dolma, OM.

— salute her who is the saviouress, the swift one without fear whose eyes are like sheet-lightning . . .

— salute her whose face is fashioned from a hundred full-moons of autumn, who gleams with the revealing light of a thousand stars.

— salute the green-golden one whose hand is beautified with a water-born lotus, she who is the field through whom the six perfections are made manifest — generosity, diligence, peacefulness, austerity, patience and concentration.

— salute her who is the mound on the heads of the Buddhas, accomplisher of infinite victory whom the wholly perfected Bodhisattvas serve.

— salute her who fills the septuple worlds of Desire, Direction and Space . . and has power to control all without exception.

— salute her who is worshipped by Shakra, Agni, Brahma, Vayu and various powerful ones, before whom goblins, zombies, ghouls . . give praise.

— salute her . . with right leg drawn in and left leg extended, her feet trample as she sits refulgent amidst a blazing inferno.

— salute the swift one, greatly fearsome . . whose lotus face frowns angrily so that all foes are slain . .

— salute her whose fingers form the mudra of the Triple Gem to adorn her heart, whose wheel-emblazoned hand twirls about its own light and reaches to every direction.

— salute her with the garland of glancing light for crest-jewels, pleasant in beauty, who by the outright laughter of TUT-TARE brings demons and the world under her sway.

— salute her who alone has power to command the guardians of the foundation of the universe, the wrathful grimacer whose letter HUM liberates all in destitution.

— salute her whose crest-jewel is the crescent moon, ornaments ablaze . .

— salute her who sits surrounded by a radiant garland of flames like the fire of a finished eon; with right leg extended and left leg drawn in, she defeats hosts of enemies by the turning of the Dharma-Wheel to our inclination.

— salute her who strikes the surface of the universe's base with the palm of her hand and stamps it down, the frowning one who conquers the inhabitants of the seven levels.

— salute her who is peace, faultlessness and bliss, in whom the peace-beyond-sorrow of Nirvana is displayed, conqueror of the great sins by the power of her mantra OM TARE TUT-TARE TURE SVAHA.

— salute the unquestioned victor over all the enemies of those who rejoice in the turning of the Dharma-Wheel to their inclination, deliverer by the means of her mantra's ten letters set about the letter HUM.

— salute the swift-footed trampler . .

— salute the one with the rabbit-marked moon, the lake of the gods, in her hand, who by uttering her mantra of the two Haras (note by translator: 'The wrathful mantra OM NAM-

ASTARE NAMO HARE HUM HARE SVAHA) and the syllable PAT removes all poisons completely.

— salute her whom the kings of the assembly of the gods, all deities and every other being serve and attend, the joyful beauty of whose forms are an armour against all evil dreams and faction.

— salute her whose eyes are luminous and clear like sun or full-moon, who by the recitation of the two Haras and TUTTARE removes epidemic diseases.

— salute her who is the perfect pacifier . . TURE, the unexcelled".

The poem by Lovelock, "A Tibetan statue of Tara (Dolma, the merciful bodhisattva)", recently composed, is based on one of the iconographical forms of this goddess.

The following description of Tibetan temples is given by Fergusson. "The temples are rectangular stone buildings, commonly constructed, the walls often rough-cast in white with a broad band of red or yellow colour under the eaves. The roofs are formed of beaten clay or with tiles, on the middle of which is raised a sort of pavilion with a Chinese roof decorated with little gilt pyramids at the angles and apex. These temples have no windows, the only daylight being admitted by the doors. Inside they are divided longitudinally by two ranges of pillars into a nave and side aisles, as in the chaitya caves in India. The pillars and joists are painted yellow or bright red, and painted silks are hung from the roof. At the inner end of the nave is the altar or shrine with its three large images under the chhattra, and lighted by lamps. The aisles are supplied with cushions for the [minor] lamas or monks, and their walls are covered either with frescoed pictures or large paintings on silk of Buddhas, Jataka scenes, divinities, etc. Attached to the temple and scattered amongst the residences are numerous little chapels to the [minor] gods, goddesses, and demons".

Dolma is variously represented according to her many different aspects. Sometimes she is depicted riding on a lion, holding the sun in her hand. In another aspect she is enthroned in her lotus chair, over which is spread a fiery canopy strewn with stars. In her threatening aspect she is described by Candler as follows: "Four miles beyond Chumbi the road passes through the second military wall at the Chinese village of Gob-sorg. Riding through the quiet gateway beneath



*Dolma.*

the grim figure of the goddess Dolma carved on the rock above, one feels a silent menace. One is part of more than a material invasion; one has passed the gate that has been closed against the profane for centuries . . . goddess and barrier are symbols of Tibet's spiritual and material agencies of opposition". In another aspect she is represented as an attractive and sophisticated woman, lightly clad, wearing a tiara, holding in her left hand a lotus blossom; she holds out her right towards the world in a mudra or gesture of giving.

Correspondences are seen by Neumann between Tara, in her aspect of creatress of Samsara, and Maya. There are also parallels between Tara, Prajna-Paramita and Sophia; and a similarity has been noticed between her and Helen of Troy. Lobsang Rampa alludes to the connexion seen between "our Virgin Mother, the Blessed Dolma, the Virgin Mother of Mercy" and the Virgin Mary.

NAMES: DRI-CHHA-MA, GANDHEMA, GANDHA.

ETYMOLOGY: Tib. Dri-chha-ma; Skr.-Tib. Gandhema; Skr. Gandha, "she Spraying Perfume".

OFFICES AND TITLES: Hlamo, Mother Goddess, Bodhisattva. ASSOCIATED PLACES: Tibet, The Bardo World, India.

Gandhema, according to Evans-Wentz, is depicted holding a shell-vase (dri) of perfume. She is green in colour, being the hue here associated with the light of wisdom.

Evans-Wentz identifies this goddess with one of the eight Mother-Goddesses or Matris of the Hindu Pantheon.

For further details of Gandhema, see under Dolma.

NAMES: SHAL-ZA-MA, NIDHEMA, NAIVEDYA.

ETYMOLOGY: Tib. Zhal-zas-ma, (pron.) Shal-za-ma; Tib. Skr. Nidhema; Skr. Naivedya, She Holding Sweetmeats.

OFFICES AND TITLES: Bodhisattva.

ASSOCIATED PLACES: Tibet, The Bardo World.

Nidema is represented as green in colour, this being the hue associated with the light of wisdom.

For further details of this goddess, see under Dolma.

NAMES: THE HLAMOS, THE MATRIS, THE MATRIKAS.

ETYMOLOGY: Tib. Hlamo. Skr. mâttri, mother (see also the Indian Mâttris; Skr. matrikâ, mother, grandmother; letter written in a diagram and supposed to have a magical power, alphabet).

**OFFICES AND TITLES:** The Matris, The Divine Mothers, Mother-Goddesses, Shaktis.

**ASSOCIATED PLACES:** Tibet, Trang-Srong (Krisi or Suni), The Bardo World, Heaven.

The Hlamos are usually reckoned as eight in number and correspond to, and are sometimes identified with the eight Matris of the early Hindus.

The names of these eight Hlamos are, according to Evans-Wentz, all mentioned in the first five days described in the text; the last in the formal list to be mentioned is Gandhema. In one Tibetan Yogic rite, according to Evans-Wentz: "The Matrikas, or Mother-Goddesses, here comprise numerous orders of Dakinis and female deities".

These goddesses are said often to appear in some form of disguise. In their true form they are so beautiful that they have an overwhelming effect; they are, according to Evans-Wentz, "apt to arouse . . . uncontrollable sensual desire".

In the Biography of Padma Buddha the Mothers are referred to in the following passage: "From here (i.e. Kasha-Kamala), he went to the country known as Trang-Srong, to the south-east, where the people worshipped the Mother Goddesses; and Padma amplified their worship by teaching them how to invoke these goddesses". Evans-Wentz states that Trang-Srong is a Tibetan place-name equivalent to the Sanskrit Krisi or Suni.

**NAMES:** CHAK-YU-MA, ANKUSHA.

**ETYMOLOGY:** Tib. Chags-kyu-ma, (pron.) Chak-yu-ma; Skr. Ankushâ, She Holding the Goad.

**GENEALOGY:** wife of Vijaya.

**OFFICES AND TITLES:** Door-Keeper, Shakti, Ch'os-skyon, Dharmapala, Tantric Faith-Guarding Deity, Tutelary Deity.

**ASSOCIATED PLACES:** Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: "[the Sixth Day] On this the sixth day, the four colours of the primal states of the four elements [water, earth, fire, air] will shine upon thee simultaneously . . . the [four] Door-Keepers, the wrathful [Ones] Vijaya, Yamantaka, Hayagriva and Amrita-Dhara, with the four female Door-Keepers: Ankusha, Pashadhari, Vajra-shringkhala and Kinkini-Dhari . . . and Samantabhadra . . . will come".

" . . . and pray thus . . . May the Five Orders of Divine Mothers be [my] rearguard".

The Door-Keepers mentioned in this passage rank, according to Evans-Wentz, with the Bodhisattvas and symbolize the four tranquil and peaceful methods of instruction. Ankusha and her consort are Door-Keepers of the East and are associated with Compassion.

Ankusha is represented as having the head of a tigress.

For further details of this goddess see under the Wang-chugmas.

NAMES: ZHAG-PA-MA, PASHADHARI.

ETYMOLOGY: Tib. Zhags-pa-ma, (pron.) Zhag-pa-ma; Skr. Pâshadhari, The Noose (or Pâsha) Bearer.

GENEALOGY: wife of Yamantaka.

OFFICES AND TITLES: Door-Keeper, Shakti, Ch'os-skyon, Dharmapala, Tantric Faith Guarding Deity, Tutelary Deity.

ASSOCIATED PLACES: Tibet, The Bardo World.

Pashadhari and her consort are Door-Keepers of the South and are associated with Fondness.

This goddess is represented as having the head of a sow.

The pasha or noose associated with Pashadhari corresponds to the basic form of the Egyptian ankh. As Mme. Blavatsky writes: "The Ank-tie (illustrated as a loop similar to the Greek cursive letter alpha) does not belong to Egypt alone. It exists under the name of pasha . . . Kali has the same as an attribute".

In esoteric symbology the noose represents both the Yoni (see under Jagadyoni) and the maternal cord. In earthly life the latter manifests as the umbilical cord, which functions for only a limited period. In the more subtle forms of matter, however, the maternal cord or link is permanent.

This cord or link fulfils a twofold purpose; it restricts and it also nourishes.

Concerning the restrictive aspect Neumann writes: "the function of ensnaring . . . like the symbolism of captivity, belongs to the witch character of the mother. Net and noose, spider, and the octopus with its ensnaring arms are here the appropriate symbols . . . net and noose are typical weapons of the Female's terrible power to bind and fetter, and the knot is a dire instrument of the Enchantress".

Wherever there is this fear of the female tie, there can be detected man's failure to acknowledge his dependence on the Mother. As Neumann writes: "to them containment in the

Great Mother is no longer a self-evident situation; rather, they have already become 'strugglers'".

For the nutritive aspects of the maternal cord, see under Ukemochi.

Other symbols, similar to the noose, are the cestus and other forms of girdle. Thus Hargrave Jennings speaks of "the 'zones', sashes, or girdles, worn as the mark of virgins, which cinctures may yet draw their symbolic meaning from this same umbilicus". The same symbolism may also be seen in the belts, girdles, cordons, cravats and neck-ties, worn by men.

This maternal symbology may be seen in the brahminical cord. According to the Ayen Akbery, "The Brahmins regard the Zenar (i.e. brahmical cord) as one of the first principles of their religion . . . It is made after the following manner: three threads, each measuring ninety-six hands, are twisted together; then they are folded into three, and twisted again . . . This is the Zenar, which, being put upon the left shoulder, passes to the right side, and hangs down as far as the fingers can reach." Mme. Blavatsky stated that the brahmanical cord symbolizes the three vital airs, Sushumna, Ida and Pingala (qq.v.). According to Evans-Wentz, "The Brahmanical thread . . . should be spun, according to tradition, by a virgin . . ."

The double symbolism of the noose is also shown in the great occult emblem, the garter. Writing on the Order of the Garter Jennings states: "The whole [Order] was a revival of the 'Round Table' of King Arthur, or the apotheosized female discus in certain mythical aspects". In this connexion he also writes: "That the Order of the Garter is feminine, and its origin is an apotheosis of the 'Rose', and of a certain singular physiological fact connected with woman's life, is proven in many ways — such as the double garters, red and white; the twenty-six knights, representing the double thirteen lunations in the year, or their twenty-six mythic 'dark and light' changes of 'night and day' . . ." The same author also makes the following suggestion: "And here we will adduce, as our justification for this new reading of the origin of the Order of the Garter, the very motto of the princely order itself 'Honi soit qui mal y pense!' or, 'Yoni' soit qui mal y pense!' Summarizing his description of this Order, Jennings states: "It is the centre-point round which have converged the noblest ideas and the most illustrious individuals in the world. It is

still the proudest and most solemn badge, and the chiefest English knightly dignity".

On the place of the garter in witchcraft, Dr. Margaret Murray writes: "The importance of the lace or string among the witches was very great as it was the insignia of rank. The usual place to carry it on the person was round the leg where it served as a garter . . . It seems not unlikely that the string was a symbol of authority worn on a part of the person where it would be visible to all . . ."

"The garter has long been credited with magical properties, especially when belonging to a woman. The bride's garters were fought for at a wedding . . ."

In her account, "Garters as Witches' Signs", in her *ABC of Witchcraft*, Miss Valiente writes: "the garters of long ago . . . were long laces or strings, which were bound round the leg and tied. . ."

"Further evidence of the importance of the garter as a witches' sign may be seen in a rare old wood-engraving . . . This picture shows the interior of a witch's cottage, set in some remote place among woods and hills. Four witches are in the act of departing on the fabled broomstick-flight to the Sabbat. Two of them have already flown up the wide chimney; while a third, before she departs, is binding one leg with a garter. A fourth witch, broomstick in hand, awaits her turn . . ."

On the origin of the Order of the Garter, Miss Valiente writes: "Margaret Murray has already suggested that the significance of the garter in witchcraft is the real explanation of the old story of how the Order of the Garter came to be."

"The story goes that when King Edward III was dancing with a lady of his court, either the Fair Maid of Kent or the Countess of Salisbury, her garter fell to the floor. The lady was embarrassed; but the king gallantly picked up the garter, saying, 'Honi soit qui mal y pense' ('shame to him who thinks ill of it'), and tied it upon his own leg. This incident gave him the idea to found the order of the Garter with twenty-six knights in all."

"The number of thirteen was given further significance by the kings regalia . . . His mantle was ornamented with the figures of 16 garters, which, with the actual garter worn on his leg, made 169, or thirteen times thirteen."

"The above incident of court life seems a very trivial one for this noble order to have been founded upon, unless it had

some inner significance. But if the garter the lady dropped was a witch-garter then the whole episode assumes quite a different aspect. Both the lady's confusion and the king's gesture are seen to have a much deeper meaning than in a mere pretty story of courtly gallantry. She stood revealed as a leading witch; and he publicly showed his willingness to protect the Old Religion and its followers".

The Royal Arms, borne by Queen Elizabeth II, Sovereign of the Most Noble Order of the Garter, are: "Quarterly . . the whole encircled with the garter . . "

For further details of Pashashari see under Ankusha and the Wang-chugmas.

NAMES: CHA-DOG-MA, VAJRA-SHRINGKHALA.

ETYMOLOGY: Tib. Lghags-sgrog-ma, (pron.) Cha-dog-ma; Skr. Vajra-shringkhalâ, She holding the Chain; from Skr. vajra, the strong, the mighty, thunderbolt, and Skr. shringkhalâ, n. fem. chain, fetter.

GENEALOGY: wife of Hayagriva.

OFFICES AND TITLES: Door-Keeper, Shakti, Ch'os-skyon, Dharmapala, Tantric Faith-Guarding Deity, Tutelary Deity.

ASSOCIATED PLACES: Tibet, The Bardo World.

Vajra-shringkhala and her consort are Door-Keepers of the West and are associated with Love.

Vajra-shringkhala is represented as having the head of a lioness.

For further details of this goddess see under Ankusha and the Wang-chugmas.

NAMES: TIL-BU-MA, KINKINI-DHARI.

ETYMOLOGY: Tib. Dril-bu-ma, (pron.) Til-bu-ma; Skr. Kinkini-Dhari, She Holding the Bell; cf. Skr. (Macd.) kinkinî, n. fem. small bell.

GENEALOGY: wife of Amrita-Dhari.

OFFICES AND TITLES: Door-Keeper, Shakti, Ch'os-skyon, Dharmapala, Tantric Faith-Guarding Deity, Tutelary Deity.

ASSOCIATED PLACES: Tibet, The Bardo World.

Kinkini-Dhari and her consort are Door-Keepers of the North and are associated with Stern Justice.

Kinkini-Dhari is represented as having the head of a serpent.

For further details of this goddess see under Ankusha and the Wang-Chugmos.

Paintings of the Four Female Door-keepers are shown in an illumination in a Tibetan manuscript. Here they are presented as women, with long flowing hair; they are naked and in a dancing position, exposing their membra muliebria.

NAMES: KUNTU-BZANG-MO, SAMANTA-BHADRA.

ETYMOLOGY: Tib. Kuntu-bzang-mo, All-Good Mother. Skr. Samanta-Bhadrâ.

OFFICES AND TITLES: Divine Mother, Shakti.

GENEALOGY: wife of Samanta-Bhadra.

For further details of this goddess see under Ankusha.

NAMES: THE KHAHDOMA, THE KADOMAS, THE KHADHOMAS, THE KHADOMAS, THE KHANDROS, THE KHADOS, THE DAKINIS, THE DAGINIS, THE DAKIS.

ETYMOLOGY: Tib. Mkhah-hgro-ma, (Evans-Wentz: pron. Khah-do-ma, Mme. David-Neel: pron. Kandomas), Sky-Goer. Skr. Dakinî, (Macd.) kind of female demon; Skr. Dâginî, id; Skr. Dâkî, abbreviated form; (S.D.), Dâkinî, from Dâ, to give, share, distribute, Skr. for Khado.

OFFICES AND TITLES: Fairies, Demonesses, Mothers, Divine Mothers, Tantric Goddesses.

ASSOCIATED PLACES: Tibet, the Bardo World, The Astral Plane.

A Khahdoma, according to Evans-Wentz, is "a fairy-like goddess possessing peculiar occult powers . . . equivalent to the Sanskrit Dakini . . . The invocation of Dakinis, as many of our texts will suggest, plays a part of some prominence in many of the purely Tantric rituals connected with Tibetan Yoga". According to the same writer, they personify and preside over the psychic forces resident in the heart, the throat and the brain. They also have charge of the holy places and places of pilgrimage.

Mme. David-Neel describes the Kandomas or Dakinis as a kind of fairy or feminine deity; the Sanskrit name Dakini is used in Tibetan mystic literature. They are often styled "mothers" and are said to impart esoteric profound doctrines to their devotees.

In a Tibetan Prayer there is a reference to "the Matrikas and innumerable groups of Dakinis, Radiant with majestic beauty of form and gracefulness".

There are, according to Mme. David-Neel, two kinds of Khadoma; the first belong to another world and are called

"Khadomas of Wisdom", and the second sometimes incarnate as women and belong to our world. One of the peculiarities of the Khadomas is the colour of their eyes; according to Mme. David-Neel, these are either red or green. The same writer states that the Dakinis figure frequently in mystic lamaism.

Five Orders of Dakinis are mentioned in the Tibetan rites. These are THE VAJRA DAKINIS (see also Vajra-Dakini), THE RATNA DAKINIS, THE PADMA DAKINIS, THE KARMA DAKINIS, THE BUDDHA DAKINIS (for the etymology see under the Krotishaurimas and Sangye Khado).

Concerning these Orders Evans-Wentz writes: "The Dakini are here (i.e. in a Tibetan rite) to be regarded like mother-goddesses majestically divine in appearance . . . There is also a colour and a characteristic assigned to each for them; to the Divine (or Vajra) Dakini, white (sometimes blue) and peacableness; to the precious (or Ratna) Dakini, yellow and grandness; to the Lotus (or Padma) Dakini, red and fascination; to the Karma Dakini (or Dakini of Action), green and sternness; to the Buddha Dakini (or Dakini of [Understanding]), dark-blue and Knowledge of the Truth." They are also associated with the following qualities: Love, Compassion, Affection, Justice and Completeness.

The Five Orders of Dakini are thus enumerated in a Tibetan yogic rite:—

"The Divine Dakini cometh from the East,  
Carrying the Spear of All-embracing Love;  
The Precious Dakini cometh from the South,  
Carrying the Spear of Great Compassion;  
The Lotus Dakini cometh from the West,  
Carrying the Spear of Great Affection;  
The Karma Dakini cometh from the North,  
Carrying the Spear of Great Impartiality;  
The Buddha Dakini cometh from the Centre,  
Carrying the Spear of Bodhisattvic Mind . . ."

In the Tibetan Book of the Dead is the passage: [the Seventh day] "On the Seventh Day, the knowledge-Holding Deities from the holy paradise realms, come to receive one. Simultaneously the pathway to the [animal] world . . . also cometh to receive one.

"From the centre of the Mandala, enhaloed in radiance of rainbow light, the . . . Knowledge-Holding [Deity] the Lotus Lord of Dance . . . embraced by the [Divine] Mother, the Red Dakini . . . will come . . .

"To the east . . the deity called the Earth-Abiding Knowledge-Holder . . embraced by the White Dakini, the Divine Mother . . will come . .

"To the South . . the Knowledge-Holding Deity . . embraced by the Yellow Dakini, the [Divine] Mother . . will come . .

"To the west . . the deity called the Knowledge-Holding Deity . . embraced by the Red Dakini, the [Divine] Mother . . will come . .

"To the north . . the deity . . Knowledge-Holder . . embraced by the Green Dakini, the [Divine] Mother . . will come . .

"In the Outer Mandala, round about these Knowledge Holders, innumerable bands of dakinis — dakinis of the eight places of cremation, dakinis of the four classes, dakinis of the three abodes, dakinis of the thirty holy-places and of the twenty-four places of pilgrimage — heroes, heroines, celestial warriors and faith-protecting deities, male and female . . will come . .

"Think . . thus . . May the bands of the Mothers, the Dakinis, be my rear-guard".

The Khahdomas are invoked, together with other beings, in a Yogic Dance from the fifth of the Tibetan Seven Books of Wisdom. On the Yogic rites in this book Chen-Chi Chang writes: "The Yoga . . set forth in Book V, is a very popular yoga throughout Tibet and Mongolia . . It was established by a remarkable woman philosopher and teacher of yoga, Machiklepdon."

The Khahdomas appear in the following passage in this Dance:

" . . Come to the Dance, ye Sky-Traversing Ones (i.e. Khahdomas) who wander everywhere:

May this zealous devotion [of mine] be successful; vouchsafe your blessings upon it".

This fifth treatise, transmitted through the Ningmapa School of Padma, has among its titles "The Divine Mirth of the Dakinis".

According to Evans-Wentz the Dakinis are said to impart to sincere yogins paranormal powers and spiritual insight. Mme. David-Neel records how her interpreter Dawasandup whom she describes as an occultist and in a certain way, a mystic, sought for secret intercourse with the Dakinis and the dreadful deities, "hoping to gain paranormal powers".

The Dakinis also appear to be connected with Kundalini. There may be an allusion to this form of heat in a poem

referred to by Lobsang Rampa. According to this, "the sky-travelling Goddesses wear the warmth of bliss".

The importance of having a good relationship with the beings on the Astral Plane, including the Dakinis, is stressed by Evans-Wentz. He writes: "Before the yogin can establish himself securely on the 'astral' plane . . he must make friends with its inhabitants, the elementals, called in Sanskrit Viras ('Heroes') and Dakinis ('Fairies') . . in the view of the guru, the inhabitants of the strange realm into which the yogin hopes to enter and make exploration must first be propitiated . . This modern Tibetan, and also Hindu, practice, parallels that of the ancient and . . cultured Greeks . . And the Gaelic peasant, on November Night, still makes food-offerings to the 'good people', 'pucks', 'leprechauns', and other fairy folk, as the Breton peasant does to the spirits of the dead, that these dwellers in the Celtic Otherworld may be friendly rather than inimical, and so bless the hearth and family and cause increase of the flocks and bountiful harvest during the year to come".

The Dakinis appear in the Yoga of the After-Death State, in the section entitled, The Bardo of the Moments of Death, is the passage:

"And those who have performed good deeds, the devas and gurus and the dakinis come to welcome".

A manifestation of a dakini in another form is thus recorded in The Rite for the Living:

"At last, an aged woman, with reddish-yellow eyebrows . . appeared". Then, having spoken, "she vanished as vanisheth a rainbow".

Commenting on this apparition, Evans-Wentz writes: "The aged woman was a dakini in disguise".

For an account of the Khados in The Secret Doctrine see under Sangye Khado.

In India the Dakinis are attendants on Kali and have the character of devoursers.

In a description of the Ramo-che temple in Lhasa, Candler refers thus to a being who may be a Kandoma; "The Ramo-che and Moru temples, which are entirely devoted to sorcery, are different . . On the left is a dark recess where drums are beaten by an unseen choir. A lama stands . . before a deep aperture cut in the wall like a butterfly hatch and illuminated by a dim flickering candle, which reveals a female fiend . . the Lama muttering spells to propitiate the fury".

In *The Secret Doctrine* the Dakinis are seen to correspond closely to the Liliths.

NAME: ROCHANI.

ETYMOLOGY: Skr. Rochanī; cf. Skr. (Macd.) rochanī, adj. fem. bright, shining, pleasing, lovely, stimulating the appetite.

OFFICES AND TITLES: Devi.

ASSOCIATED PLACES: Tibet, The Bardo World.

The Dharma Samgraha, according to Evans-Wentz, says there are four Devis, namely, Rochani, Mamaki, Pandura and Tara.

NAME: PANDURA.

ETYMOLOGY: Skr. Pādurā; cf. Skr. (Macd.) pāndura, adj. whitish, white, pale.

OFFICES AND TITLES: Devi.

ASSOCIATED PLACES: Tibet, The Bardo World.

Pandura is one of the four Devis of the Dharma Samgraha, (see under Rochani).

NAME: BUDDHA KROTISHAURIMA.

ETYMOLOGY: Tib.-Skr. Bud-dha Kro-ti-shva-ri-ma, (pron.) Bud-dha Kro-ti-shau-ri-ma, the female Buddha, the Mighty Wrathful Mother; from Skr. (Macd.) buddha, p. fully awake, wise; cf. buddhi (q.v.).

GENEALOGY: wife of Palchenpo Buddha Heruka.

OFFICES AND TITLES: The Mother, Shakti, Buddha, Tutelary Deity.

ASSOCIATED PLACES: Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: "[the Eighth Day] Now on the Eighth Day . . . the Great Glorious Buddha-Heruka . . . his body embraced by the Mother, Buddha-Krotishaurima, her right hand clinging to his neck and her left hand putting to his mouth a red shell [filled with blood], [making] a palatal sound like a crackling [and] a clashing sound, and a rumbling sound as loud as thunder . . . [the two deities together thus] standing . . . on a dais supported by horned eagles, will come forth . . .".

NAME: VAJRA KROTISHAURIMA.

ETYMOLOGY: Skr. vajra, the steadfast, strong, thunderbolt, mighty; Tib. Kro-ti-shrv-ri-ma, (pron.) Kro-ti-shau-ri-ma.

GENEALOGY: wife of Vajra-Heruka.

**OFFICES AND TITLES:** The Mother, Shakti, Tutelary Deity.  
**ASSOCIATED PLACES:** Tibet, The Bardo World.

In the Tibetan book of the Dead is the passage: "[the Ninth Day] . . then on the Ninth Day . . the Bhagavan Vajra-Heruka . . his body embraced by the Mother Vajra-Krotishaurima, her right [hand] clinging to his neck, her left offering to his mouth a red shell [filled with blood] will issue from the eastern quarter . . ."

**NAME:** RATNA KROTISHAURIMA.

**ETYMOLOGY:** Skr. ratna, the Rich in Treasures; Tib. kro-ti-shvr-ri-ma, (pron.) Kro-ti-shau-ri-ma.

**GENEALOGY:** wife of Ratna-Heruka.

**OFFICES AND TITLES:** The Mother, Shakti, Tutelary Deity.

**ASSOCIATED PLACES:** Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: "[the Tenth Day] On the Tenth Day . . the Deity . . named Ratna-Heruka . . his body embraced by the Mother Ratna-Krotishaurima, her right [hand] clinging to his neck, her left offering to his mouth a red shell [filled with blood] will issue from the southern quarter . . ."

**NAME:** PADMA KROTISHAURIMA.

**ETYMOLOGY:** Skr. padma, the Lotus; Tib. Kro-ti-shvr-ri-ma, (pron.) Kro-ti-shau-ri-ma.

**GENEALOGY:** wife of Padma-Heruka.

**OFFICES AND TITLES:** The Mother, Shakti, Tutelary Deity.

**ASSOCIATED PLACES:** Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: "[the Eleventh Day] on the Eleventh Day . . the Bhagavan Padma-Heruka . . his body embraced by the Mother Padma-krotishaurima, her right hand clinging to his neck, her left offering to his mouth a red shell [full of blood] . . will issue from the western quarter . . ."

**NAME:** KARMA-KROTISHAURIMA.

**ETYMOLOGY:** Skr. karma, (S.D.) from root Kri, action, deed, work, the Law of Causation, Balance, Compensation; Tib. Kro-ti-shvr-ri-ma, (pron.) Kro-ti-shau-ri-ma.

**GENEALOGY:** wife of Karma-Heruka.

**OFFICES AND TITLES:** The Mother, Shakti, Tutelary Deity.

**ASSOCIATED PLACES:** Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: "[the

Twelfth Day) Thereupon, on the Twelfth Day . . the blood-drinking deities . . accompanied by the Kerima, Htamenma, and Wang-chugma will come . .

"On the Twelfth Day . . the deity . . named Karma-Heruka . . his body embraced by the Mother Karma-Kretishaurima, her right [hand] clinging to his neck, the left offering to his mouth a red shell . . issuing from the northern quarter . . will come . . .".

NAME: THE MOTHER CLEAR-LIGHT.

GENEALOGY: mother of son: the Offspring Clear-Light.

OFFICES AND TITLES: The Mother, Zhiyi-wosal, The Primal or Fundamental Clear Light.

ASSOCIATED PLACES: Tibet, The Bardo World.

Mother Clear-Light appears in the Tibetan Yogas of the Dream-state and the Clear Light.

In the latter Yoga is the following passage:—

"The dawning of the Clear Light in deep sleep is the Mother Clear Light."

Commenting on this verse Evans-Wentz writes: "the Mother Clear Light dawns as one is merging into deep sleep".

The Mother Clear-Light is mentioned in the Tibetan Book of the Dead on the Twelfth Day, as follows: "the Mother Clear-Light — which one had been accustomed to formerly".

NAME: THE KERIMAS.

ETYMOLOGY: Skr.-Tib. kerima, from Skr. Keyûrî, N. of an Indian cemetery goddess; cf. Skr. keyûrin, adj. wearing a bracelet on the upper arm.

OFFICES AND TITLES: The Eight Wrathful Ones.

ASSOCIATED PLACES: India, Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: "[the Thirteenth Day] Then the Eight Wrathful Ones, the Kerimas, and the Htamenmas, having various [animal] heads, issue . .

"On the Thirteenth Day, from the eastern quarter . . the Eight Kerimas will emanate and come to shine upon thee.

"From the east . . the White Kerima, holding a . . club in the right [hand]: in the left a . . bowl filled with blood, will come to shine upon thee. From the south, the Yellow Tseurima, holding a bow and arrow, ready to shoot; from the west the Red Pramoha, holding a makara-banner; from the north, the Black Petali holding a dorje and a blood-filled . . bowl; from the south-east, the Red Pukhase . . from the south-west, the

Dark-Green Ghasmari, the left [hand] holding a blood-filled . . bowl [with] the right stirring it with a dorje . . ; from the north-west, the Yellowish-White Tsandhali . . ; from the north-east, the Dark-Blue Smasha . . ; these, the Eight Kerimas of the Abodes [or Eight Directions] also come to shine upon thee.

“ . . from the . . outside of them, the eight Htamenmas of the eight [regions] . . will come to shine upon thee, from the east, the Dark-Brown Lion-Headed One, the hands crossed on the breast and . . shaking the mane; from the south the Red Tiger-Headed One, the hands crossed downwards, grinning and showing the fangs and looking on with protruding eyes; from the west the Black Fox-Headed One, the right [hand] holding a shaving-knife . . ; from the north, the Dark-Blue Wolf-Headed One . . looking on with protruding eyes; from the south-east, the Yellowish-White Cemetery-Bird-Headed One . . ; from the south-west the Black Crow-Headed One, the left [hand] holding a . . bowl, the right holding a sword holding a dorje in the right [hand], and holding a . . bowl in . . ; from the north-east, the Dark-Blue Owl-Headed One, the left, and eating”.

“These Eight Htamenmas of the eight regions . . come to shine upon thee”.

The Kerimas are also mentioned in the Tibetan Book of the Dead on the Twelfth Day, (see under Karma-Krotishaurima). The prayer: “May the bands of the Wrathful Goddesses Rich-in-Space be our rear-guard”, would appear to include these deities.

The Kerimas are, according to Evans-Wentz, an order of goddesses. They include those mentioned in the text, which are as follows: THE WHITE KERIMA, THE YELLOW TSEURIMA (Ety: Skr.-Tib. Tseurima, deriv. from the name of an Indian cemetery goddess) THE RED PRAMOHA, (Ety: Tib-Skr. Pramoha) THE BLACK PETALI, (Ety: Tib.-Skr. Petali) THE RED PUKKASE (Ety: Tib.-Skr. Pukkase) THE DARK-GREEN GHASMARI (Ety: Tib.-Skr. Ghasmari) THE YELLOWISH-WHITE TSANDHALI (Ety: Tib.-Skr. Tsandali; rend. of Skr. Chandali). The name Chandali refers, according to Evans-Wentz, to the spirit of a female of the caste of that name; she, like each of the goddesses of the text, haunts cemeteries or cremation grounds. SMASHA (Ety: Skr.-Tib. Smasha, Smashali; the more accurate form is SMASHALI; cf. Skr. smashâ, n. fem. channel).

NAME: THE HTAMENMAS.

ETYMOLOGY: Tib. Phra-men-ma, (pron.) Htamenmas, prob. the name of an order of pre-Buddhistic deities belonging to the ancient Bon religion of Tibet.

OFFICES AND TITLES: The Eight Wrathful Ones.

ASSOCIATED PLACES: Tibet, The Bardo World.

The Htamenmas are mentioned in the Tibetan Book of the Dead, the Twelfth Day, (see under Karma-Krotishaurima) and the Thirteenth Day (see under the Kerimas). The prayer, "May the bands of the Wrathful goddesses Rich-in-Space be our rear-guard", would appear to include these deities.

Evans-Wentz attributes to the Tibetan Books of the Dead a pre-Buddhistic and particularly Bon origin. The Bons, according to The Secret Doctrine, are the aboriginal inhabitants of Tibet. Writing on Tibet at the period of the introduction of Buddhism, Mme. Blavatsky states: "its races were steeped in the sorceries of the Bon — the pre-lamaic religion". Mme. David Neel refers to them as "the shamanist aborigines". The Bons are considered by many to be of Mongolian origin. Among those practising these ancient magical arts are the Dugpas; they are described by Mme. Blavatsky as Bon sorcerors. In this connexion she writes: "The science of Circe and Medea is not lost. One can discern it in the apparent gibberish of the Tantrika Sutras, the Kuku-ma of the Bhutani and the Sikkim Dugpas and 'Red-caps' of Tibet, and even in the sorcery of the Nilgiri Mula Kurumbas". She refers to their "black' evocations".

Among the Bon components of the Tibetan Book of the Dead are the animal-headed deities. Of these Evans-Wentz writes: "Such animal-headed deities . . are, for the most part, derived from the pre-Buddhistic religion of Tibet, called Bon and therefore, probably of great antiquity"; he sees them as parallel to some of the Egyptian deities.

The eight Htamenmas mentioned in the text are as follows: THE DARK-BROWN LIONESS-HEADED ONE, THE RED TIGRESS-HEADED ONE, THE BLACK VIXEN-HEADED ONE, THE DARK-BLUE WOLF-HEADED ONE, THE YELLOWISH-WHITE VULTURE-HEADED ONE, THE DARK-RED CEMETERY-BIRD-HEADED ONE, THE BLACK CROW-HEADED ONE, THE DARK-BLUE OWL-HEADED ONE.

NAME: THE WANG-CHUGMAS.

ETYMOLOGY: Tib. Dvang-phyng-ma, (pron.) Wang-chugma;

Tib. rend. of Skr: ishvari, Mighty Goddesses, from Skr. ish-vara, adj capable, ish-vari, princess.

OFFICES AND TITLES: Ishvari, Mighty, Yoginis.

ASSOCIATED PLACES: Tibet, The Bardo World.

In the Tibetan Book of the Dead is the passage: "[the Fourteenth day] (to avoid repetition the names of the Wang-chugmas are given in capital letters instead of the small letters of the English text): " . . on the Fourteenth Day, the Four Female Door-Keepers, who issuing from within . . will come to shine upon thee. Again recognize. From the east quarter . . will come to shine the White Tiger-Headed Goad-Holding Goddess, bearing a blood-filled . . bowl in his left [hand]; from the south, the Yellow Sow-Headed Noose-Holding Goddess; from the west, the Red Lion-Headed Iron-Chain-Holding Goddess; and from the north, the Green Serpent-Headed Bell-Holding Goddess. Thus issue the Four Female Door-Keepers . . and come to shine upon thee; as tutelary deities recognize them.

" . . on the outer Mandala of these thirty wrathful deities, Herukas, the twenty-eight mighty goddesses, bearing various weapons, issuing from within . . will come to shine upon thee . .

" . . [there will dawn] from the east THE DARK-BROWN YAK-HEADED RAKSHASA-GODDESS, holding a dorje . . and THE REDDISH-YELLOW SERPENT-HEADED BRAHMA-GODDESS holding a lotus in her hand; and THE GREENISH-BLACK LEOPARD-HEADED GREAT-GODDESS, holding a trident in her hand; and the BLUE MONKEY-HEADED GODDESS OF INQUISITIVENESS, holding a wheel; and the RED SNOW-BEAR-HEADED VIRGIN-GODDESS, bearing a short spear in the hand; and the WHITE BEAR-HEADED INDRA-GODDESS, holding an intestine noose in the hand: [these] the Six Yoginis of the East, issuing from within the [eastern quarter.] will come to shine upon thee.

" . . From the south [will dawn] THE YELLOW BAT-HEADED DELIGHT-GODDESS, holding a shaving-knife in the hand; and the RED MAKARA-HEADED PEACEFUL-[GODDESS], holding an urn in the hand; and THE RED SCORPION-HEADED AMRITA-GODDESS, holding a lotus in the hand; and the WHITE KITE-HEADED MOON-GODDESS, holding a dorje in the hand; and THE DARK-GREEN FOX-HEADED BATON-GODDESS, flourishing a club in the hand; and the YELLOWISH-BLACK TIGER-HEADED RAKSHASI, holding a blood filled

. . bowl in the hand; [these] the Six Yoginis of the South, issuing from within the [southern quarter . . ] will come to shine upon thee.

" . . from the west [will dawn] THE GREENISH-BLACK VULTURE-HEADED EATER-GODDESS, holding a baton in the hand; and THE RED HORSE-HEADED DELIGHT-GODDESS . . ; and THE WHITE EAGLE-HEADED MIGHTY-GODDESS, holding a club in the hand; and the YELLOW DOG-HEADED RAKSHASI, holding a dorje in the hand and a shaving knife and cutting [with this]; and THE RED HOOPOE-HEADED DESIRE-GODDESS, holding a bow and arrow in the hand aimed; and THE GREEN DEER-HEADED WEALTH-GUARDIAN GODDESS, holding an urn in the hand: [these] the Six Yoginis of the West, issuing afrom within the [western quarter . . ] will come to shine upon thee.

" . . from the north [will dawn] THE BLUE WOLF-HEADED WIND-GODDESS, waving a pennant in the hand; and the RED IBEX-HEADED WOMAN-GODDESS . . ; AND THE BLACK SOW-HEADED SOW-GODDESS, holding a noose of fangs in her hand; and THE RED CROW-HEADED THUNDERBOLT-GODDESS . . ; AND THE GREENISH-BLACK ELEPHANT-HEADED BIG-NOSED GODDESS . . ; and THE BLUE SERPENT-HEADED WATER-GODDESS, holding in her hand a serpent noose: [these] the Six Yoginis of the North, issuing from within [the northern quarter . . ] will come to shine upon thee.

" . . the Four Yoginis of the Door, issuing from within . . will come to shine upon thee, from the east, THE BLACK CUCKOO-HEADED MYSTIC GODDESS, holding an iron hook in the hand; from the south THE YELLOW GOAT-HEADED MYSTIC GODDESS, holding a noose in the hand; from the west, the RED LION-HEADED MYSTIC GODDESS, holding an iron chain in the hand; and from the north the GREENISH-BLACK SERPENT-HEADED MYSTIC GODDESS: [these] the Four Door-Keeping Yoginis . . will come to shine upon thee".

Etymological details of some of the names are as follows: Skr. Rākshasa and Rākshasi (see under Rākshasis); Skr. Brāhma; cf. (S.D.) Brahma, from Skr. root, Brih, increase; cf. Skr. brinh, to maintain or preserve; Skr. Indra (S.D.) deriv. poss. from Skr. in, to advance, press or drive upon, Skr. id, even, just, ind, to be powerful, (see also Indrānī); Skr. makara (see Makarī); Skr. amrita, p. immortal, n. fem. herb, soma.

Details of the size of the various deities are given in the text at the end of the Fourteenth Day, as follows: . . "the bodies of the largest of the Peaceful and Wrathful Deities are equal [in vastness] to the limits of the heavens; the intermediate, as big as Mount Meru; the smallest, equal to eighteen bodies such as thine own body, set one upon another". The Stanzas of Dzyan quoted in *The Secret Doctrine*, when referring to the primitive races speaks of "huge she animals". These deities have a resemblance, especially in size, to the Scorpion-Man and Scorpion-Woman of the Chaldean Borderland region of the Underworld.

Among the prayers of this section of the Tibetan Book of the Dead is: "May the bands of the Wrathful Goddesses Rich-in-Space be [my] rear-guard . . ."

NAME: THE EARTH GODDESS.

ASSOCIATED PLACES: Tibet.

The Earth Goddess appears in some of the incidents described in the Biography of Padma Buddha. This biography was written by the Tibetan Lady Yeshey Tshogyal, Incarnation of Sarasvati (Yang-chen) Goddess of Learning.

In the ceremony of Padma's ordination, "the Earth Goddess came carrying a yellow robe", and on another occasion the Earth appeared accompanied by other divinities.

NAME: THE DAKINI GURU.

ETYMOLOGY: Skr. Dâkinî (see Dâkinîs); Skr. guru, teacher.

OFFICES AND TITLES: Guru.

ASSOCIATED PLACES: Tibet.

Lady Yeshey Tshogyal gives the following account in her Biography of Padma, under the heading "Padma's Initiation by a Dakini":—

"Padma's next teacher was an ordained dakini, who dwelt in a sandal-wood garden, in the midst of a cemetery . . . When he arrived at the door of the palace he found it closed. Then there appeared a servant woman carrying water into the palace, and Padma sat in meditation . . . she cut open her breast, and exhibited in the upper portion of it the forty-two Peaceful Deities and the lower portion of it the fifty-eight Wrathful Deities. Addressing Padma, she said, ' . . . look at me; hast thou not faith in me?' Padma bowed down before her, made

apology, and requested the teachings he sought. She replied, 'I am only a maid-servant. Come inside'.

"Upon entering the palace, Padma beheld the dakini enthroned on a sun and moon throne, holding in her hands a double-drum and a . . . cup, and surrounded by thirty-two dakinis making . . . offerings to her. Padma made obeisance to the enthroned dakini . . . and begged her to teach him both esoterically and exoterically. The one hundred Peaceful and Wrathful Deities then appeared overhead. 'Behold', said the dakini, 'the Deities. Now take initiation'. And Padma responded, 'Inasmuch as all the Buddhas throughout the aeons have had gurus, accept me as thy disciple'.

"Then the dakini absorbed all the Deities into her body. She transformed Padma into the syllable Hum. The Hum rested on her lips . . . Then she swallowed the Hum . . . When the Hum reached the region of the Kundalini, she conferred upon him initiation of body, speech and mind . . ."

According to Mme. David-Neel's account, Hum is associated with the colour black, this being one of the six mystic colours. This syllable is thus defined by Evans-Wentz: "Ordinarily the Hum symbolizes the mind-principle . . . Hum signifies 'It is' or 'It exists'".

NAMES: DORJE - NALJORMA, VAJRA - YOGINI.

ETYMOLOGY: Tib. Rdo-rje-rnal-hbyor-ma, (pron.) Do-rje-nal-jor-ma, from dorje, a Tibetan sceptre; Skr. Vajra-Yoginī, from vajra, the strong, steadfast or mighty, thunderbolt, and yoginī, female practitioner of yoga, also (Macd.) sorceress, witch, fairy.

OFFICES AND TITLES: Yogini, The Divine Dakini, Chief Tutelary Goddess, The Divine Lady, Tantric Goddess, The Spiritual Consort, Spiritual Energy, Bodhic Intellect, The Truth.

ASSOCIATED PLACES: Urgyan (Odyama), Afghanistan, Tibet, Sikkim, Gangtok.

Vajra-Yogini, according to Evans-Wentz, personifies the Order of Vajrayana Devatas (q.v.). She is also the chief tutelary goddess associated with many esoteric practices of Tibetan Tantric Yoga. Evans-Wentz describes her as "a Tantric personification of spiritual energy and Bodhic Intellect". He also speaks of "The Truth, as personified in Vajra-Yogini . . ."

A description of this goddess in her personal aspect may be seen in the following instructions in The Doctrine of The Psychic-Heat: "Then imagine . . . Vajra-Yogini, red of colour;

as effulgent as the radiance of a ruby (note by Evans-Wentz: 'the colour and effulgence symbolize the Radiance of Wisdom which consumes or dispels Ignorance'); having one face, two hands, and three eyes . . . giving satisfaction with her inexhaustible bliss (note: 'this refers to the ecstatic bliss attained by this yoga in its character as Kundalini Yoga) . . . nude, and in the full bloom of virginity, at the sixteenth year of her age (note: 'the Divine Mother is nude'); dancing, with the right leg bent and foot uplifted, and the left foot treading upon the breast of a prostrate human form; and Flames of Wisdom forming a halo about her (note: 'the Flames, or Radiances, of Wisdom, constituting the aura of the Goddess . . .')."

Among the different esoteric systems in which Vajra-Yogini has an important place are the Yogini and Shakti Tantras, Kundalini and Shakti Yoga, and the Yoga of the Psychic-Heat.

The Yogini and Shakti Tantras, according to Evans-Wentz, are traceable "to a learned teacher called Lawapa, of Urgyan (or Odyana), the ancient name of a region now comprised within the territory of Afghanistan, 'in the west' of India. It was Padma . . . also of Urgyan, who first introduced and popularized among the Tibetans this class of Tantras . . . Out of the various teachings thus received he is believed to have formulated the eclectic system of thought, now popularly known in Tibet as that of the 'Red Caps', who constitute the primitive Ningmapa School".

On Kundalini Yoga Evans-Wentz writes: "To yogins who follow the path of the Tantras, it is Kundalini Yoga which is the Royal Yoga . . . most of our texts comprising Book III to VI (i.e. of the Seven Books of Wisdom of The Great Path), being themselves more or less Tantric, are directly concerned".

One of the basic techniques of Kundalini Yoga is the visualization of Vajra-Yogini and "the feminine occult power, the red-fluid" symbolized by the Tibetan short-A or half-A. This emblem, the first half of the Tibetan letter A, resembles the figure 3; the upper half is angular rather than curved. The Tibetan word for Psychic-Heat is, according to Evans-Wentz's description, "Gtum-mo (pron. Tum-mo), meaning, Psychic (or Vital, or Secret) Heat or Warmth".

In the text of The Yoga of Psychic-Heat are the passages:  
"Meditate upon the . . . body

Of the instantly-produced tutelary deity (i.e. Vajra-Yogini) . .

"In the use of the one-half of the letter A, As the object upon which to meditate, Lieth the art of producing the Psychic-Heat.

"Accordingly, visualize at the point where the right and left psychic-nerves meet with the median-nerve, four fingers below the navel, the half-A, in hair-like outline, floating, and half a finger in height, of reddish brown colour, hot to the touch, undulating and emitting like a cord moved by the wind the sound of 'Phem! Phem!' . .

"Having arrived at mental concentration upon these visualizations, then, in the second course of exercises . . think that, from the hair-like short-A, a flame of fire, half a finger in length and very sharp-pointed, flareth up.

"Think that the flame is endowed with the four characteristics, [of the median-nerve as visualized, namely, perpendicularity, transparent brightness, redness, and vacuity]; and that it resembleth a revolving spindle (note: 'this simile helps to illustrate the mystic motion of the . . fire of the Serpent Power of the Goddess Kundalini')".

Also connected with the Psychic-Heat is the use of the mantra, Ma. This rite is described by Mme. David-Neel. Under the heading, "The Art of Warming Oneself without Fire", she refers to a certain "mysterious heat". This heat appears to have many of the characteristics of Kundalini. In her description of the methods adopted to promote the infusion of this heat, she mentions the use of certain mantras; among these is the syllable, ma. Of this she writes: "From ma, Dorjee Naljorma (a feminine deity) issues".

There would also appear to be a connexion between this process and the ritual described in the Egyptian Book of the Dead, in the Chapter Of Making Heat to be Under the Head of the Deceased. Here there is used the figure of a cow.

On Shakti Yoga Evans-Wentz writes: "Shakti Yoga . . implies the 'joining' by means of mentally concentrating on [Divine] Power (Skt. Shakti) . . In this yoga, the Shakti is commonly personified as a Mother-Goddess . . In our texts the Great Shakti is Vajra-Yogini, a Tantric goddess".

Parallels to the Indian Shakti are the Chinese Yin and the Tibetan Yum. Evans-Wentz, writing on Lamaism, speaks of "the Yin (or Yum) being the female principle of nature". In another passage, in which he interprets a guru's direction to a yogin, he writes: "Visualize . . the intellectual aspect of the

Cosmos as being the Divine Mother (Tib. Yum) . . . It is stated by Allsop that Yum is one of the objects chosen for Tantric meditation.

Among the benefits bestowed by Vajra-Yogini Evans-Wentz includes the following: "When visualized and through practice of yoga realized as such, the Goddess confers upon the yogin success in Siddhi ('miraculous Accomplishment')".

Dorje-Naljorma has many attributes. The following are some of those referred to in the Yoga of Psychic-Heat: a tiara, a necklace, armlets and wristlets, anklets, the breastplate Mirror of Karma held in place by double strings. These five Symbolic Adornments are emblems of some of the Paramita, or Boundless Virtues. Also among her attributes is blood.

A representation of Vajra-Yogini is shown in *Tibetan Yoga and Secret Doctrines*, edited by Evans-Wentz. This is described as a "reproduction (original size) of a painting in colours, on heavy cotton cloth, made on the instructions of the editor, in Gangtok, Sikkim, by the Tibetan artist Lharipa-Pempa-Tendup-La. The description of Vajra-Yogini as given in our text . . . is in general agreement with this illustration. In the original painting, the Goddess, in keeping with her symbolic and esoteric character, is of a bright ruby-red colour . . . The Illustration . . . depicts the mystic form of the Goddess in accordance with the textual descriptions . . ."

NAME: TOMA.

ETYMOLOGY: Tib. To-ma, "The Wrathful She".

OFFICES AND TITLES: The Wrathful Goddess.

ASSOCIATED PLACES: Tibet.

Toma appears in a Tibetan Yogic rite, and appears to be associated with the intellect.

Commenting on the instructions given for visualizing this goddess, Evans-Wentz writes: "The yogin must visualize the Goddess as red of colour and as having, in addition to the two eyes, the third eye of wisdom, nude, except for the symbolic ornaments, and as dancing. She is another aspect of Vajra-Yogini, known in Tibet as To-ma, 'The Wrathful She'".

NAMES: THE FEMALE VIRAS, THE HEROINES.

ETYMOLOGY: Skr. viras (see below); cf. (Macd.) vīra [vigorous: root Vi] man, esp. man of might, hero.

OFFICES AND TITLES: Elementals.

ASSOCIATED PLACES: Tibet, The Five Directions (see below), The Astral Plane.

The Heroes (Viras) and Heroines, belong to an order of elementary spiritual beings; they are compared by Evans-Wentz with the Viras of Hindu belief.

These beings figure in the Yogic Dance of the Five Directions (the four cardinal directions and the centre).

This Yogic Dance is one of the rites of the Ningmapa sect and forms part of the fifth of the seven books. According to Evans-Wentz "In the fifth treatise, coming down to us through the School of the 'Old Style Ones', otherwise known as the Ningmapas, of the Primitive Unreformed Church, more than in any other of the seven, there are elements discernible which very probably had origin in the ancient Bon Faith". This pre-Buddhistic Bon religion was reshaped and adapted by the "Old Style Ones".

The following are passages from this Yogic Dance:—

"Come ye Heroes and Heroines, as innumerable as the drops of the Ocean . .

When I beat measure in the Eastern Continent of [Greater] Physique.

The Heroes and Heroines move round in a crescent-shaped dancing-arena . .

When dancing in the Southern Continent, the Human World,

The Heroes and Heroines move round in a triangular dancing-arena . .

When dancing in the Western Continent, blessed with cattle,

The Heroes and Heroines move round in a circular dancing-arena . .

When dancing in the Northern Continent of Unpleasant Sound,

The Heroes and Heroines move round in a square dancing-arena . .

When dancing in the Centre of the Perfectly Endowed Spot,

The arena for the dance of the Heroes and Heroines is blessed [with their divine influence] . . "

NAME: THE OGRESS OF LUST.

OFFICES AND TITLES: Elemental.

**ASSOCIATED PLACES:** Tibet, The Western Continent.

The Ogress of Lust appears in the Yogic Dance of the Five Directions. In the same rite she is described as an Elemental.

**NAME:** TSHO - GYALMA.

**ETYMOLOGY:** Mtsho-rgyal-ma, (pron.) Tsho-gyal-ma, "Conqueress of the Lake".

**OFFICES AND TITLES:** Conqueress of the Lake, The Great Bliss-Confering Lady, The One Deeply versed in the Knowledge of the Space of Truth.

**ASSOCIATED PLACES:** Tibet.

Tsho-gyalma, a contemporary of the guru Padma Buddha is thus described by Evans-Wentz: "Mtsho-rgyal-ma: 'Conqueress of the Lake' . . . Her disciples called her the Great Bliss-Confering Lady' in recognition of her yogic power to confer the Blissfulness of [Understanding]; and the Great Guru called her 'the One Deeply versed in the Knowledge of the Space of Truth'".

In a Tibetan yogic rite mention is made of "the 'Obeisance to the One Deeply versed in the Knowledge of the Space of Truth, the Great Bliss-Confering Lady, the Conqueress of the Lake'".

**NAME:** TONAGMA.

**ETYMOLOGY:** Tib. Hto-nag-ma (pron.) To-nag-ma, "Black Wrathful Black-One (or Goddess)".

**OFFICES AND TITLES:** Wrathful Goddess, Tantric Deity.

**ASSOCIATED PLACES:** Tibet.

A description of this goddess is given by Evans-Wentz as follows: "Hto-nag-ma: This Goddess, of the class of Wrathful Ones (Tib. T'o-wo), is qualified as black because of her wrathful appearance. She is really red of colour, in correspondence with Vajra-Dakini, of whom she is the wrathful aspect; all the deities of her Tantric Order having the two aspects, namely, the peaceful aspect and the wrathful".

The Wrathful Black One appears in the Tibetan Red Feast Ritual.

**NAME:** VAJRA - DAKINI.

**ETYMOLOGY:** see the Vajra Dakinis.

**OFFICES AND TITLES:** Dakini.

**ASSOCIATED PLACES:** Tibet.

Vajra-Dakini figures in some of the Tibetan Tantric rites.

A description of this goddess is given in *The Rite of the Living*. In the section, *The Visualizing Vajra-Dakini and the Gurus*, is the following passage:—

“ . . there ariseth, suddenly, Vajra-Dakini, red of colour, with ornaments and attire clearly defined.

“Visualize, as extending through the centre of her body, the median-nerve, the size of an ordinary arrow-reed, white without and red within, endowed with the four characteristics [i.e. redness, brightness, straightness, and hollowness], the lower end closed and terminating four fingers [or, about three to four inches] below the navel [i.e. in the perineum, at the base of the generative organ], and the upper end opening outwardly from the crown of the head . . .”

This visualization is, according to Evans-Wentz equivalent to that of Vajra-Yogini of the Six Doctrines.

A similar visualization of Vajra-Dakini occurs in *The Rite for the Dead*.

NAMES: SANGYE KHADO, BUDDHA DAKINI.

ETYMOLOGY: Tib. (S.D.) Sangye, rend. of Skr: Buddha, The Wise One; Tib. Khado; cf. Tib. Kandoma (q.v.); (S.D.)

Khado, rend. of Skr: Dâkinî.

OFFICES AND TITLES: Chief of the Khados.

ASSOCIATED PLACES: Tibet.

The Khados are mentioned in the Stanzas of Dzian quoted in *The Secret Doctrine*; they are here regarded as connected with the primitive human races. Mme. Blavatsky, who speaks of them as the primordial women, writes as follows: “Those men of an earlier race . . took unto themselves wives who were entirely human and fair to look upon . . These Beings . . — Lilith is the prototype of them in the Jewish traditions — are called in the Esoteric accounts Khado (Dakini, in Sanskrit) . . all are credited with the art of ‘walking in the air’ and the ‘greatest kindness to mortals’”. They are, according to Mme. Blavatsky, characterized by their display of animal instinct.

NAMES: THE KANDOMA QUEEN, THE DAKINI QUEEN.

ETYMOLOGY: Tib. Kandoma. Skr. Dâkinî. (See under Kandomas).

OFFICES AND TITLES: Queen of The Dakinis.

Mme. David-Neil records a visit made by Tilopa, a mem-

ber of the Kagyudpas, one of the "red hat" sects, to the Queen of the Dakinis. She writes of this as follows:

"Tilopa is seated reading a philosophic treatise, when a . . . beggar woman appears behind him, reads, or makes a pretence of reading a few lines over his shoulder and asks him abruptly: 'Do you understand what you are reading?'.

"Tilopa feels indignant. What does this witch mean by putting such an impertinent question? But the woman does not allow him the time to express his feelings. She spits on the book.

"In answer to his vehement reproaches, the woman spits a second time on the book, utters a word that Tilopa cannot understand and disappears.

"Strangely enough, that word which was nothing to him but an unintelligible sound, yet suddenly calmed Tilopa's anger. An uncomfortable sensation spreads all over his frame. Distrust, doubt of his knowledge arise in his mind. After all, it may be true that . . . he is but an utter ignoramus.

"What did the strange woman say? — What word has she pronounced that he has not been able to catch? He wants to know it. He feels that he must know it.

"And so Tilopa started in search. After much wandering and exertion he found her at night in a solitary wood (others say a cemetery). She was seated alone, her red eyes shining like live coals in the darkness.

"In the course of the conversation that followed, Tilopa was directed to go to the Dakinis' land, in order to meet their queen. On the road . . . awaited him: abysses, roaring torrents, ferocious animals, delusive mirages, ghastly apparitions, hungry demons, fair maidens inviting him to sport with them in pleasant groves . . .

"At last, he reached the castle whose bronze walls were glowing with heat. Monstrous gigantic females opened wide mouths to devour him. Trees, with branches holding weapons, barred his way. Yet he entered the enchanted palace. There innumerable sumptuous rooms formed a labyrinth. Tilopa wended his way through them and reached the queen's apartment.

"There was the beautiful fairy seated on her throne adorned with precious jewels and she smiled at the daring pilgrim as he crossed the threshold".

NAME: THE MOTHER FAIRY, THE MOTHER KHADOMA.

ETYMOLOGY: (See under Kandomas).

OFFICES AND TITLES: Khadoma, Dakini, Fairy.

ASSOCIATED PLACES: Tibet, Kashmir.

Mme. David-Neil records an encounter between a brahmin of Kashmir, named Narota or Naropa, and the Mother Fairy.

According to this account, Naropa had been greatly offended by a rajah to whom he was chaplain. As a result he resolved to kill the prince by a magical process.

While Narota was performing the rite, a mother fairy appeared at the corner of the magical diagram. She asked Naropa if he deemed himself capable of sending the spirit of the rajah towards a happy place in another world, or of bringing him back into the body which he had left, and rescussitating him. Naropa could only confess that his science did not extend so far.

Then the mother fairy assumed a stern mien and reproached him for his heinous undertaking. She told him that no one had the authority to destroy who could not build again the being destroyed, or establish him in a better condition. The consequence of his criminal thought, the Khadoma concluded, would be his subjection to the disciplines of one of the other worlds.

NAME: YESHE - KHAHDOMA.

ETYMOLOGY: Tib. Yeshe-mkhah-hgro-ma. (pron. Yeshe-khah-do-ma; (see the Khahdomas).

OFFICES AND TITLES: Khahdoma, The All-Fulfilling Wisdom, Goddess of All-Fulfilling (or All-Performing) Wisdom.

Yeshe-Khahdoma belongs to one of the orders of Khahdomas or Dakinis.

This goddess is described as follows by Evans-Wentz: "Yeshe-mkhah-hgro-ma, one of the . . . order of the spiritual beings called by the Tibetans khahdoma, equivalent to the Sanskrit dakini. They are believed to render divine assistance, especially in yoga, to whomsoever appeals to them when about to perform a difficult ritual . . ."

The Goddess of All-Fulfilling Wisdom appears in certain Yogic Dances. By her occult will the celebrant is mystically empowered.

One of the attributes of this goddess is a tiara. A reference to this is made in the following passage from a Yogic rite.

"The tiara of the All-Fulfilling Wisdom glisteneth brightly".

NAMES: DORJE PHAGMO, VAJRA-VARAHI.

ETYMOLOGY: Tib. Dorje-Phag-mo; from dorje, a kind of short ornate Tibetan sceptre; Skr. Vajra Varahi, The Thunderbolt Sow, from Skr. vajra, the strong, the steadfast or mighty, thunderbolt and Skr. varâhî, sow.

OFFICES AND TITLES: The Most Precious Power of Speech, The Female Energy of All Good, Thunderbolt Sow, Dakini, Bodhisattva, Tulku, Great Diamond Sow.

ASSOCIATED PLACES: Tibet, Dhanakosha Lake, The Yam-dok Lake, Samding, Ch-in-ki (Lhassa).

A Tulku, according to Mme. David-Neil, is either the re-incarnation of a particularly good or learned person, or the incarnation of a non-human entity. This word is of fairly recent use and appears to have the meaning of aristocrat; it is applied to Dalai Lamas and other senior lamas. It appears, according to Mme. David-Neil, that the Lady Dorje Phagmo is the tulku of some goddess other than human.

In the Biography of Padma Buddha, under the heading: "The Blessing by Vajra-Varahi", is the passage: "Padma's next place of abode was the 'Very Fearful Cemetery' where Vajra-Varahi appeared and blessed him". Evans-Wentz considers that she is of the Order of the Dakinis of the Dhamakosha Lake, who are mentioned in the biography.

An account of Dorje Phagmo is given by Candler as follows: "When Samding was threatened by the Dzungarian invaders . . Dorje Phagmo miraculously converted herself and all her attendant monks and nuns into pigs. Serung Dandub, the Dzungarian chief, finding the monastery deserted, said he would not loot a place guarded only by swine, whereupon Dorje Phagmo again metamorphized herself and her satellites. The terrified invaders prostrated themselves in awe before the goddess and presented the monastery with the most priceless gifts". He then goes on to refer to the British expedition. He writes as follows: "Special courtesy was shown the monks and nuns of Samding, in recognition of the hospitality afforded Sarat Chandra Dass by the last incarnation of Dorje Phagmo, who entertained the Bengali traveller and saw that he was attended to and cared through a serious illness. A letter was sent Dorje Phagmo, asking if she would receive three British officers, including the antiquary of the expedit-

ion". He mentions that the incarnation at the time of his writing, about seventy years ago, was a girl aged six or seven years.

Harrer also refers to a girl, sixteen years old, who appears to be an incarnation of this goddess; he writes: "There was only one female Incarnation in Tibet. Her name being interpreted, was 'Thunderbolt Sow'. I often used to see her at ceremonies in the Barkhor".

According to Miss Murphy's description, the bodhisattva Dorje Phagmo "is venerated by Tibetans of every sect and accorded privileges shared only by the Dalai Lama and the Panchen Lama".

NAME: THE DEMON PROTECTRESS OF THE GRAND LAMA.  
ASSOCIATED PLACES: Tibet, Lhasa.

In a description of a temple in Lhasa, Candler writes as follows: "In the upper storey we found a place which we called 'Hell' where some Lamas were worshipping the demon protectress of the Grand Lama. The music was harsh and barbaric . . . the object of this worship was huddled in a corner. All about the lamas' feet ran little white mice searching for grain. They are fed daily and scrupulously revered, as in their frail white bodies previous guardians of the shrine are believed to be reincarnated".

Harrer states that "there are in Lhasa at least six mediums, including an old woman who is reckoned to be a manifestation of a protecting goddess. She was prepared, for a small fee, to fall into trance and allow the goddess to speak. On some days she went through this performance four times".

NAME: VINASA.

ETYMOLOGY: Skr. Vinasa.

GENEALOGY: mother of son: La-wa-pa.

OFFICES AND TITLES: Wine-Seller, Guru.

ASSOCIATED PLACES: India, Urgyan (Udyana), Tibet, The Ocean Depths.

An account of Vinasa is given by the Lady Yeshey Tshogyal in the Biography of Padma, as follows:—

"Then the Heruka went to a tavern kept by a woman named Vinasa and ordered wine. 'How much?' asked the woman. 'I wish to buy as much as thou hast', he replied, 'I have five hundred jars', she said; and the Heruka said, 'I will pay the price at sunset'. The Heruka not only drank all

the wine which the woman had, but kept her busy fetching wine from other shops".

The Biography then gives the following episode concerning Vinasa:—

"The King of the Urgyan country, having gone to a cemetery, was bitten by a venomous serpent. When the most learned Brahmins, mendicants and physicians failed to cure him, they decided that the only hope lay in water from the bottom of the ocean . .

"Vinasa . . was sent for; and she, succeeding in fetching water from the depths of the ocean, cured the King; and the King, in gratitude, made her his spiritual adviser".

Vinasa, anxious for social reasons to leave the palace, was restrained by the king. She then magically produced a child and presented him to the king to act as a guru on her behalf. The child later became the sage known as La-wa-pa.

NAME: THE VAJRAYANA DEVATAS.

ETYMOLOGY: Skr. Vajrayâna, from vajra, the strong, the steadfast or mighty, thunderbolt and yâna, adj. leading; Skr. devatâ, (Macd.) n. fem. divinity, divine power, deity, holy image.

OFFICES AND TITLES: Dakinis.

ASSOCIATED PLACES: Urgyan (Udyana), Tibet.

In the Biography of Padma Buddha is the following passage: "In the . . land of Urgyan, Padma remained five years and received instruction from one of the dakini of the Vajra-Yogini Order on the secret Tantric method . . "

Referring to this Order Evans-Wentz writes: "The Order of Vajrayana devatas is collectively personified in Vajra-Yogini".

NAME: EKADZATI.

ETYMOLOGY: Skr.-Tib. E-ka-dza-ti; cf. Skr. eka, num. one.

ASSOCIATED PLACES: Tibet.

Ekadzati is described by Evans-Wentz as a one-eyed goddess of the mystic cults. She is associated with Wisdom.

NAME: REMATI.

ETYMOLOGY: Tib. or Tib.-Skr. Re-ma-ti.

OFFICES AND TITLES: Tutelary Deity.

ASSOCIATED PLACES: Tibet.

Remati is regarded by Evans-Wentz as a form of the Hindu Kali, and as a deity of great importance both to the Gelugpa and Ningmapa sects of Tibetan Buddhism. This goddess is

commonly chosen as tutelary deity by certain yogis and is associated with Tantric secret doctrines.

NAME: DORJE PA MO.

ETYMOLOGY: Tib. Dorje pa mo, from dorje, equiv. to Skr. vajra (see Dorje Phagmo).

OFFICES AND TITLES: Tutelary Deity.

ASSOCIATED PLACES: Tibet.

In a description of a block-print of this goddess, Allsop writes: "Dorje Pa Mo is one of the four tutelary deities of the Kargyupta sect of Tibetan Buddhism. She is shown in the Heruka posture, brandishing aloft a copper hook knife and holding a . . bowl in her left hand".

One of the incarnations of this goddess is Senga-dong-ma (q.v.).

NAME: SENG-DONG-MA.

ETYMOLOGY: Tib. Senga-dong-ma.

OFFICES AND TITLES: Demoness.

ASSOCIATED PLACES: Tibet.

In a description of a block-print of this goddess, Allsop writes: "Senga-dong-ma, the lion-faced demoness, holds in her right hand a copper hook knife. In her left she holds a . . cup . . She is an incarnation of Dorje Pa Mo".

NAME: SENG-GE DOLMA.

ETYMOLOGY: Tib. Seng-ge Dolma, from Dolma, Saviouress.

ASSOCIATED PLACES: Tibet.

In a description of a block print depicting the incarnations of Rimpoche, Allsop mentions other figures also portrayed. Among these is Seng-ge Dolma.

Seng-ge Dolma appears to correspond to Senga-dong-ma.

NAMES: BRIBSUN, DOL JYANG, THE GREEN DOLMA, THE GREEN TARA.

ETYMOLOGY: prps. Tib. Bribsun, Dol Jyang; Tib. Dolma (q.v.); Skr. Târâ (see Dolma).

GENEALOGY: wife of Sron Tsan Gampo.

OFFICES AND TITLES: Nepalese Princess, Tibetan Queen, Mother Goddess, Boddhisattva, Shakti.

ASSOCIATED PLACES: Nepal, Katmandu, Tibet.

Dol Jyang is one of the forms of Dolma or Tara.

A description of this goddess, as shewn in a Nepalese re-

presentation in the British Museum, is as follows: "Khadiravani Tara: One of the forms of the Buddhist goddess Tara in her benevolent aspect". This picture, about 800 years old, shows the goddess as a lightly clad woman with a green skin. According to Macdonell the word Khadira denotes an acacia, and the word vani, a forest or thicket.

In a description of a block-print of the Green Tara, Allsop writes: "'Green' Tara, who sits on a lotus throne, the right leg pendant, with the foot supported by a small lotus. She is slender and graceful in her pose . . . She is dressed like a Bodhisattva, which rank she holds, and wears the thirteen ornaments. Her hair is abundant and wavy. Her right hand is held in 'vara mudra' (charity position), while her left, which is in 'vitarka mudra' (argument position), holds an 'utpala', a blue lotus with closed petals. The 'utpala' is represented either with all the petals closed or the central petals closed, while the outer rows are turned back". In another representation she is shown in the middle of a flag adorned with her mantra. He quotes Miss Sylvia White as his source of information concerning this goddess.

A leaflet currently published in Nepal describes The Green Tara, Dol Jyang, as follows:

"This form of Tara is considered by the Tibetans to be the original Tara and is consequently most popular. She is symbolic of divine energy and is perhaps the greatest of the mother goddesses . . . Her right hand is in the charity mudra and her left in the argument mudra. The argument pose shows her expanding the Dharma and the charity pose symbolizes her kind and benevolent essences.

"The green Tara was embodied in a Nepalese Princess who married the Tibetan king Sron Tsan Gampo . . . and by bringing Buddhist Images and texts to Tibet she was largely responsible for Buddhism being established in Tibet".

The colour green is traditionally associated with occultism. Its feminine associations are referred to by Hargrave Jennings, who speaks of: "Vert. or green, and azure, or blue (feminine tinctures); and he also states: "The various verts, or greens, are the 'colour-rulers' in the emblazonry of the Emerald Isle. The presiding deity of the Land of Ierna or of Ireland, is the mythic 'Woman' born out of the fecundity of nature, or out of the 'Great Deep'". Concerning the colour green Miss Valiente writes: "It is a witches' colour, as is its complement,

scarlet". According to Jennings, "Friday is the day of the 'Green'"; Friday is the day of Venus and Frigg.

For a further account of the Green Tara, see under Dolma.

NAME: PRAJNA-PARAMITA.

ETYMOLOGY: Skr. pragnâ-pâramitâ, n. fem. greatest degree of knowledge or understanding; from pragnâ (q.v.) and pâramitâ, n. fem. reaching the further shore, complete attainment (of a virtue), perfection in.

OFFICES AND TITLES: The Transcendental Wisdom, The Divine Wisdom, The Good Goddess, The Great Mother, The Divine Shakti, Chomdan-Dayma, Bhagavati, The Conqueress, The Ship of Salvation, The Perfected Wisdom of Yoga.

ASSOCIATED PLACES: Tibet, China, Mongolia, Manchuria, Japan, Eastern Asia.

Prajna-Paramita holds an important place in Buddhist philosophy, particularly in that of Tibet.

In one of the Yogic Rites of the Ningmapa School is the following passage:—

"When thou hast comprehended the [Divine] Mind, which is that of the Great Mother, the Transcendental Wisdom, The Good Goddess . . ."

Prajna-Paramita is the title of one of the most important of the Buddhist writings. On these Evans-Wentz writes: "The Prajna-Paramita Scriptures . . . form a part of the third division of the Tibetan canon of Northern Buddhism . . . They are commonly divided into twenty-one books, which in block-print form fill one hundred volumes of about one thousand pages each . . . In Chinese, Mongolian, Manchu, and Japanese, as in Tibetan, there are various abridgments of the Prajna-Paramita, some canonical, some apocryphal".

The last of the Tibetan Seven Books of Wisdom of the Great Path opens as follows:—

"[The Obeisance]

(1) Obeisance to The Conqueress, The Transcendental Wisdom!

[The Sanskrit and Tibetan Title]

(2) In the language of India ['The Conqueress, the Essence of The Transcendental Wisdom', is written, Bhagavati Prajna-Paramita Hridaya: in the language of Tibet, Bchom-edanhdas-ma Shes rab kyi Pha-rol-tu Phyin-pahi Snying-po.

(3) [It is] one section (i.e. Prajna-Paramita Scriptures)".

Commenting on these verses Evans-Wentz writes: "The

Prajna-Paramita is personified as the Great Mother of Divine Wisdom, or, as herein, the Bhagavati (Chom-dan-day-ma), the Conqueress . . .”

The Paramitas, or Complete Attainments, are variously enumerated. In the Tibetan Precepts of the Gurus they are listed as six and are as follows: Charity, Morality, Patience, Industry, Meditation and Wisdom. In the Pali canon ten are mentioned; these also include Energy (or Industry), Tolerance, Truthfulness, Good-Will, Love and Equanimity.

Prajna-Paramita is associated with the letter A. As Evans-Wentz writes: “Mystically the whole of the Prajna-Paramita is condensed into the letter A, which is said to be ‘the Mother of All Wisdom’, and, therefore of all men of spiritual power or genius, as well as of all Bodhisattvas and Buddhas, for A is the first element for forming syllables, words, sentences, and a whole discourse . . .”

In her more personal aspect Prajna-Paramita is thus described by Evans-Wentz: “Thus it is that the Prajna-Paramita is the Mother of the Bodhisattvas, for it brings them to birth and suckles them to Buddhahood. So regarded, as a personification of the Perfected Wisdom of Yoga, the Prajna-Paramita is the Divine Shakti, known to the Tibetans as Dolma, ‘The Saviouress’, the Great Goddess of Mercy, and in the Sanskrit as Tara”.

NAME: THE TIBETAN SARASVATI.

ETYMOLOGY: Skr. Sarasvatî (see Sarasvatî, Goddess of Knowledge).

GENEALOGY: wife of Manjushri Jampal, (Gyalwa Senge, Jempeion, Hgam-dpal).

OFFICES AND TITLES: Goddess of Teaching, Goddess of Learning, Shakti.

ASSOCIATED PLACES: Tibet, Southern China, China, Eastern Asia.

In the Biography of Padma Buddha it is recorded that he came to Tibet; here he met the King, Thi-Srong-Detsan. “Then Padma meditated for one day, and initiated the King of Tibet into the Doctrine of Sarasvatî”. According to Evans-Wentz the Doctrine of Sarasvatî, called after this goddess, is concerned with secret Tantric traditions.

In Miss Ions’ summary, Sarasvatî the goddess of teaching is one of the gentler deities of the Buddhist Pantheon.

The Khandro or Dakini Ye-she-Tsho-gyal, Victorious One of the Ocean of Wisdom is an incarnation of Sarasvati. A contemporary of Padma Buddha, who lived on earth about one thousand two hundred years ago, she wrote his biography. She is said to have displayed such a wonderful power of memory that when something was said once she would remember it for ever.

Sarasvati is associated with Prajna, and corresponds to the Chinese Yang-chen.

NAME: THE FEMALE MANJUSRI.

ETYMOLOGY: Skr. mangu-srî, n. fem. N. of a celebrated Bodhisattva of the Northern Buddhists; from mangu, adj. lovely, beautiful, charming, and srî (q.v.).

OFFICES AND TITLES: Bodhisattvas.

ASSOCIATED PLACES: Tibet, Eastern Asia.

In *The Secret Doctrine*, Mme. Blavatsky speaks of "The human Bodhisattvas, or Manjushri".

The name Manjusri is also applied in *The Secret Doctrine* and elsewhere to the Tibetan Bodhisattva, Jampal (Hgam-dpal).

NAMES: PASHUPATI, GU-LANG.

ETYMOLOGY: Skr. Pashupatî, prps. Lady of Beasts; Tib. Gu-lang.

ASSOCIATED PLACES: Nepal, India, Tibet.

Pashupati is described by Evans-Wentz as a goddess chiefly of the Nepalese, and a deity of the Brahmins. As Gu-lang this goddess is propitiated by all mothers in Tibet who have children.

Pashupati may correspond to Devi.

NAME: SINGHINI.

ETYMOLOGY: Skr. Singhini; cf. singa, n. fem. tinkle, jingle, whirr, buzz, bowstring.

OFFICES AND TITLES: Guardian Demoness.

ASSOCIATED PLACES: Nepal, Bhatgaon.

In a description of the Devi Bhawani Temple at Bhatgaon (see under Bhavani), Fergusson writes as follows: "It is five storeys in height . . . The stair up these five stages is guarded by pairs of colossal figures; below are two athletes, above them two elephants, then two lions, two tigers and at the top the goddesses or demons Singhini and Vyaghrini".

NAME: VYAGHRINI.

ETYMOLOGY: Skr. Vyâghrini; cf. vyâghrî, tigress.

OFFICES AND TITLES: Guardian demoness.

ASSOCIATED PLACES: Nepal, Bhatgaon.

Vyaghrini is associated with Singhini (q.v.).

NAME: THE LIVING GODDESS.

ASSOCIATED PLACES: Nepal, Katmandu.

An ancient ceremony still observed in Katmandu is described by Powell as follows:— "In Katmandu there is a 'Temple of the Living Goddess' wherein resides a young and virginal girl of Brahmin caste, enshrined for a set time so that the Newari Hindoos and Tibetans can worship her in the flesh, generally making offerings of flowers, lighted butter-lamps and money. At a certain festival she is brought forth again to the door of the temple where flower petals drop from her open hands and rakshi (a sweet fruit wine) pours from her mouth throughout the day, making drunk and merry many of her followers below. After this ceremony she is replaced by a new maiden and steps out into the world again to lead an ordinary life".

NAME: KHON - MA.

ETYMOLOGY: Tib. (Frazer) Khôn-ma.

OFFICES AND TITLES: Old Mother Khon-ma, Mistress of Fiends.

ASSOCIATED PLACES: Tibet.

Khon-ma is referred to by Frazer as follows: "The Tibetans stand in fear of innumerable earth-demons, all of whom are under the authority of Old Mother Khon-ma. This goddess, who may be compared to the Roman Mania, the Mother or Grandmother of Ghosts, is dressed in golden-yellow robes, holds a golden noose in her hand, and rides on a ram".

As a means of propitiating Khon-ma and her attendant demons, a complicated device is employed; Frazer describes it as follows: "An elaborate structure somewhat resembling a chandelier is fixed above the door on the outside of the house. It contains . . . a variety of precious objects such as gold-leaf, silver and turquoise, also some dry food, such as rice, wheat and pulse, and finally images of a man, a woman, and a house. When all is ready, a priest prays to Old Mother Khon-ma that she would be pleased to accept these dainty offerings". She is asked, in return, to restrain the demons from doing any injury to the household.

NAME: SRINMO.

ETYMOLOGY: Tib. Srinmo.

OFFICES AND TITLES: Demoness of Death, Witch.

ASSOCIATED PLACES: Tibet.

In a commentary on the Tibetan wheel Neumann writes as follows:— "As the Tibetan wheel of life, the Great Round is held by a female demon of death, the witch Srinmo".

Concerning a painting of the same type of symbolism, Bleichsteiner writes: "According to Grunwedel Manichæan monuments in Turkestan and Jaina works in India show a cosmic woman, a beautiful, richly ornamented girl with her body open in such a way as to disclose the stylized entrails, representing the disc of the world. The Tibetans also regard the demon of the cosmic wheel as a woman, the witch Srinmo. This is due in part to the . . influence of Buddhism, which, because a woman creates new life . . looks upon her as an instrument of the passion . .

"Among the legends . . we find the following passage (translated by Grunwedel): 'Women are the unremitting stream of Samsara . . their flesh is a copper witches' cauldron . .

"Woman is the name of this copper cauldron; woman is the name of the . . noose.

"In this strange symbolism the witches' cauldron within the female body may be equated with the cosmic wheel . . "

Samsara is defined in *The Secret Doctrine* as "the wheel of . . mundane existence". Evans-Wentz sees the Samsara or Sangsara as equivalent to "the external universe" or "the phenomenal universe"; it is closely related to Maya (Tibetan Sgyuma, pronounced Gyuma).

The symbolism of the wheel is also thus referred to by Neumann: "In the Western Middle Ages we find a symbol corresponding exactly to the Tibetan wheel of life; this is the wheel of life . . as 'Wheel of Mother Nature' on which the ascending and descending cycle of human life is represented. Below, the wheel is held the Earth Goddess; above, on a throne, sits three-headed Time (i.e. an angel-like female figure) whose wings are the months and who makes life revolve with the alternations of day and night. On the tenth card of the tarot pack, the crowned sphinx, a familiar symbol of the Great Mother Goddess, sits similarly enthroned above the wheel of fortune with its rising and falling configurations".

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### SECTION THREE

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## The Goddesses of China

NAME: NU-KUA.

ETYMOLOGY: Chin. Nu-kua.

GENEALOGY: sister and wife of Fu-hsi; mother of ten spirits (see below).

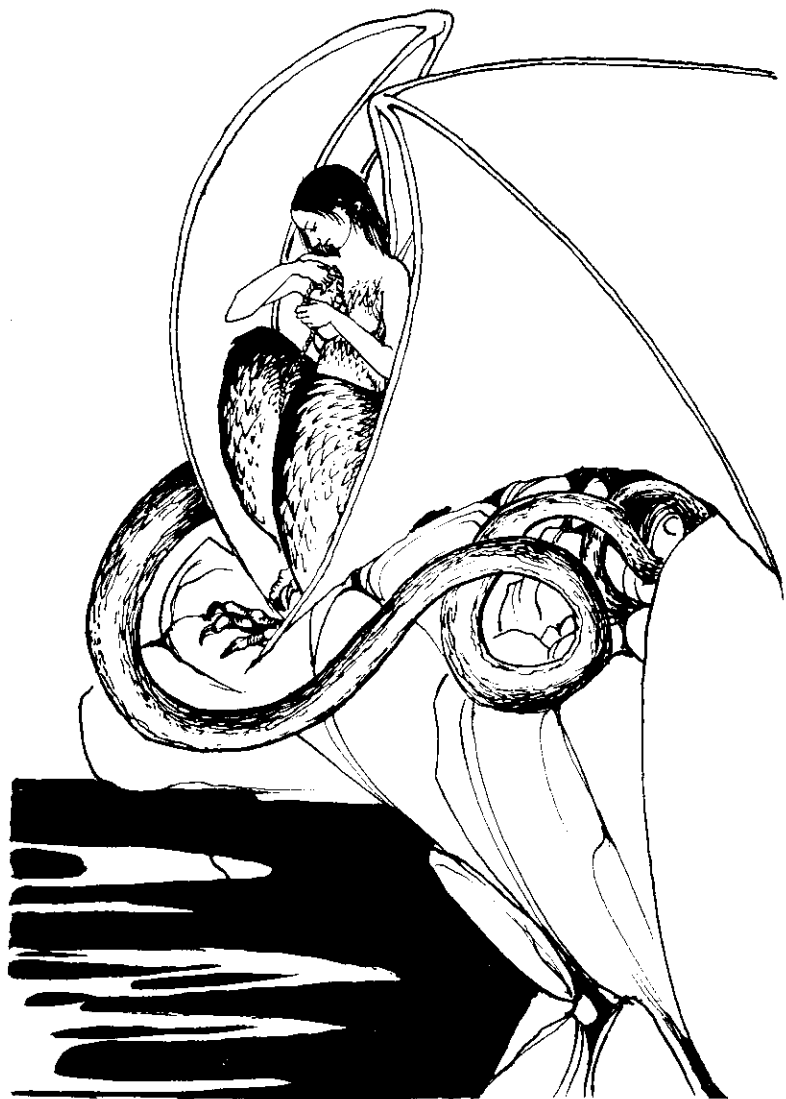
OFFICES AND TITLES: Creatress, Creatress of Mankind, The Fashioning Deity, Restorer of World Equilibrium, Repairer and Organizer of the world, Inventress of Marriage.

ASSOCIATED PLACES: China, The Country of Chhi, North China, The Provinces of Hopei and Shansi, Pei Chai ts'un.

One of the few remaining Chinese traditions connected with Cosmogogenesis presents Nu kua as the Creatress. This recognition of the matriarchal hierarchy in Chinese religion is commented on by Mme. Blavatsky; she cites China together with Egypt as being chief among the great civilizations which have always maintained the worship of the Great Mother. The Pai Hu T'ung, written in the Han period by Pan Ku, describes the primitive condition of human society as follows (as quoted by Wilhelm): "In the beginning . . . Men knew their mothers only . . ." (See also under Kamu-o-ichi-hime).

In an account of the "fashioning Deity Nu-Kua" Bodde writes: "Nu-Kua, the 'Woman Kua' though fairly prominent in Han times, appears only twice in earlier literature. At about the same time (i.e. the Han Dynasty) she also becomes identified as either the sister or consort of . . . Fu-hsi". The sage Fu-hsi lived, as tradition relates, about 5000 years ago.

According to a Han Dynasty text from the Feng-su t'ung-yi, The Comprehensive Meaning of Customs, by Ying Shao, summarized by Christie: "Once Heaven and Earth had separated, there were still no men. Nu-kua set about modelling these



*Nu-kua makes the first humans.*

out of the yellow earth". The account then goes on to describe another method employed by her: "the goddess took a rope and dipped it into the mud and trailed it about so that the drops fell off"; and by this method also, men were formed. A folk-tale recorded in Hopei, of uncertain date, also gives a description of Nu-kua as creatress.

Another account of this Creation process is summarized by Birch in greater detail, as follows: "the goddess Nu-kua, whose body was that of a dragon and whose head was of human form, grew weary of the loneliness of Earth. After long thought she stooped and took from the ground a lump of clay. From this she fashioned with her dragon claws a tiny creature. The head she shaped after the pattern of her own, but to the body she gave two arms and two legs. She set the little thing back on the ground; and first human being came to life and advanced and made sounds of joy to delight the eyes and ears of the goddess. Quickly she made many more of these charming humans and felt lonely no longer as they danced together all about her".

As well as having the role of Creatress, Nu kua also has that of Restorer of Cosmic Equilibrium; her activities in this connection are equally important in the cycles of stories about her. In the early sources Nu-kua appears alone, but later she is associated with Fu-hsi; he, in the traditional account of pre-Dynastic China, is the first of Three Monarchs. Nu-kua is described as his younger sister, and, after she had invented who first instituted marriage". Soymie states that certain sinologists "have been able to show that, at least in the Han Dynasty, Nu-kua was the object of a cult as the great mediator between men and women and the goddess-provider of children".

Bodde refers to a passage in the Shan-hai ching, The Classic of Mountains and Seas, which states that beyond the north-west sea there are ten spirits called "Nu-Kua's intestines", so named from the material of their origin.

In the Lieh Tzu, the account of Nu-kua's achievement, based on Christie's rendering, reads thus: "In oldest times the four cardinal directions were out of place; the Nine Provinces lay open; the sky did not wholly cover the earth; the earth did not wholly support the sky . . the waters flowed on without ceasing . . wild beasts devoured the peaceful people; birds of prey carried off the aged and the children. Then Nu-kua smelted the stones of five colours to make good the

azure sky . . the feet of a tortoise to fix the cardinal directions . . she piled up ashes of reeds to stop the overflowing waters. All was tranquil at that time: everything was at peace".

As goddess of civilized life and of the arts Nu-kua, as already mentioned, instituted marriage and tamed the wandering beasts. In conjunction with Kun and Yu she taught the art of the construction of dykes and dams and the cutting of canals to serve both for flood control and for irrigation.

A reference to the worship of Nu-Kua is given in the Feng-su t'ung-yi. As Bodde states: "Another passage from the same work (otherwise known only in quotation) tells us further that Nu-Kua is prayed to a goddess of marriage, because it is she who first instituted marriage".

In her representations Nu-kua is shown as a woman above the waist, having a dragon's tail below. Bodde describes a representation of Nua-Kua and Fu-hsi, both in this form; they appear on the Wu Liang shrines and are of the Han Dynasty period. She holds a pair of compasses.

NAME: THE MYSTERIOUS FEMALE, THE VALLEY SPIRIT.  
OFFICES AND TITLES: Spirit of The Valley, Root of Heaven and Earth.

ASSOCIATED PLACES: China.

The Mysterious Female is mentioned in the Tao-te-King. It is thought that the passage describing her may be an echo of some ancient Creation narrative. The description is as follows:—

"The spirit of the valley never dies.

This is called the mysterious female.

Is called the root of heaven and Earth.

Dimly visible, it seems as if it were there,

Yet use will never drain it".

A commentator on this passage states that, "just as living creatures are born from the womb of the mother, so is the universe born from the womb of 'the mysterious female'".

In his *Maps of Consciousness* Metzner writes as follows: "The Orient . . has been . . seeking the power of the mother principle: the 'valley spirit' of the Taoists, the Shakti power of the Hindus . . to the extreme of the Kali-worshippers of Bengal".

The Mysterious Female may correspond to, or be identical to the Mother of Ten Thousand Things.

NAME: THE FEMALE SHEN DEITY.

ASSOCIATED PLACES: China, The Yangtze Delta.

GENEALOGY: wife of Phan-ku.

Phan-ku and his wife, according to Christie's summary are described as Shen deities. It appears that the wife of Phan-Ku is responsible for the management of earth and that from her is derived the natural principle, Yin.

NAME: THE WESTERN MOTHER.

ASSOCIATED PLACES: China.

The Western Mother is regarded by Christie as one of the very early deities of China, being connected with Shamanism. According to his summary the cult of these deities was undertaken by the Wu Shamans, and was accompanied by music and dancing. The instruments used included drums and an object like an ocarina; there were also bells and stone or jade chimes.

A reference to Chinese Shamanism occurs in the Kuo yo, The Narrative of the States. The following is an extract, based on the translation quoted by Bodde: "At that time (i.e. Anciently) there were certain persons who were so perspicacious, honest, and reverential that their understanding enabled them to make meaningful collation of what lies above and below, and their insight to discover what is distant and profound. Therefore the spirits would descend into them. The possessors of such powers were, if men, called hsi (shamans), and if women, wu (shamanesses). It is they who disposed the positions of the spirits at the ceremonies . . and otherwise handled religious matters . . There were no natural calamities".

A tradition concerning a shamaness and Kun, who figures in the Flood Narrative, is recorded by Bodde as follows: "A cryptic line in the T'ien Wen poem . . suggests that he (i.e. Kun) subsequently managed to get to the west, where he was restored to life by a shamaness".

NAME: THE EASTERN MOTHER.

ASSOCIATED PLACES: China.

The Eastern Mother is mentioned by Christie as being one of the early deities of China connected with Shamanism (see the Western Mother).

NAMES: TI-YA, TI-MU.

ETYMOLOGY: Chin. ti-ya, ti-mu, Earth Mother.

GENEALOGY: wife of Thien-lung; mother of children.

OFFICES AND TITLES: The Earth-Mother, Ancestress of the World.

ASSOCIATED PLACES: India; the Moon.

Thien-lung and Ti-ya are described by Christie as deities of a primeval era; he considers that they may have their prototypes in Indian tradition.

According to the Flood Scripture, as cited by Wu Ch'eng En, "Earth is the mother of the five elements . . . Without Earth we could not be born".

Earth, according to Douglas, is associated by the Chinese with the number two and all even numbers. Even numbers are also, in the I Ching, connected with the Yin principle. Thus Douglas writes: "8 indicates Earth near the commencement of the cycle, or 'Young Yin', while 6 represents 'Old Yin' . . .".

The veneration of the earth, often seen personalized as a goddess, is a basic feature of Chinese civilization. One of the ritual duties of the Emperors in their role as Chief Priests was associated with the soil. In this connexion, Raynal writes: ". . . the Emperors of China become husbandmen officially. It is one of their public functions to break ground in the spring; and the parade and magnificence that accompanies this ceremony draws together all the farmers in the neighbourhood of the capital. They flock in crowds to see their prince perform this solemnity in honour of the first of the arts . . . The Europeans who have been present at this ceremony in Canton, never speak of it without emotion". In the London Encyclopaedia the rite is thus described:—"Another of the principal ceremonies is celebrated at the vernal equinox, when he (i.e. the Emperor) marches forth in rich attire into the fields, turns up with his own plough the first earth . . . concluding the ceremony with offering to the Spirit of the Earth".

In modern literature references are made to the practice among farmers of making figures of the Earth Goddess. These images are usually made of earth or clay, dressed in paper clothes and set up either on the farm or in wayside shrines. Sometimes an earth god accompanies the earth goddess.

In a reference to the "Temple of Heaven" in Peking, Green writes: "There is an Altar of Earth on the other side of the city . . . for earth, with heaven, was a suitable subject for worship in China from her most ancient days".

This goddess may be connected with K'un of the I Ching.

NAME: HSI - HO.

ETYMOLOGY: Chin. Hsi-ho.

GENEALOGY: wife of Ti-siun; mother of the Suns.

OFFICES AND TITLES: Mother of Suns, Astronomer, Empress.

ASSOCIATED PLACES: China, beyond the South-East Sea, The Sweet Waters (Kan-shui), The Sweet Gulf (Kan-yuan), The Eastern Valley of light, The Hsien Pool (Perhaps the Sweet Gulf), The Heavens, The Far West, The Yen-tzu Mountain.

Hsi-ho is described in the Shan-hi Ching, The Classic of Mountains and Seas. According to Bodde this work, while traditionally ascribed in part to the Chou Dynasty, probably is all of Han date. Here Hsi-ho is spoken of as the mother of the ten suns. In Bodde's summary Hsi-ho "lives beyond the Southern Sea, in the midst of the Sweet Waters (Kan-shui)".

From what is now available of their cosmological traditions, it appears that the ancient Chinese spoke of ten suns and twelve moons.

According to Christie's summary, each of these heavenly bodies is in the care of its mother, who is responsible for the proper functioning of her charge.

The ten suns are described as appearing in turn in the sky, being then conveyed across it in a chariot driven by its mother and drawn by dragons.

In the early morning the duty sun emerges from the Valley of Light and is bathed by its mother in the lake which borders the valley on the extreme eastern edge of the world. By this lake is an enormous tree, fu-sang, which is also called po, khung-sang or hollow mulberry. The girth of the tree is spoken of as being so great that a thousand men with outstretched arms would not be able to span it. Its trunk reaches to a height of 300 Li (about 100 miles). All ten suns, newly bathed by their mother, climb into the tree. According to Bodde's summary they are personified as ravens. While nine lodge in the lower branches, the tenth climbs to the top. From here it enters the chariot and is carried across the sky until it reaches Mount Yen-tzu in the far west, where the dragons can then be unyoked. Here too there appears to be a lake and a tree called jo. The flowers of this tree are red and are said to glow by night; Christie suggests that they may be associated with the stars of the night sky. It seems that

at night the sun was considered to travel underground; a Chinese character for night shows a sun under a tree.

The twelve moons mentioned in this cosmology represent the twelve lunar months of the year. These moons are described as travelling across the sky in a chariot from the west, where there is the western lake. This movement of the moon from west to east would suggest a monthly, rather than a nightly course.

NAME: T'IENT MU.

ETYMOLOGY: Chin. T'ien Mu, Mother of Heaven.

GENEALOGY: wife of T'ien-chu.

OFFICES AND TITLES: Mother of Heaven.

ASSOCIATED PLACES: China, Kwang-tung Province, Hsin-hui.

T'ien-mu, according to Eberhard, is mentioned in a text dated about five hundred years ago, from Hsin-hui; in this account T'ien-mu plays a dominant role.

NAMES: HENG - O, CHANG - NGO.

ETYMOLOGY: Chin. Heng-o.

GENEALOGY: younger sister of (brother): Ho Po; wife of Yi; official sister of the Emperors; mother of a daughter.

OFFICES AND TITLES: Goddess of the Moon, The Celestial Toad, The White Beauty.

ASSOCIATED PLACES: China, Kaoliang; The Moon.

Heng-o, the Goddess of the Moon, was connected with the flooding in Kaoling. Yi, the Great Archer, had been sent by the Emperor Yao to shoot the spirit responsible for the flooding. Yi injured the spirit but spared Heng-o who accompanied him, by shooting the arrow into her hair. She subsequently married Yi.

Heng-o is described as living in a palace on the Moon, which is said to have been built for her by her husband Yi out of cinnamon trees; here Yi makes his twice yearly visits. Wu Ch'eng-en speaks of "The Secret recesses of the Palace of the Moon".

There is a tradition which asserts that the Marshal of the Hosts of Heaven became enamoured of the Goddess of the Moon.

According to the Chinese accounts there are twelve moons, which would appear each to represent one of the twelve lunar months (see under Hsi-ho). Among the other inhabitants of the Moon in Chinese tradition are a hare, and a cassia

or cinnamon tree. The last would appear to correspond to the tree of the Japanese accounts (see the Japanese Moon-Tree). The Banner of the Moon shows the hare and the cassia-tree, and according to Chamberlain, assumed special importance because the Moon was considered to be sister of the Emperor.

In one of her forms this goddess is the Celestial Toad. According to Massey: "The Chinese have a three-legged frog in the moon"; she is one of the forms of the beautiful Chang-go. Of the symbology of this frog the same author writes. "The three legs are a figure of the moon in its three phases of ten days each, like the three legs of the frog in the Chinese myth".

Heng-o is repented as a graceful woman holding a symbol of the Moon. According to Lovelock, "A formal compliment is to say of a woman, 'she is as beautiful as if Ch-ang-o- had come down from the moon'".

In China as in Japan the moon is a favourite subject of poetry. As Mme. Han Suyin writes: "In China poets have become the lovers of the moon, and one of them lost his earth-bound life attempting to embrace her in a lake". She also quotes a poet who speaks of "the hollow-cheeked young moon of spring . . the plumed clouds canopied about her".

The Chinese Lunar year is thus described by Giles: "The Chinese year is a lunar year. When the moon has travelled twelve times round the earth, the year is completed. This makes it about ten days short of our solar year . . an extra month, that is a thirteenth month, is inserted in every three years".

On the lunar year Wilhelm writes: "the first month of the Chinese lunar year extends approximately from the beginning of February to the Beginning of March. New Year is a variable date, falling around February 5th.

One of the Chinese Festivals in honour of the Moon is the "Autumn Moon Festival". A description is given by Rearden of this ceremony as it is at present celebrated in Hong Kong. According to his account the people gather together in the highest places, those being nearest the moon; and here she is invoked under the name of "Lady Moon". Fire-works form part of the celebration. This is also a time for family gatherings at which special cakes called "moon-cakes" are eaten.

A detailed description of the moon Feast at Hong Kong is

given by Mme. Han Suyin, from which are taken the following extracts:—

"Now the moon feast was come, the fifteenth day of the eighth month, the Harvest Festival (i.e. October 8th. of the Western calendar).

"The ships at sea wore sparse lights when we started and the half-clear sky seemed empty. Francois said: 'Heaven is waiting for the moon, as we are' . . . At the turn of the road we caught the moon, emergent from behind a hilltop, wreathed in a gold-fringed cloud. Heavy and arrogant the lonely amber despot sat on top of the dark hill and then the cloud swept over her.

"A surging crowd of boatwomen, black trousered and black aproned, with round straw hats on their heads pressed round us pushing and catching us by our clothes to pull us into their sampans and row us across the hundred yards of water to the restaurant boats . . . A large red-cheeked boatwoman, with parted legs, planted in front of the tree, held all the others at bay. We followed her down the stone steps into her sampan and sat on her rattan chairs. Under the round mat roof of the boat hung coloured paper Hare lanterns and lotus lanterns in honour of the festival. A little girl of twelve . . . as pale as her mother was red, helped to yuloh, a fascinating movement, with the single oar held sideways wriggling in the water, the woman revolving the oar in her right hand and rocking back and forth on heel and sole of foot. So effortless seeming, so smooth, so difficult. Across the polished ebony water shone the gaudy neon signs of the restaurant boats—Chinese characters a foot long and wide in red, blue and green—constellating their landward side.

"It was nearly ten o'clock, the most propitious hour at which the moon could be seen. The moon was still hidden by cloud . . . We sat and ate and, satiated, talked of Li Po and Shen Fu and other moon lovers and we envied them.

"And suddenly we all shouted, oh joy, for the moon, the moon was up and out of the cloud, and oh her proud vacant face . . . Solitary she stood, feline and glaring, the liquid light pouring from her, so beautiful, the autumn moon, and we for ever caught her beauty. The fishermen cheered, the women laughed, the children clapped their hands . . . We now called for another cattie of hot yellow wine to toast the moon".

There are correspondences between Heng-o and such Moon-

Goddesses as the Chaldean Levanah, the Pheonician Astarte and Tanit, in their lunar aspect, the Arabian Alilat, the Japanese Maiden from the Moon, the Greek Selene, Phoebe, Artemis and Hecate, the Thracian Bendis, the Roman Luna and Diana, the Mexican Coatlicue and Ix-Huylne, the Mother-Moon of the Celebes and the 18th. Tarot trump, La Lune. In her toad aspect she resembles the Egyptian Heqet.

NAME: THE DAUGHTER OF THE MOON GODDESS.

GENEALOGY: dau. of Heng-o.

ASSOCIATED PLACES: China; The Moon.

The daughter of the Moon's Goddess is mentioned in **Monkey**. It is stated that the Commander of the Watery Hosts became enamoured of her.

NAME: HSI-WANG-MU.

ETYMOLOGY: Chin. Hsi-wang-mu.

GENEALOGY: Wife of Yu-ti.

OFFICES AND TITLES: Ogress, Goddess of Plague and Pestilence, Royal Mother of The Western Paradise, Empress, Presider over the West, Queen Mother of the Western Heavens.

ASSOCIATED PLACES: China, Khun-lun, The Western Paradise, The Lake of Gems, The Green Jade Lake.

Hsi Wang Mu is said to have been originally a goddess of composite form, having a human head, the teeth of a tigress and the tail of a leopardess. According to Christie's summary she dwelt in a mountain with her hair flowing round her as she sat on a stool. In this form she has suzerainty over plague and pestilence. The Shan Hai Ching, The Hill and River Classic, states that her home was on a jade mountain to the north of Khun-lun and to the west of the Moving Sands.

In the **Larousse Mythology** Soymie describes this goddess as follows: "The most famous character connected with Kun-lun, Hsi Wang Mu . . . was not within the mountain itself . . . She had her abode in the depths of a rocky cave, where she sat on a stool with her hair flowing round her (this is the attribute of witches) and a cheng ornament on her head (these two details of hair and headdress indicated the female sex) . . . In front of her were three green birds . . . She governed the spirits of plague and calamity". According to Love-

lock's description, "Her appearance is that of a human being. She has a panther's tail and a dog's teeth and can howl loudly".

In Taoist literature and in folk-lore, this goddess is regarded as a beautiful and gracious lady. Her palace is on Khun-lun, the mountain of the Other World, situated in the far West. Eberhard mentions a long copper bridge on earth, leading to the Western Paradise. The palace is surrounded by a golden rampart, and within the palace grounds is the Lake of Gems, which appears to be the same as the Green Jade Lake. According to Soymie, in these later descriptions, "she was always a goddess (a tendency in Taoism and popular religion) or a sovereign (a tendency in historical novels) of great beauty, a delicate hostess, queen of a paradise-like Kun-lun, the counterpart in the Far West of the floating isles in the Far East; she was, in addition, the possessor and dispenser of the kerb of immortality". In Taoist tradition, according to Lovelock, the divinity of Hsi Wang Mu was acknowledged thousands of years ago.

The visit of Yi (the Archer) to Hsi Wang Mu is thus summarized by Soymie: "Yi . . . in the course of his journeys . . . had been to the Land of the Setting Sun, to the Royal Mother of the Western Paradise, from whom he had obtained a dose of the herb of immortality which grew on her soil. On his return his wife stole it from him, swallowed it and fled to the moon, where she became the Lunar toad". (See Heng-o).

The Peach Festival of Hsi Wang Mu is held at the edge of the Lake of Gems, the fruit being produced by a magic peach tree. This tree is said to be in leaf for three thousand years and its fruit to take another three thousand years to ripen. The festival is held on the birthday of the goddess and to it all the immortals are invited; an invitation also appears to be open to any one who sufficiently merits it.

The Peach Festival is mentioned in the book, **Monkey**. This work, written about four hundred years ago by Wu Ch'eng-en refers to a period about nine centuries before his time. The following extracts are based on Waley's translation. "One morning her Majesty the Queen of Heaven, having decided to give a Peach Banquet, told the fairy maidens, Red Jacket, Blue Jacket, White Jacket, Black Jacket, Purple Jacket, Yellow Jacket and Green Jacket to take their baskets and pick peaches in the Peach Garden".

Monkey, who had been given a position in the Peach Garden, asked the fairies: "Tell me now, who is invited to the Banquet?"

"It is an official banquet", they said, "and certain deities are invited as a matter of course. The Buddha of the Western Paradise will be there, and the Bodhisattvas and Lohans, Kuan-yin too, and all the immortals of the Ten Islands. Then there will be . . . the deities and immortals of the seas and hills — all of them will come to the banquet".

In a Japanese version of **Tu-Tze-chun** by Atutagawa Ryunosuke, the wizard Tieh Kwan-tze tells Tu Tze-chun, "I am going up to Heaven to pay my respects to the Goddess Queen Mother of the Western Heavens".

A figure of Hsi Wang Mu, in her early composite animal form, is reproduced in the **Larousse World Mythology**. Soymie's description reads: "Bronze mirror . . . showing Hsi Wang Mu and her consort Tung Wang Kung. They are accompanied by spirit figures riding winged horses and deer".

Hsi Wang Mu is represented in her later form as a lady, sometimes winged, usually accompanied by attendants from her court and often appearing among guests at her festival. A picture of her in this form is also shewn in the **Larousse Mythology**. Soymie describes her as presented "in the softened form attributed to her in later times . . . Her unkempt hair shows that she is a sorceress and she has beside her a phoenix, symbol of the immortality which in this role she sometimes conferred. Painting by Wu Wei".

This goddess corresponds in some aspects to Ament, the Egyptian Goddess of the West.

NAME: WANG MU NIANG-NIANG.

ETYMOLOGY: Wang Mu niang-niang.

GENEALOGY: wife of Yu-ti.

OFFICES AND TITLES: Queen-mother Wang.

ASSOCIATED PLACES: China, the West.

Wang Mu niang-niang is often identified with Hsi Wang Mu (q.v.); both goddesses are regarded as wives of Yu-ti (the August Personage of Jade).

According to Lovelock, "Queen-mother Wang . . . is usually represented as a beautiful young woman in ceremonial dress, often attended by peacocks or ladies-in-waiting".

NAME: NU WO.

ETYMOLOGY: Chin. Nu Wo.

OFFICES AND TITLES: Empress.

ASSOCIATED PLACES: China.

Queen No Wo, one of the very early empresses, is described by Lovelock as follows: "She presided at a time of anarchy in the empire when one petty prince (Kung Kung), mad with rage at a defeat, struck his head so hard against the Peak of No Circumference that the shock caused the pillars supporting the sky to crumble . . . To repair the damage, the queen cast a five-coloured stone (the rainbow?) into her furnace and mended the cracked sky. The four feet of a beast called Ou were placed at the four corners of the universe to stabilise it . . . Ashes of the burnt grass were sprinkled on the floods to dry them. Stability and peace was gradually re-established".

Nu Wo is represented as having a human head on a serpent's body.

This goddess has a similarity to Nu-kua.

NAME: THE MOTHER GODDESS.

ASSOCIATED PLACES: China, K'un-lun Mountains, The Jasper Pool, The Sunset Pool.

The Mother Goddess is described in a poem by Li Ho. The following passage is translated by Frodsham.

"Delights of The Jasper pool.

. . Limpid as a river, pure as the sea,  
The Mother Goddess's face,  
Painted with red and brushed with green  
The Sunset Pool!  
Clothed in clouds, adorned with jade,  
She descended K'un-lun mountains  
Fluttering pennons like pine-trees,  
Carriage-awnings like wheels.  
The metal wind of autumn brought up the rear,  
The clear bright breeze of spring was in the van.  
Eight horse-bells, ten carriages,  
Tall as gathering clouds.  
Jade cups and jewelled mats  
Degged with sweet dew . .  
'I want to give you  
Dyed Willow, Perfumed Plum,

And lead-flower water  
To wash your very bones.  
Here I shall sit with you  
While you grow immortal. ' "

NAMES: KWAN-YIN, KWAN YIN, KWANYIN, KUAN-YIN, KUAN YIN. KUANYIN, KWANNON, KWAN-ON.

ETYMOLOGY: Chin. Kwan-yin, (S.D.) from kuan, One who looks, and yin, supplicatory sound, (see also below), Jap. Kwan-on, (Hep.) The goddess of mercy; cf. (Hep.) Jap. kwan-nin, Clemency.

OFFICES AD TITLES: Fertility Goddess, Mother-Goddess, Bringer of Children, The Goddess of Mercy, The Mother of Mercy and Knowledge, The Merciful Mother, The Divine Voice of the Soul, The Melodious Voice, The Divine Voice, The Triple, The Mother, Wife and Daughter, Prostitute, Bodhisattva, Bodatsu, Great Bodhisattva, Buddha, The Saviouress, Of the Hundred Hands, The Great Compassionate Bodhisattva, Teacher of the Seven Buddhas, Founder of the Faith of Mercy, Avalokiteshvara Buddha, The All-Merciful.

ASSOCIATED PLACES: China, Kuang-Tung Province, Weng-Yuan, Ho-nan, Northern China, The Weak Waters, The River of Sand, Potalaka, The Southern Ocean, The Land of the T'ang, Ch'an-an. The River of Eagle Grief, Hengshan, The Island of Pootoo, The Pu-tu-Shan, The Loyang River, Silla, Korea, The Chusan Islands, Japan, The Thirty-Three Holy Places of Kwannon, Tibet, Mongolia, East Asia, India; The Western Paradise, The Southern Heaven.

Kwan-yin appears originally to have manifested as an ancient Chinese mother-goddess, associated with the fertility of the land.

A tradition recorded in Weng-yuan, taken from Ch'ing-shiu's collection, states that Kwan-yin saw that humanity was living in poverty and hardship and near to starvation. According to Christie's summary she was moved to pity and so resolved to give her help. She went secretly into the rice fields and squeezed her breasts so that her milk flowed into the ears of the rice plants; she then pressed harder until a mixture of milk and blood flowed into them. Thus were produced the white and the red kinds of rice.

An incident describing the help given by Kuan-yin in the building of a bridge is recorded by Eberhard as follows: "Al-

though Ts'ai Hsiang expended his whole personal fortune as well as the donations of the charitable, he found that funds were still not sufficient for the completion of the bridge. Then the goddess Kuan-yin turned herself into a beautiful woman, got into a boat and sailed up the Loyang River, where she allowed men to throw pieces of money at her. The man who hit her would become her husband, but whoever failed should have their money used for building the bridge. There were many rich young men who thought her so beautiful that money rained on to the ship as thick as snowflakes, but not one single piece touched her".

In her role of rescuer she appeared at the birth of Thang Seng, whose mother was faced with her husband's murderers. On the advice of Kwan-yin, the mother threw the child into the waves, where he was afterwards rescued by some monks. She also brought about the release of Monkey, when after his various escapades he was imprisoned in a mountain.

The role of Kwan-yin as Saviouress is particularly emphasized in the Buddhist traditions, where she is regarded as "she who hears the cry of the world". The universality of her reach is mentioned in *The Mahatma Letters*; here Koot Hoomi cites a quotation describing Kwan-yin as manifesting "to every creature in the universe, in order to deliver all men from the consequences of sin". He associates the goddess with the natural principle, yin, to which is equivalent the Japanese, in (See under Tho-og). She is also seen as "having mercy upon all who call upon her", and as comforting souls in difficulties. This aspect of her character is emphasized by Leadbeater. In a passage describing the World-Mother he writes: "She is clearly recognized in India as the Jagat-Amba, and in China as Kwan-Yin, the Mother of Mercy and Knowledge. She is essentially the representative, the very type and essence of love . . . the heavenly wisdom indeed, but most of all Consolatrix Afflictorum, the Consoler, Comforter, Helper of all who are in trouble, sorrow, need, sickness or any other adversity". Neumann writes of her as follows: "In Buddhism . . . Kwan-yin is the goddess who 'hears the cry of the world' and [lays aside] her Buddhahood for the sake of the suffering world: she is the Great Mother in her character of loving Sophia".

In *The Secret Doctrine* Kwan-yin is closely associated with sound. She is here described as a manifestation of the occult

potency of sound in Aether and Nature; she is called "The Melodious Voice" and is connected with the force, fohat.

As giver of oracles, Kwan-yin appears in the sagas connected with the magician Aunt Piety. In one of these it is described how the head of a community had decided to obtain a prediction concerning a foundling boy. The slips were tossed in the air, to ascertain the goddess Kwan-yin's prediction. The slip chosen bore the words: "Most Happy Augury".

Kwan-yin is also a magician and a teacher of magic. In *Monkey* Vaisravana says to Kwan-yin's disciple Hui-yen, "you cannot have studied with the Bodhisattva for so many years without having learnt some form of magic".

Kuan yin is sometimes described as a prostitute.

One of the later incarnations of Kwan-on in Japan is Chujo-Hime. Chamberlain writes of her as follows:— "The greatest early Japanese artist in embroidery of whom memory has been preserved was Chujo Hime . . who, according to legend was an incarnation of Kwannon, the Goddess of Mercy . . . She retired to the Temple of Taema-dera in Yamato, where her grand embroidered picture, or mandara as it is called, of the Buddhist heaven with its many mansions, is still shown". It is said that there is an incarnation of Kwan-yin living at present in Mongolia.

Kwan-Yin appears frequently in the book *Monkey*. Here she is named as one of those who attend the Peach Festival of the Royal Mother of the Western Paradise. (See Hsi-wang-mu). One of these visits is recorded as follows: "Meanwhile the Great Compassionate Bodhisattva Kuan-Yin had come at the invitation of the Queen of Heaven to attend the great feast. With her she brought her chief disciple Hui-yen".

It is recounted in *Monkey* how on one occasion this disciple became embroiled in a fight with a monster. "At the foot of the mountain the two of them had a great fight. Just when it was at its best, Kuan-yin who was watching in the sky above threw down some lotus flowers which fell just between the cudgel and the rake.

" 'What sort of priest are you?' the monster cried, 'that you dare play on me the trick of the "flower in the eye" '.

" 'Groveling . . monster', said Hui-yen, 'I am a disciple of the Bodhisattva Kuan-yin, and it is she who threw down the flowers. Didn't you recognise her?'

" 'You don't mean it!' said he. 'The Great Bodhisattva, the

one that saves us from the three calamities and the eight disasters?’

“‘Whom else should I mean?’, said Hui-yen.

The monster dropped his rake and bowed low. ‘Old chap’, he said, ‘where is the Bodhisattva? I wish you’d introduce me’.

“Hui-yen looked up and pointed. ‘There she is . . .’ he said.

“The monster kowtowed shyward, crying in a loud voice, ‘Forgive me, Bodhisattva, forgive me’”. The Monster, a former Marshal of the Hosts of Heaven, then joined the party of travellers who were on their way to fetch the Mahayana Buddhist scriptures.

Kuan-yin then arranged for the release of Monkey, who for five hundred years had been imprisoned in a mountain for unruly behaviour. The arrival of Kuan-Yin is thus described:

“‘Who is it’, came a voice from inside the mountain, ‘who recites verses that tell of my misdoings?’

“Kuan-yin came down towards the place from which the voice seemed to come, and at the foot of a cliff found the guardian deities of the place, who after welcoming the Bodhisattva, led her to where Monkey was imprisoned.

“‘Monkey’, cried the Bodhisattva, ‘do you know me or not?’ . . .

“‘How should I not know you? You are she of Potalaka, the Saviour Kuan-yin. To what do I owe this pleasure? . . .’

“‘Wait while I go to the land of T’ang, and find my scripture-seeker. He shall deliver you . . .’

“They left Monkey and went on eastwards. In a few days they reached the land of T’ang, and soon came to the city of Ch’ang-an, where they changed themselves into shabby wandering priests, and coming to the shrine of the local deity in one of the main streets, they went straight in. The deity and his attendant demons recognized Kuan-yin at once, despite her disguise, and welcomed her with a great flurry of bowings and scrapings. Then he sent word to the god of the Municipal Shrine, and all the temples in Ch’ang-an informing the gods that the Bodhisattva had arrived. Presently they all came tramping along, begging to be excused for not having come to meet her. ‘This must not get out’, she said. ‘I am here completely incognito . . .’

“Meanwhile the Bodhisattva Kuan-yin had been looking everywhere in Chang-an for a priest to fetch the scriptures from India. Hearing that the Emperor T’ai-Tsung was celebra-

ting a great Mass and that the ceremony was being directed by that River Float with whose birth she had herself been connected. 'Who', she asked herself, 'could be better fitted for that mission than he?' . .

"Time passed, and now at last came the final ceremonies of the forty-ninth day at which Hsuan Tsang was to deliver the closing sermon. 'The Great Mass closes today', said Kuan-yin . . 'Let us mingle in the throng, so that we may see how the ceremonies are conducted and what blessing there is in our gift, and hear what school of Buddhism he preaches'.

"The great Hsuan Tsang mounted on a high dais . . then discussed the Collect upon the Security of Realms and finally expounded the Exhortation to Pious Works. At this point Kuan-yin approached the dais and cried in a loud voice, 'Why can't you give some Big Vehicle Scripture?'

"So far by being put out by this interruption, Hsuan Tsang was delighted to hear of other scriptures and scrambling down from the dais he saluted his interpreter and said, "Reverend Sir, forgive me for not knowing that I had one so learned as you in my audience. It is true that we none of us have any knowledge of the Big Vehicle and have only expounded the Little Vehicle'" . .

"At this point one of the ushers rushed to the Emperor and announced that two shabby priests had interrupted the Master, pulled him down from the dais, and started some non-sensical argument with him. The Emperor ordered them to be seized and brought to him. On appearing before the Emperor they did not prostrate themselves or even salute him, but merely asked what he wanted of them.

"'Are you not the priest who gave me the cassock the other day?' said the Emperor. 'I am', said Kuan-yin.

"'You were perfectly entitled', said the Emperor, 'to come here and listen to the preaching, eat with the other priests, and go away quietly. But you have no business to interrupt the preaching and disturb the whole proceedings'.

"'Your preacher', Kuan-yin said, 'knows only about the Little Vehicle . . We possess the Tripika or Big Vehicle . . '

"'Then Hsuan Tsang shall retire', said the Emperor, 'and you shall mount the dais and expound them to us'. But instead of doing so Kuan-yin floated up into the sky and revealed herself in all the glory of her true form, holding the willow spray and the holy vase . .

"The Emperor hastened to prostrate himself, and all his ministers knelt down and burned incense, while the audience, priests, nuns, officers, craftsmen and merchants, bowed down, crying, 'The Bodhisattva, the Bodhisattva!'"

"The Emperor's joy was so great that he forgot his rivers and hills, his ministers in their excitement broke every rule of etiquette, and all the multitude murmured again and again 'Glory be to the Great Bodhisattva Kuan-yin'. His majesty decided to have a picture of the Bodhisattva painted by a skilful artist, in full colours. His choice fell upon Wu Tao-tzu, that genius of the brush, that prodigy of portraiture . . ."

While on his journey to India, Hsuan Tsang, also named Tripitaka, found himself deserted by Monkey, who had joined the scripture seekers. "When Tripitaka looked up, he had completely disappeared. 'It's no use trying to teach people like that', said Tripitaka gloomily.

"He had not gone far when he saw an old woman carrying a brocaded coat and embroidered cap. As she came near Tripitaka drew his horse to the side of the road to let her pass.

"'Where are you off to all alone?' she asked.

"'The Emperor of China has sent me to India to fetch Scriptures', said Tripitaka". He then told the woman that Monkey had left him.

"'That's the way that my house lies', said the old woman. 'I expect he'll arrive there. I've got a spell here which I'll let you learn . . . I'll go and look for him, and send him back to you. Make him wear this cap and coat. If he disobeys you, say the spell and he'll give no more trouble . . .'"

"Suddenly the old woman changed into a shaft of golden light which disappeared towards the east. Tripitaka at once guessed that she was the Bodhisattva Kuan-yin in disguise. He bowed and burned incense towards the east . . ."

Kuan-yin thereupon arranged for Monkey's return to Tripitaka who then persuaded Monkey to put on the coat and cap. The subsequent encounter between Monkey and Kuan-yin is thus described:—

"She got down from her lotus seat, left her fairy cave, and riding on a beam of magic light crossed the Southern Sea. When she came near the river of Eagle Grief she looked down and saw Monkey on the bank uttering ferocious curses. She sent the Guardian to announce her arrival. Monkey at once sprang into the air and shouted at her, 'A fine "Teacher

of the Seven Buddhas", a fine "Founder of the Faith of Mercy", you are to plot in this way against us!"

"You impudent stableman, you half-witted red-bottom", said the Bodhisattva. 'After all the trouble I have taken . . . instead of thanking me you make a scene like this'.

"You've played a fine trick on me", said Monkey ' . . . Why did you give him a cap that he coaxed me into putting on and now I can't get it off and whenever he says some spell or other, I have frightful pains in the head?'

"Oh, Monkey", laughed Kuan-yin, 'if you were not controlled in some such way as this, there would be no doing anything with you'."

Kuan-yin then exercised some magical powers over a Dragon prince and Monkey. "The Bodhisattva then went to the dragon and removed the jewel of wisdom from under his chin. Then she took her willow-spray and sprinkled him all over with sweet dew, and blowing upon him with magic breath cried 'Changel', whereupon the dragon immediately changed into the exact image of the lost horse . . .

She then called to Monkey, "'And by the way, come here', I am going to endow you with one more power'. She took the willow leaves from her willow spray, and dropping them down Monkey's back cried 'Change'. At once they changed into three magic hairs. 'These', she said, 'will get you out of any trouble, however menacing'."

On one occasion later in their journey, Monkey was in need of some help and decided to seek an interview with Kuan-yin. "Dear Monkey! He shot up on a shaft of magic light and was soon at the Southern Ocean. In less than an hour, Mount Potalaka rose up before him. He lowered his cloud and was met by twenty-four devas, the guardian spirits of the mountain.

" 'Great Sage, what brings you here', they asked.

" 'I have business with the Bodhisattva', he said.

" 'She left her cave early this morning', said they, 'allowing no one to follow her and went into the bamboo grove. But she evidently expected you; for she told us to receive you here, if you came, and not to bring you to her at once. Just sit down here for a while and wait till she comes out of the grove' . . .

"Monkey was by nature extremely impatient and presently he strode off towards the grove. 'Hallo, Bodhisattva!' he cried

when he reached it, 'your servant Monkey pays his humble compliments'.

" 'Kindly wait outside', said Kuan-yin . .

"Monkey dared not disobey, and going back to the divinities he said, 'I got a glimpse of the Bodhisattva. I don't know what she's at today. Instead of sitting on her lotus terrace, she is poked away all by herself in the bamboo grove, paring bamboo strips' . . .

"There was nothing for it but to wait again. After a while the Bodhisattva came out of the grove carrying a bamboo basket; 'Come along', she said, 'We'll go and rescue Tripitaka'.

" 'I shouldn't like to hurry you', said Monkey, kneeling, 'Wouldn't you like to finish dressing first?'

" 'I can't be bothered', she said, 'I'm going just as I am'. She sailed away on her cloud roll, followed by Monkey.

" 'That's quick work', said Pigsty, when they appeared above the river bank. 'It takes a lot of hustling to make a Bodhisattva come straight along, without even doing her hair or putting on her jewels' . .

Having accomplished her object, Kuan-yin received the following request from Monkey: " 'Wait a minute, and I'll call all the faithful of the village to come and gaze upon your golden visage. They will be glad to show their gratitude' . .

" 'Very well then', said the Bodhisattva. 'Go and fetch them quickly'.

"Pigsty and Sandy ran back to the farm and shouted, 'All of you come to see the living Bodhisattva'.

"Men and women, young and old, all trooped to the river bank and regardless of puddles and mud flung themselves to their knees. Among them there happened to be a skilful painter, who made a portrait of the Bodhisattva; and this was the beginning of the form of Kuan-yin known as 'Kuan-yin with the Fish-basket'. Soon she withdrew to the Southern Ocean".

The book ends with a description of the appointment of the travellers to various important positions. Tripitaka becomes the Buddha of Precocious Merit; Monkey becomes the Buddha Victorious in Strife. Having praised the new Buddhas, "Next they invoked the names of all the Bodhisattvas, Kuan-yin, Mahasthamprapta, Manjusri, Samantabhadra and the rest".

Among the Buddhist scriptures is The Scripture of Kuan-yin.

The worship of Kwan-yin became widespread not only

throughout China and Japan, but also in the more northerly countries influenced by Buddhism. Images of this goddess are included among the household deities of families following the Buddhist and Taoist traditions

Images of Kwannon appeared in Japan with the introduction of Buddhism. There are several references to these in the Nihongi. Thus in the records of the reign of the Emperor Temmu (about 1,300 years ago), is the following entry:

"Autumn, 7th month . . In this month the Princes and Ministers made images of Kwannon, for the Emperor's sake. Accordingly the Kwan-ze-on (Aston: 'another form of the word kwannon') Sutra was expounded in the Great Temple of the Great Palace . .

"8th month, 2nd day . . 100 Bosatsu were set up within the Palace, and 200 volumes of the Kwannon Sutra read".

Commenting on the word Bosatsu, Aston writes: "The images of Kwannon made by the Princes and Ministers are probably meant".

In the following reign, that of the Empress Jito, some images were sent from Korea to Japan. Among these was "a gold-copper image of Kwan-ze-on Bosatsu". In the same reign a similar image was granted to the Buddhist priest Jitoku.

A chapel dedicated to this goddess is described by Fergusson as follows: "The only Buddhist temple in China . . of which I have myself had an opportunity of inspecting is that of Ho-nan, opposite Canton . . in its rear another apartment devoted to the goddess Kuan-yin, principally worshipped by women — in fact, the Lady Chapel of the church".

In a description of the Island of Pootoo, Green refers to "Kwanyin, the goddess of Mercy, who is more worshipped in Pootoo than any other divinity". In the Wo Fo Monastery, according to Simon and Lu, "In the second Hall are the statues of Shakyamuni and Avalokiteshvara Buddha (Kuan Yin)".

The veneration of Kwan-Yin in the Temple of Hengshan is referred to by Mme. Han Suyin in the following passage: "We . . turned to the dark, gaping doors of the Temple. We walked through the many halls, shadowy and mysterious with dusk, past the menacing gods of the gate, enormous armed giants riding upon elephants and tigers and brandishing weapons, past the sprawling obese figure of the laughing Buddha, past Kuanyin of the hundred hands, Kuanyin the All-Merciful. Fluttering like bats out of the dimness, the monks in their voluminous grey robes gathered about us welcoming".

The following reference to Chinese priestesses occurs in the ancient poems, the Ch'u Tz'u, the Songs of the South:

"Now the priestesses come, splendid in gorgeous apparel. And all the hall is filled with a penetrating fragrance".

The Japanese places of pilgrimage include, according to Chamberlain, "the Three-and-Thirty Places [holy] to Kwan-non, Goddess of Mercy"; he describes these as shrines of a multiple nature.

Among the Chinese farming community the Goddess of Mercy is invoked especially in time of trouble. In the normal practice a man approaches the Goddess through a woman intermediary; this may be his wife or some other member of the household. Should no woman be available then the man may go himself; in this case, having first apologized for the omission, he gives an offering to the priest of the Goddess.

A summary of the position which Kwan-yin holds in China is given by Green, as follows: "Kwanyin is the favourite deity all over China and Japan and a hundred legends of salvation by her from sickness and storm, from perils by land and by water, attest that the quality of her mercy is never strained".

In her representations Kwan-yin is shown as a lady often with very elaborate insignia. The lotus is one of her attributes, being the flower in which she is said to have been carried to the Chusan Islands; sometimes she is shown enthroned on one of these flowers. She is also at times represented holding a child in her arms. In other portrayals she has eleven faces and a thousand hands.

In a description of Kuan Yin in *Art Treasures of the World* is the passage: "She was either represented standing, or, more often, seated on a rocky island in the Indian Ocean, dressed in splendid garments or jewellery. In this magnificent work we see her carved in wood covered with paint and gold leaf, with her hands and feet posed like those of a court dancer".

In another form of representation, according to Lovelock, Kuan yin is shewn seated on a throne; one leg is up, the other down. She is quite commonly bare-footed. She is also frequently depicted with an incense burner or a pot in her right hand; and with her left hand she holds up her flowing robe. She usually wears the court dress of the period.

An unusual figure of this goddess, in a private collection in

Ireland, is thus described by Miss Gordon: "Form based on gnarled branch, polished and well seasoned — age unknown, from which long thin gaunt goddess arises, a dragon-like monster at her feet, beneath the lotus. Her eyes made from ivory. Small body (not original head) held aloft beside her, presumably for her to rescue. Whole thing very menacing".

According to Johnes one of the favourite subjects of Japanese sculpture is Kannon.

The festival of Kwan-yin, in the **Perpetual Festival Calendar**, is celebrated on April 5th. She is here described as "Goddess of Mercy".

A close correspondence is seen by Mme. Blavatsky between Kwan-yin and the Indian goddess Vach, and also the Hebrew Sephira and Filia Vocis. Neumann sees a parallel between her and Sophia. Lovelock, writing in *The Atlantean*, describes Kuan-Yin and Tara as "Two Oriental Counterparts of Isis."

Other parallels are shown by Bouquet in the following passage: "It is somewhat staggering to find that in Sumeria . . it was the custom for expectant mothers to invoke a female divinity, Ishtar, with votive offerings, and to record favours granted, by placing tablets on the temple walls inscribed with expressions of thanksgiving, and that it is still the fashion in Paris, Milan and even Berlin, for the Blessed Virgin to be invoked and thanked in this way, while in the Far East the goddess Kwanyin is the centre of a similar cultus".

NAME: PA.

ETYMOLOGY: Chin. Pa, (Soymie) "Dryness".

GENEALOGY: prps. dau. of wife of Huang Ti.

OFFICES AND TITLES: Goddess of Drought.

ASSOCIATED PLACES: China; The Sky; The North.

During the struggle between Huang Ti, who is considered to be either the Yellow Emperor or the August Monarch, and Chhih-yu, it appears that the latter had the assistance of spirits of wind and rain. In order to counter these the Emperor called on the help of the goddess Pa; she, exercising her power, drove these spirits away. Having come to earth, the goddess decided to stay. The Emperor, however, fearing the consequences of a prolonged drought, found it necessary to make some arrangements concerning the limitation of her visits.

Pa is described by Soy mie (*Larousse Mythology*) as, "a girl

from the skies . . . who immediately stopped the wind and rain". Pa, however, would not return to the sky; "and Huang-ti sent her into exile in the north, beyond the Red Water".

NAME: LIU TSU.

ETYMOLOGY: Chin. Liu Tsu.

GENEALOGY: wife of Huang Ti.

OFFICES AND TITLES: Empress, The Lady of Si-Ling.

ASSOCIATED PLACES: China, Si-Ling.

The Empress Liu Tsu is believed to have taught the Chinese how to make silk. Green states that this royal industry was for centuries the unique possession of China.

According to the *Encyclopaedia Britannica*, "We are told that the empresses, surrounded by their women, spent their leisure hours in hatching and rearing silk worms, and in weaving tissues and soft veils".

See also The Yellow Empress.

NAMES: CHIN NU, CHIH NEU, CHIH-NII, THE HEAVENLY WEAVER-GIRL; THE WEAVING SISTERS.

GENEALOGY: dau. of wife of Yu-ti; wife of the Celestial Herdsman; mother of a daughter and a son.

OFFICES AND TITLES: Fairy, The Star Vega, Stellar Goddess, The Weaving Sister, The Spinning Damsel, The Heavenly Spinner, Princess.

ASSOCIATED PLACES: China, Kiang-su Province, Kuan-yun, Korea, Japan; The Constellation Lyra, The Star Vega, The Milky Way, The Constellation Cygnus.

The Heavenly Weaver Girl is considered by some to be a constellation of three stars in Lyra; Chamberlain and Hepburn identify her with the star Vega. According to Allen, "This story appears in various forms; stars in the Swan sometimes being substituted for those in the Eagle, Lyra becoming the Weaving Sisters". In the account given by Eberhard one of the stars beside the Heavenly Weaver-Girl is regarded as her shuttle.

In Eberhard's summary, the text is taken from Kuan-yun and collected by Lin Lan. According to this tradition the Weaver-Girl was one of seven heavenly fairies who were accustomed to bathe in a stream to the south of a meadow; near this meadow lived a cow and a herdsman. When on one occasion the nymphs were bathing, the cow said to the herds-

man: "If you go and steal one of the fairy dresses, you can gain one of the fairies as a bride". The young man did as was suggested. All the nymphs except one quickly seized their dresses and flew to Heaven. The one left behind was called the Weaver; not having her dress, she followed the herdsman and became his wife. The Weaver-Girl and the Herdsman, at the time of their marriage, are stated to have been twelve and fifteen years old.

In another version, summarized by Lovelock, the herdsman "was advised one day to go to the river bank and steal the clothes of a woman bathing there . . . This turned out to be the Heavenly Spinster descended to earth with her maids for amusement".

During the next two or three years the Weaver-Girl bore a son and a daughter. She often asked her husband where he had hidden her fairy dress. He refused to tell her at first; but eventually, after her repeated requests, he let her know his secret. She thereupon seized the dress, jumped into a cloud and flew to the sky.

In the Korean tradition, recorded by Allen, the Herdsman is a prince and the Spinster is his bride. In this version "both [were] banished to different parts of the sky . . . but with the privilege of an annual meeting if they can cross the River (i.e. the Milky Way). This they accomplish through the friendly aid of the good-natured magpies . . ."

According to the account quoted by Lovelock, Yu-ti appointed to Chin-nii and the Herdsman apartments on either side of the Milky Way.

The Heavenly Weaver-Girl, according to one version, is constantly weaving garments for the family of the Heavenly Emperor while the Celestial Herdsman is in the constellation Aquila opposite her across the Milky Way. On the seventh day of the seventh month the bride crosses the Milky Way by means of a bridge of magpies, who are said to disappear from the land on that day. She then visits her husband, and they meet on the east side of the Galaxy.

It appears to be the Weaver-Girl to whom Mme. Blavatsky refers when she writes: "Chinese Cosmogonies have . . . their 'Celestial Virgin' with 'little Spirits to help and minister to her.'"

The festival of the seventh day of the seventh month was adopted in Japan, being known there as the Tanabata Festi-

val (see under Orihime).

The Heavenly Weaver-Girl corresponds to Orihime in Japanese tradition.

NAME THE FEMALE TORTOISE OF THE NORTH.

OFFICES AND TITLES: Tortoise-goddess, the Female Tortoise of the North.

ASSOCIATED PLACES: China, The North.

The Female Tortoise of the North is associated with the Nine Cauldrons, cast by the Emperor Yu the Great.

It is said of this Emperor that he was both a geographer and a smith; combining these two professions, he gave expression to his geographical knowledge by casting the Nine Cauldrons.

According to Christie's summary it appears that each of these cauldrons bore representations of provincial symbols and thus subsumed all the beings and products of the region in question; there was also included some kind of map. The cauldrons were cast when the Hsia Dynasty was at its greatest. As the Dynasty weakened so the weight of the cauldrons diminished.

These cauldrons are represented as having the capacity of transporting themselves; this ability they owed to the Female Tortoise of the North, whose head faced to the right, and who had been consulted on the occasion of their being cast.

On the matriarchal symbolism of the cauldron, Neumann writes: "The magic cauldron is originally a vessel of fertility belonging to the elementary character of the Feminine. As such it yields food, it is the cornucopia, for example". He also speaks of "its original significance as the magical kettle of the cult priestess, [which] retains its food-giving aspect. This food-giving quality is imputed to many magical vessels in Irish legend".

Of the place of food vessels in witchcraft, Miss Valiente writes: "The witches . . . kept the old pagan version, and the cauldron, originally that of the Druidic moon goddess Cerridwen, became their symbol. A cauldron is an all-embracing symbol of Nature, the Great Mother. As a vessel it represents the feminine principle. Standing upon three legs, it recalls the triple moon goddess . . . The cauldron became an instrument of magic, and especially of women's magic.

"The cauldron also took on a sexual significance, as evid-

enced in the saucy old ballad about the lady and the wandering tinker"; here he shows an amorous interest in "her cauldron".

In her summary of the symbology of this vessel, Miss Valiente states that it is "the emblem of woman as the greatest vessel of transformation . . . In a sense, to the pagans all Nature was a cauldron of regeneration, in which all things, men, beasts, plants, the stars of heaven, the lands and water themselves, seethed and were transformed.

"We claim the cauldron of the witches as, in the original, the vase or urn of the fiery transmigration, in which all things of the world change" (Hargrave Jennings)".

For further references to the association between the cauldron and women, see under Srinmo.

NAME: THE HUANG, THE FEMALE PHOENIX.

ASSOCIATED PLACES: China.

The phoenix, the male being known as feng and the female as huang, is regarded as a bird of good omen. According to Eberhard the phoenix is a symbol of the Empress.

This bird is said to sit only on the site of buried treasure.

The egg figures in one of the Chinese cosmogonies. According to Soymie, "[This] theory . . . was called hun t'ien and saw the world as a hen's egg with a long vertical diameter".

NAME: HO HSIEN-KU.

ETYMOLOGY: Ho Hsien-ku.

OFFICES AND TITLES: one of The Eight Pa-Hsien Deities.

ASSOCIATED PLACES: China; Heaven.

The maiden Ho is described as a Taoist divinity, being one of the "Eight Immortals" (Pa-Hsien). Lovelock states that "she went to heaven in full daylight".

This goddess is represented, according to the same author, as a girl wearing a lotus flower on her shoulder; she is also shown with a Chinese lute (p'ing pa).

NAMES: SHENG MU, PI-HSIA-YUAN-CHUN.

ETYMOLOGY: Chin. Sheng Mu. Pi-hsia-yuan-chun. (Lovelock) Princess of Streaked Clouds.

GENEALOGY: dau. of wife of T'ai-yueh-ta-ti.

OFFICES AND TITLES: The Holy Mother, Goddess Presiding

over Child-birth, Protectress of Women and Children.

ASSOCIATED PLACES: China, Shantung, T'ai-shan Mountain.

Sheng Mu is thus described by Lovelock: "Her special responsibility is the protection of women and children and to preside over child-birth . . . She is greatly venerated throughout China".

Among the assistants of this goddess, according to the same author, are The Lady of Good Sight (q.v.) and the Lady whose function is to Bring children (see Sung-tzu niang-niang).

Sheng Mu is usually represented sitting; she has a head-dress of three birds with outstretched wings.

Sheng Mu appears to correspond, in the Taoist tradition, with Kuan-yin.

NAME: THE LADY OF GOOD SIGHT.

ASSOCIATED PLACES: China.

The Lady of Good Sight is one of the assistants of Sheng Mu (q.v.). According to Lovelock, "she preserves children from eye ailments".

NAME: SUNG-TZU NIANG-NIANG.

ETYMOLOGY: Chin. Sung-tzu niang-niang, the Lady Bringer-of-Children.

OFFICES AND TITLES: The Lady Bringer-of-Children, Goddess of Fecundity, Healer.

ASSOCIATED PLACES: China, Miao Feng Shan.

This goddess, an assistant of Sheng Mu (q.v.), brings fecundity and healing.

According to Lovelock, "pilgrimage is made to her temple in Miao Feng Shan (Mountain of Wondrous Peak) some forty miles from Peking. Her favour is to be won by incense, fire-crackers and rattles".

In her aspect of Lady Bringer-of-Children, Sung-tzu niang-niang is depicted as draped in a large white veil, seated on a lotus and holding a child in her arms.

This goddess corresponds to Kwan-yin.

NAME: NU-CHIAO.

ETYMOLOGY: Chin. Nu-Chaio.

GENEALOGY: wife of Yu; mother of son: Chhi.

OFFICES AND TITLES: The Maiden of T'u, The Mother Stone.

ASSOCIATED PLACES: China, The Mountain T'u-shan, The Mountain Hui-Chi, The Mountain Huan-yuan.

It is recorded that among those who repaired the damage caused by the floods was Yu; he had spent thirty years at this task. At the end of this period he felt the need for a wife. While he was thinking about this matter he approached a copse of willows; from it ran a white fox with nine tails. This animal figured in a certain prophecy, which ran as follows:—

"The royal throne will ensue to him,  
Who sees the white fox with nine tails.  
A flourishing line will ensue to him,  
Who marries the girl of T'u-shan".

According to Birch's summary, Yu thereupon made his way to the hill of T'u-shan. There found a maiden, gentle and fair and showing wisdom in her eyes. This maiden was Nu-chiao. Eventually Yu was married to her on the mountain Hui-Chi where he had first begun his labours. Another version gives the place of their marriage as T'u-shan, and Yu's age at the time as thirty.

Nu-chiao accompanied her husband in his travels, assisting him in his work, and bringing him food and drink.

According to tradition, Nu-chiao took the form of a boulder before giving birth to her son. The name given to him, Chhi, or Split, is a reference to the splitting of the boulder at the time of his birth.

According to Bodde's summary, "The stone split open on its north side and a son Ch'i, came forth. It should be added that the name of this son (who succeeded Yu as second ruler of the Hsia dynasty) means "to open".

In the Han shu, The history of the Han Dynasty, as quoted by Bodde, is the following edict issued by the Emperor Wu of that Dynasty; "We have seen the mother-stone of the Hsia ruler Ch'i".

NAME: T'IENT-HOU.

ETYMOLOGY: Chin. T'ien-hou, Empress of Heaven. Sea-Goddess.

GENEALOGY: sister of two or four brothers.

OFFICES AND TITLES: The Empress of Heaven, Protectress of Merchants and Ships.

ASSOCIATED PLACES: China, Chekiang Province, Feng-hua, Mei-chou, Fukien, South China, California.

Of this goddess Eberhard writes: "The T'ien-hou (Empress of Heaven) is one of the most famous deities along the Fuk-

ien coast of China. She has long been connected with the Lin clan".

Among the episodes concerning T'ien-hou, Eberhard gives the following from the text from Feng-hua, collected by Lin Lan.

T'ien-hou was born into a merchant's family and by the time she was seven years old had manifested preternatural powers. Whenever the merchant was overtaken by a storm during the sea crossing she would rescue him and her two brothers from the waves. The sailors on these occasions would see a little girl appear through the winds and the waves to save them, but they did not identify her.

It happened on one occasion that the ship was caught in a storm. The girl grasped the brothers in her arms and took the merchant himself in her mouth and flew over the sea. During this time the earthly body of the girl lay entranced in her room; while still in the trance, she had been compelled to answer a question. Immediately she had spoken, the merchant fell from the mouth of her spirit body. When the brothers returned they recounted how, this time, only they had been saved.

In the version summarized by Lovelock, Tien-hou lived on the island of Mei-chou which was noted for its piety. She had four brothers; three were saved and one perished.

T'ien-hou became regarded as the protectress of merchants and ships on the rivers; she is particularly worshipped by sailors. The fisherman of Hong Kong venerates this goddess and are careful not to displease her. According to Eberhard "Her cult spread over South China together with the dispersion of the Lin and allied clans, and she even had temples among the Chinese in California". The cults devoted to her are said to have been in existence for the last seven hundred years. Rituals in her honour form part of the current observances in China.

According to Lovelock, "Her continuing power was attested by her aiding sailors in peril, helping capture pirates, and even ending droughts, for which reason her cult continued to spread". First she was granted the title of Princess of Preternatural Favour; about 400 years ago she was promoted to the dignity of Queen; and she received the title, Empress of Heaven, 200 years ago.

T'ien hou, according to Lovelock's description, "is usually

depicted as seated either on a lotus or a throne, wearing an imperial head-dress and holding either a sceptre or a tablet".

Rearden mentions a large statue of the Sea-goddess recently erected in Hong Kong and unveiled in an official ceremony. This figure, placed near the beach in the Chinese style garden, is described as representing a Bodhisattva type of lady. She is especially connected with the fishermen and those who man the lifeboats.

NAMES: HSI-HO, THE WATER MOTHER.

ETYMOLOGY: Chin. Hsi-ho.

GENEALOGY: wife of the Great Emperor; mother of sons.

OFFICES AND TITLES: Great Empress.

ASSOCIATED PLACES: China.

NAME: SHIU-MU NIANG-NIANG.

ETYMOLOGY: Chin. Shiu-mu niang-niang.

OFFICES AND TITLES: The Water Mother.

ASSOCIATE PLACES: China, Kiangsu Province, Nanking.

The worship of the Water Mother, according to Eberhard, has been traced back to the Sung era. He describes her as a well-known deity.

A tradition, the text of which is from Nanking, refers to a woman, later known as the Water Mother. She was in the habit of drawing water from a well which lay at a considerable distance from her house. On one occasion an old woman appeared telling her that she had only to strike the pail once, in a certain way, and it would be miraculously filled. This method proving successful, the woman's mother-in-law decided herself to adopt the practice and hit the pail twice; whereupon the water continued to flow without stopping, and the pail became a large artesian well.

The first of these women later became worshipped as the Water Mother, and a temple was built in her honour.

One of the Chinese Festivals has, according to Hargrave Jennings, a connexion with a Water Goddess. He writes: "The Feast of Lanterns, or Dragon-Feast, occurs in China at their New Year . . . They salute the festival with drums and music, and with explosions of crackers. During the feast, nothing is permitted to be thrown into water (for fear of profaning it). Here we have the rites of Aphrodite or Venus, or the Watery Deity, observed even in China".

NAME: THE DRAGON MOTHER.

GENEALOGY: mother of a daughter.

ASSOCIATED PLACES: China, The Eastern Sea.

The Dragon Mother appears in the book *Monkey*.

It is described how Monkey, having already acquired many magical powers now wishes for a suitable weapon. He is advised to approach the Dragon King at the bottom of the Eastern Sea.

The Dragon King offers Monkey various weapons, which, for one reason or another, are found unsuitable.

"'I warn you I haven't got anything else', said the Dragon King.

"'At this point the Dragon Mother and her daughter stepped out from the back rooms of the palace and said, 'Great King, we can see that this Monkey Sage is of no common capacities. In our treasury is the magic iron with which the bed of the Milky Way was pounded flat. For several days past it has been glowing with a strange light. Was this not perhaps an omen that it should be given to the Sage who has just arrived?'.

"'It's only a piece of holy iron, what use can it be to him?'.

"'Don't worry about whether he uses it or not', said the Dragon Mother. 'Just give it to him, and if he can cope with it, just let him take it away with him'.

The Dragon King agreed, and told Monkey to take it.

"'I am deeply grateful for my honoured neighbour's kindness', he said.

"'Pray don't mention it', said the Dragon King".

NAME: THE JADE PRINCESS.

GENEALOGY: sister of (brother): the Jade Emperor; wife; prob. mother of son: Erh-lang (see below).

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: China.

The Jade Princess is alluded to in the following passage in the book *Monkey*:—

"'I remember', said Monkey, 'that some years ago the emperor's sister fell in love with a mortal of the world below, became his consort and had a son . . ."

NAME: THE T'ANG EMPRESS.

GENEALOGY: wife of the Emperor of T'ang.

OFFICES AND TITLES: Empress.

ASSOCIATED PLACES: China, T'ang, Ch'ang-an.

The T'ang Empress is mentioned in **Monkey**. She is described as living in the palace of the Golden Bells.

NAME: JADE BUD.

GENEALOGY: sister of (brothers): Li Chien-cheng, Li Shih-min (the Emperor of T'ang) and Li Yuan-chi.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: China, T'ang, Ch'ang-an.

The Princess Jade Bud is mentioned in **Monkey**; she is here described as the younger sister of the Emperor, and as living in the Palace of Golden Bells.

NAME: BLUE LOTUS.

GENEALOGY: wife of Liu Ch'uan; mother of two daughters.

ASSOCIATED PLACES: China, The Underworld; Ch'ang-an.

In **Monkey** an account is thus given of the return of the Blue Lotus from the Underworld. "So the messengers took the souls of Liu and his wife to the frontiers of the World of Death; and if you do not know the manner of their return . . . you must listen to what is told in the next chapter.

"The gale of dark wind that blew through the gates of Death when they were opened, carried Liu, his wife, and the demon that escorted them, all the way to the city of Ch'ang-an. Liu's soul was blown straight to the Imperial Stores; but Blue Lotus's soul was carried to the inner gardens".

The place of the colour blue in occult symbology is thus described by Hargrave Jennings: "Blue is expressive of the Hellenic, Isidian, Ionian, Yonian (Yoni-Indian) Watery, Female, and Moonlike Principle in the universal theogony. It runs through all the mythologies". In his *Heraldic and Figurative* chart he writes of this colour: "Blue: Material World, or 'Great Deep', or 'Ark', or world made manifest, or sea . . . or Isis, or Venus, or 'Regina Coeli', or 'Heva or Eve' ". According to the same writer, "Blue is the colour of the 'Virgin Maria,' Maria, Mary, mare, mar, mara, means the 'bitterness' or the 'saltiness' of the sea . . . her colours are the ultramarine of the 'Deep', and sea-green, when viewed in this phase of her divine character".

NAME: THE LADY HSIANG.

GENEALOGY: wife of Hsiang Liang.

OFFICES AND TITLES: Pottery Seller.

ASSOCIATED PLACES: China, Kai-feng; The World Below.

The events concerning Hsiang and his wife took place shortly after the return of the Emperor of T'ang to his earthly life. They are recorded in *Monkey* as follows:—

"Now Hsiang Liang was a water-carrier, and his wife made a living by selling pottery. They only spent on themselves what was necessary to keep them alive; all the rest they gave to priests, or spent on paper cash which they dedicated and burned. Consequently, though in this world they ranked as pious people, but very poor, in the world below they gradually accumulated a very considerable fortune. When Wei-ch'ih came to their door, laden with silver and gold, their astonishment knew no bounds, accompanied as he was by a numerous following of horsemen and coaches . .

"Wei-ch'ih declared, 'I have merely come to replay the money that you were good enough to lend to his Majesty the Emperor'.

"'We have never lent money to anyone', they stammered, 'and cannot possibly accept what does not belong to us'.

"'I am aware,' said he, 'that you are poor people. But owing to your constant alms and dedication of paper cash to the spirits of the world below, you have great sums to your credit in that world. Recently when the Emperor spent three days in the realms of Death, he had occasion to borrow heavily from your account there, and now I have come to repay the debt'.

"'It is true', they said, 'that we have something to our account in that world. But what proof have we that his Majesty borrowed from us there? We could not dream of accepting'.

"'The loan', said Wei ch'ih, 'was authorized by Ts'ui Chio, one of the assessors there, and he could bear testimony'.

"'That's as may be', they said, 'but nothing will induce us to accept'.

Finding that they were obdurate, Wei-ch'ih sent a report to the Emperor, who remarked on reading it, 'Such virtue is indeed rare among the rich!' And he issued a rescript, that with the money a temple was to be built, and a shrine at the side of it, dedicated to the Hsiangs. A site was found on ground

not required either by the people or the military authorities, to the extent of fifty acres, and when the building was finished it was called the Hsiang Kuo National Temple, and a great inscription gave an account of its inauguration and the fact that the building of it had been directed by Wei-ch'ih. This is the great Hsiang Kuo Temple that still stands to-day".

Another fane, built for a similar purpose, is thus described by Fergusson: "Of those (i.e. t'ais or pagodas) which existed in China in our own time is the celebrated porcelain tower at Nankin . . . It was erected as a monument of gratitude to an Empress of the Ming family, and was, in consequence, generally called the Temple of Gratitude. It was octagonal in form, 236 ft. in height . . . From the summit to the spire eight chains were suspended, to each of which were attached nine bells, and a bell was also attached to each angle of the lower roofs, making 144 bells in all, which, when tinkling in harmony to the evening breeze, must have produced an effect as singular as pleasing. It was not, however, either to its dimensions or its bells that the tower owed its celebrity, but to the coating of porcelain which clothed its brick walls, as well as the upper and under sides of the projecting roofs, which mark the division of each storey. The porcelain produced a brilliancy of effect . . . on which the architect almost wholly relied for producing the effect he desired".

NAME: WEN-CH'IAO.

ETYMOLOGY: Chin. Wen-ch'iao.

GENEALOGY: dau. of wife of Yin K'ai-shan; wife of Ch'en-O mother of son; Hsuan Tsang. (River Float, Tripitaka, the Buddha of Precocious Merit).

ASSOCIATED PLACES: China, Ch'ang-an, Hai-chou, The Hung River.

The various happenings in which Wen-ch'iao figures are thus described in **Monkey**.

"The great city of Ch'ang-an had from generation to generation been the capital of all China. At this time it was T'ai Tsung who was on the throne. One day, when he was receiving all the ministers at Court, the Prime Minister, Wei Cheng, submitted the following proposal: 'Now that the Empire is everywhere at peace, let us conform with the ancient custom and invite scholars from every quarter to come for ex-

amination, that your Majesty may have talent to assist you in your work of government'. The proposal was accepted, and a summons, sent all over China, invited any that were learned in books, no matter whether they were soldiers or peasants, to come to the Capital and attend an examination.

"When the summons reached Hai-Chou a certain Ch'en O who lived in those parts went straight home and said to his mother, 'It is announced that an examination is to be held to choose men of talent, and I intend to respond'. "'My son', she said, 'You are a well-read man, "Learn when young, act when grown", you are wise to go' . .

"He qualified in the preliminary tests and at the final Court examinations received the first place, the certificate being signed with the Emperor's own hand. Then for three days, as the custom is, he was led through the streets on horseback. At one point the procession passed the house of a minister called Yin K'ai-shan.

It happened that as Ch'eno went by, Wen-ch-iao was watching. "Wen-ch-iao . . sat in a high festooned tower, with an embroidered ball in her hand. The man whom this ball struck when she threw it down was to be her husband. When Ch'en was led past the tower, she saw that he was a man of good appearance, and she knew that he had just taken first place in the examinations. The idea of marrying him pleased her uncommonly, she threw down her ball, and it fell exactly in the middle of Ch'en's black gauze hat. The next minute Ch'en heard a twittering of flutes and reed-organs, and down from the tower came a whole posse of maids and serving-girls, who took Ch'en's horse by the bridle and led him into the courtyard of the minister's house. The minister and his wife came hurrying down from the hall, calling upon all their guests and visitors to assist in the wedding ceremony . . Then hand in hand the two of them entered the bridal chamber.

"Early next morning at the Audience in the Palace of Golden Bells the Emperor was asked what post should be given to the first graduate. The Prime Minister replied that there was a vacancy at Chiang-chou. Ch'en was accordingly made governor of Chiang-chou and ordered to start his duties at once . . He then set out with his wife for Chiang-chou. It was late spring when he left the Capital. A gentle wind fanned the green of the willows, a fine rain touched the red of the flowers. Ch'en's way took him close to Hai-chou and

here he was able to introduce his wife to his mother.

"The power of your blessing", he told her, "enabled me to come first in the examination . . . I count upon you to come with us".

"His mother was delighted and set out with them at once. After travelling a few days they came to the Inn of Ten Thousand Blossoms . . .

"Next day a man arrived at the inn with a golden coloured carp for sale. Ch'en bought it for a string of cash . . . Suddenly he noticed that the fish's eyes flickered in a peculiar manner.

"I have heard", he said, "that when the eyes of a fish or snake flicker, one may be sure they are not ordinary creatures". He asked the man where the fish came from.

"From the Hung River", said the man, "about fifteen leagues from the town".

"Ch'en accordingly put the fish back alive into this river. When his mother heard of it she thoroughly approved. 'To release living things', she said, 'is an act of piety. I am very glad you did it'.

The mother of Ch'en, because of the hot weather, decided not to travel further, "so Ch'en hired a room for his mother while he and his wife set off for Chiang-chou. At the crossing over the Hung River they were met by two ferrymen called Liu and Lu, whom, so it happened, Ch'en had injured in a previous incarnation". They killed Ch'en and Liu took from him the official robes, hat and credentials. He threw Ch'en's body into the river, where it sank to the bottom.

"A yaksha that was patrolling the water saw it, and rushing into the Dragon King's palace announced that an unknown body, apparently that of a scholar, had been thrown into the river and was lying at the bottom. The Dragon King ordered the body to be brought to him, and at once recognized it as that of his benefactor. 'One good deed deserves another', he said . . . So he sent a Yaksha to the Municipal Shrine of Hung-chou to ask for Ch'en's soul. The god . . . soon found it among the newly dead and gave it to a little demon to hand to the yaksha, who brought it back to the Dragon King in his palace . . . The Dragon King said to him, 'It will surprise you to learn that the golden carp which you put back in the water was I myself. Thus you are my benefactor and it was only natural that when you got into difficulties I came to your assistance. For the present I am going to ask you

to serve in my Water Bureau as an officer". Ch'en bowed his thanks and consent and presently was entertained to dinner by the dragon Court.

Meanwhile, Wen-Ch'iao arrived in Chiang-chou as wife of the counterfeit governor.

Shortly afterwards Wen-Ch'iao gave birth to a son; but being warned that Liu was intending to take him, she decided to commit him to the river. To make sure that his history would be known, "she bit her finger and wrote a letter with her blood, naming its parentage and setting forth all its history . . . She took her inner garment, wrapped it around the child, and when no one was looking slipped out with it into the street . . . When she reached the river . . . she saw a plank come floating along by the bank . . . She tied the child to the plank with her sash, the blood-letter at its breast, and pushed the plank out into the river, to float where it would . . ."

The Plank floated down the river and came to a standstill just opposite the Temple of the Golden Mountain. Here the child was rescued by the senior priest, Fa-ming, and became known as River Float. He was entrusted to the care of some peasants. Eventually at the age of seventeen he was admitted to the priesthood.

In due course Fa-ming showed Hsuan Tsang the letter written in blood. Hsuan Tsang thereupon determined to find his mother. "It happened that when Hsuan Tsang arrived Liu was again absent on business . . . Hsuan Tsang went straight to the door and begged for alms . . . She went out and asked him where he came from. When he said he came from the Golden Mountain, she bade him come in and gave him some rice".

They soon recognized each other "and they embraced, weeping . . . Suddenly she cried, 'Leave me, leave me . . . go quick as lightning. If Liu comes back and finds you here he will strike you dead on the spot. Tomorrow I will pretend I am unwell and that I made a vow to give a hundred pairs of slippers as alms. I will come to your temple to fulfil the vow. Then we can talk'".

Hsuan Tsang then told the whole matter to the Minister Yin Kai-shan. Having reached the Capital he soon arrived at Yin's house.

"'I am a relation of your master's', he said to the porter, 'and I should like to see him'.

"'We have no kinsman who is a priest', said the minister, but his wife interposed, 'Last night I dreamed of my daughter Wen-ch'iao. Perhaps he has a message from her'.

"So Hsuan Tsang was shown in, and when he saw the minister and his wife he fell weeping to his knees and bowed to them, taking from the folds of his dress, a letter. When the minister had read it through, he uttered a piercing cry. . . 'At tomorrow's court I will tell the Emperor of this'".

On the Emperor's order Liu was brought to justice, having been taken to the exact place where he had done Ch'en to death. Here were also gathered Yin K'ai shan, Wen-ch'iao and Hsuan Tsang.

Meanwhile, a yaksha who was patrolling the waters informed the Dragon King of these proceedings. After congratulating Ch'en the king told the yaksha to escort the body of Ch'en to the surface of the water, and there his soul would return to it.

"A corpse suddenly appeared floating on the water and finally rested on the river bank. Craning forward to peer at it, Wen-ch'iao recognized the body as that of her husband . . . Everyone pressed forward to look and in a moment they saw the hands unclasp and the legs stretch. The whole body began gradually to stir, and Ch'en clambered up on to the bank and sat down, to the intense astonishment of everyone present" . . .

When the officials of the place heard the story, they all came to congratulate Ch'en, a banquet was given, and next day they all started on their homeward journey.

When they reached the Inn of Ten Thousand Blossoms Ch'en went to look for his mother. "The night before she had dreamt that a plank of wood blossomed and that magpies were clamouring behind the house. She thought to herself, 'Perhaps it means that my grandson is coming'. She was just thinking this when Ch'en and Hsuan Tsang arrived. After mother and son had embraced and the bill had been paid, they all started out for the Capital. At the next court the Minister Yin stepped forward, reported to the Emperor what had happened and recommended that Ch'en O should be used in some important capacity, commensurate with his great talents. He was accordingly made Vice-Chancellor of the Grand Secretariat and assisted the government in the planning of its policies".

NAME: THE PERCH-MOTHER.

ASSOCIATED PLACES: China.

The Perch-mother appears in the book **Monkey**. The following description is given of how she helped the goldfish Great King in his attack on Tripitaka:—

"Then from among his watery kinsfolk there stepped out a stripy-coated perch-mother . .

"'If you want to catch Tripitaka', she said, 'nothing could be easier . . '

"'Let's hear about it', said the monster.

"'It is already the third night watch', said the perch-mother. 'You must get to work at once. First you must raise a cold wind, then send down a great fall of snow, and make it so cold that the river freezes across. Some of us who are good at transformations must take on human form and must go about on the ice, where the road runs down to the river, shouldering packs, umbrella in hand. Tripitaka is in a great hurry to get to India, and when he sees people walking on the ice he will insist on going across. You will be sitting quietly here at the heart of the river, and as soon as you hear his footsteps above you, you will cause the ice to crack. He and his disciples will all fall into the hole, and at one stroke you will have them all in your power' . .

"Just before dawn, Tripitaka and his disciples suddenly began to shiver . .

"'It is freezing so hard" said Pigsty, 'that the earth at the bottom of the river is hardening. Soon we shall have one solid block under our feet'.

"Tripitaka was astonished and delighted. He whipped on his horse and away they went.

"Meanwhile the Great King and his kinsfolk were waiting below. Hearing at last the sound of hoofs, he so deployed his magic power as to open a long cleft in the ice. Monkey immediately leapt into the air; but the white horse went straight in, and so did the other disciples. The monster grabbed at Tripitaka, and he and his kinsfolk swiftly carried him down to the Water Palace.

"'Where's my perch sister?' shouted the Great King".

NAME: THE PEARL PRINCESS.

GENEALOGY: dau. of wife of the Dragon Emperor.

OFFICES AND TITLES: Bearer of the Magic Pearl.

ASSOCIATED PLACES: China, The Southern Ocean, Mount Potalaka, The Purple Bamboo Grove.

The Pearl Princess is referred to in **Monkey** as an attendant of the Bodhisattva Kuan-yin.

NAME: FENG-P'O-P'O.

ETYMOLOGY: Chin. Feng-P'o-P'o.

OFFICES AND TITLES: Mistress Wind.

ASSOCIATED PLACES: China; the Clouds.

Feng-P'o-P'o is connected with the Heavenly Ministry of Thunder. According to Lovelock's description she is "an old woman in charge of the wind . . . she is seen as moving the clouds riding on a tiger".

It is recounted in **Monkey** that the scripture seekers, on their way to India, came to the land of Cart Slow. In a competition with some Taoists, who were in control of the country, Monkey called on the help of elemental spirits.

"Dear Monkey! He leapt into the air and cried, 'Who's supposed to be in charge of the wind?' At once the old woman of the wind appeared, hugging her bag, while Sun Erh-lang held tight the rope at the mouth of the bag . . .

"'We're standing by, ready with our wing-bag', said the Old Woman of the Wind.

"The Old Woman of the Wind at once brought out her bag, Erh-Lang loosed the rope at its mouth and with a great roar the wind rushed out. All through the city, tiles were lifted through the air, bricks hurtled, sand and stones flew . . ."

NAME: TIEN MU.

ETYMOLOGY: Chin. Tien Mu.

GENEALOGY: prps. wife of Lei-Kung.

OFFICES AND TITLES: Mother Lightning.

ASSOCIATED PLACES: China.

Tien Mu is described as working in conjunction with Lei-Kung, a thunder god. She produces the flashes of lightning with the help of mirrors which she holds.

The Mother of Lightnings appears in the book **Monkey**. She used her powers to help the Jade Emperor, the Dragon King and Monkey. See also under Feng-P'o-P'o.

NAME: THE DARK MAID.

ASSOCIATED PLACES: China.

The Dark Maid is described by Lovelock as "The goddess who sends down frost and snow".

NAME: THE YELLOW EMPRESS.

GENEALOGY: wife of Huang Ti (the Yellow Emperor).

OFFICES AND TITLES: Grandmother of The Chinese Race.

The Yellow Empress, according to Lovelock, "was the first to rear silkworms and taught the people to weave the silk and make garments of it".

NAME: LADY HORSE-HEAD.

ASSOCIATED PLACES: China; Heaven.

Lady Horse-head was so named from an episode involving a horse who had become enamoured of her.

According to Lovelock's summary, this lady was associated with Yu-ti. In the form of a silkworm she entered Heaven.

Lady Horse-head is responsible for the protecting and breeding of silkworms.

NAME: KIANG YUAN.

ETYMOLOGY: Chin. Kiang Yuan.

GENEALOGY: mother of son: Hou Tsi.

Associated places: China.

Kiang Yuan is said to have given birth to Hou Tsi (Prince Millet) about 4,100 years ago. The latter, according to Lovelock, instructed the people in grain growing at the time of the co-emperors Shun and Yao.

NAME: THE HEAVENLY ANCESTRESS.

GENEALOGY: mother of the first Emperor of the Tsing Dynasty.

ASSOCIATED PLACES: China, The Lake Poulkouri, The White Mountain.

According to an official account, as quoted by the London Encyclopaedia, this lady, "descending on the borders of the Lake Poulkouri, at the foot of the White Mountain . . bore a son, partaking of her nature, and endowed with wisdom, strength and beauty; that the people chose him . . "

NAME: YU CHI.

ETYMOLOGY: Chin. Yu Chi.

GENEALOGY: wife of Hsiang Yu.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: China, Ch'u.

According to the summary of the Simon and Lu, Yu Chi is the wife of Hsiang Yu, Hegemon of Ch'u, a famous hero of Chinese history. He wages war against the Emperor Kao Tsu of Han Dynasty for several years, but is eventually defeated.

Yu Chi is the heroine of a historical play, "The Hegemon Takes leave of (Yu) Chi", based on these events. When Hsiang Yu sees that he is defeated, before he dies he makes a formal address to Yu Chi.

NAME: YANG KUEI-FEI.

ASSOCIATED PLACES: China, Spirit-land, The Isles of the Blest.

Yang Kuei-fei, the favourite of the Emperor Ming Huang, is the heroine of a well-known Chinese poem.

According to Giles' summary, the poet was born a few years after the events described. Of the poem Giles writes: "He divides his poem into eight parts, dealing with the ennui of the monarch until he discovers beauty, the revelry of the pair together, followed by the horrors of flight, to end in the misery of exile without her, the return . . . home where everything reminds him of her and finally Spirit-land . . . He pictures the disconsolate emperor sending a magician to discover Yang Kei-fei's whereabouts in the next world, and to bear her a message of uninterrupted love. The magician, after a long search, finds her in one of the Isles of the Blest, and fulfils his commission accordingly.

"Her features are fixed and calm, though myriad of tears fall,

Wetting a spray of pear-bloom, as if it were the raindrops of spring.

Subduing her emotions, restraining her grief, she tends thanks to His Majesty,

Saying how since their parting she had missed his form and voice;

And how, although their love on earth had so soon come to an end,

The days and months among the Blest were still of long duration.

And now she turns and gazes towards the abode of mortals . .

Then she takes the old keepsakes, tokens of undying love, A gold hairpin, an enamel brooch, and bids the magician carry these back.

One half of the hairpin she keeps, and one half of the enamel brooch,

Breaking with her hands the yellow gold, and dividing the enamel in two.

'Tell him', she said, 'to be firm of heart, as this gold and enamel,

And then in heaven or on earth below we two may meet once more' ".

NAME: THE PRINCESS OF CH'IN.

ASSOCIATED PLACES: China; Heaven, Green Island.

This princess is mentioned in a poem of Li Ho, written nearly 1,200 years ago. The following is the relevant extract, cited by Andrews (Frodsham's translation).

"A Ballad of Heaven.

The River of Heaven wheels round at night . .

The Princess of Ch'in rolls up her blinds,

Dawn at the north casement . .

With ribbons of powdery dawn-cloud pink,

Skirt of lotus-root silk,

She walks on Green Island, gathering

Orchids in spring".

NAME: THE SEVEN SISTERS OF INDUSTRY.

OFFICES AND TITLES: The Pleiades, Lunar Mansion.

ASSOCIATED PLACES: China; The Pleiades Constellation.

The Pleiades, according to Allen, seem to be among the first stars mentioned in Chinese astronomical literature. As the first sieu, or lunar mansion, "they were Mao, Mau, or Maou, anciently Mol, The Constellation, and Gang, of unknown signification, Alcyone being the determinant".

These sisters correspond to the Indian Krittika.

NAMES: HOW KUNG, THE EMPRESS.

OFFICES AND TITLES: The Star How Kung.

ASSOCIATED PLACES: China, The Constellation Ursa Minor, The Star How Kung.

How Kung, the Empress, is included in Allen's **Star Names**. This is a small star in the Little Bear.

NAMES: NOK, MO, MU, NIU, NU, WOO NEU.

OFFICES AND TITLES: Constellation, Lunar Mansion.

ASSOCIATED PLACES: China; The Constellation Aquarius, The Lunar Mansion Mo.

This asterism is one of the twenty-eight sieus or Chinese lunar mansions. Allen refers to this as "Mo, Mu, Nui, or Woo Neu, a Woman, anciently written Nok". Four stars are included in this group.

NAMES: NIU SHE, THE PALACE GOVERNESS.

OFFICES AND TITLES: Pair of Stars, Literary Woman.

ASSOCIATED PLACES: China; The Constellation Draco, The Stars Niu She.

On this pair of stars Allen writes: "In China it was Niu She, the Palace Governess, or a Literary Woman".

NAMES: YU NEU, THE HONOURABLE LADY.

OFFICES AND TITLES: The Star Yu Neu.

ASSOCIATED PLACES: China, The Constellation Leo, The Star Yu Neu.

In his **Star Names** Allen includes "Yu Neu, the Honourable Lady". He describes this as a small red star.

NAME: SHE SANG NEU.

OFFICES AND TITLES: Virgo, The Constellation She Sang Neu.

ASSOCIATED PLACES: China; The Constellation She Sang Neu (Virgo).

Some of the names of the Chinese constellations, according to Allen, were derived from the West. This applies to the Constellation Virgo, which become known as "She Sang Neu, the . . Maiden".

This constellation also corresponds to the Indian Kanya.

Another Western goddess, later figuring in China, is Juno. Juno's Peacock, according to Allen, is the Chinese Joo Tseo.

NAME: TOW MOO.

ASSOCIATED PLACES: China; The Constellation Ursa Major.

In his account of the Great Bear constellation Allen writes: "In China the Tseih Sing, or Seven Stars, prominent in this constellation, were known as the Government . . . Reeves said that the four stars of the Square were Tien Li, the Heavenly Reason, and Edkins, in his *Religion in China*, assigns to this spot the home of the Taoist female divinity Tow Moo".

NAME: MOBO.

ETYMOLOGY: Chin.—Jap. Mobo.

GENEALOGY: mother of son: Meng-tseu (Mencius).

ASSOCIATED PLACES: China, Province of Chan-Tung, Tseou, Japan.

Mobo, whose husband died during the childhood of Meng, undertook the training of her son. She did this with such care and wisdom that she is regarded in China as a model of maternal goodness.

In China the expression, "Mother of Meng", denotes an admirable mother.

NAMES: WEN-CH'EN, KONJO, THE WHITE DOLMA, THE WHITE TARA.

ETYMOLOGY: Chin. Wen ch'en; prps, Chin.—Tib. Konjo; Tib. Dolma (q.v.); Skr. Tara (see Dolma).

GENEALOGY: dau. of wife of Tai-Tsung; wife of Srong-btsang-gombo.

OFFICES AND TITLES: Chinese Princess, Tibetan Queen.

ASSOCIATED PLACES: China, Tibet, Lhasa, Labrang.

Konjo, of the family of the Tai-tsung, Emperor of China, was one of the two princesses said to have brought Buddhism into Tibet. As an incarnation of the White Dolma, she married Srong-btsang-gombo (Srong-tsan-gampo), King of Tibet.

In his description of Lhasa, Candler states that "a temple was built by the illustrious Konjo". Ferguson speaks of her as being connected with the building of the Ramoche temple, near Labrang.

In a description of a block print of the White Tara, whom he also calls Wen ch-en, Allsop writes: "'White Tara', who sits in the lotus position on a lotus throne. This form is also called the seven-eyed Tara (she has three eyes in her head,

and eyes in her hands and feet).. She is shown with one full-blown lotus, held in the left hand". The full-blown white lotus is the symbol of this goddess. He quotes Miss Sylvia White as his source of information.

According to Lovelock, "White Tara is depicted with eyes in hands, feet and forehead to denote her all-seeing compassion to help all suffering".

On the symbolism of the colour white Hargrave Jennings writes as follows: "It is a very ancient idea . . . that the colour 'white'—which, considered in the mystic and occult sense, is feminine in its origin—is fateful in its effects sometimes".

For a further account of the White Dolma, see under Dolma.

NAME: THE TRIPLE PUSSA.

ETYMOLOGY: Chin. Pussa.

OFFICES AND TITLES: Triple Goddess.

ASSOCIATED PLACES: China.

In a list of Trinities, Brewer records the following: "The Chinese have the triple goddess Pussa".

According to Eberhard "A P'u-sa (Bodhisattva) is in Chinese folk religion a Buddhist deity".

The Triple Pusea may correspond to Kwan-Yin.

NAME: YANG-CHEN, The Chinese SARASVATI.

ETYMOLOGY: Chin. Yang-chen. Skr. Sarasvatî (see Sarasvatî, Goddess of Knowledge).

GENEALOGY: wife of Manjusri Jampal.

OFFICES AND TITLES: Goddess of Teaching, Goddess of Learning, Female Manjusri, Protectress of the Books of Dharma, Shakti.

ASSOCIATED PLACES: China, East Asia.

Yang-chen is one aspect of the Buddhist Sarasvati (q.v.).

NAME: THE SUN-GODDESS OF FORMOSA.

ASSOCIATED PLACES: China, Taiwan (Formosa).

This goddess is referred to by Saunders in connexion with the traditions of the Amis of Formosa.

NAME: THE AMI GODDESS.

GENEALOGY: wife of her brother; mother of a snake and a frog.

ASSOCIATED PLACES: China, Taiwan (Formosa).

This goddess, according to Saunders, appears in a tradition of the Amis of Formosa. According to this account, a brother and a sister escaped a great flood in a mortar; and they subsequently married. The children to whom the woman gave birth are described as a snake and a frog.

The *Encyclopaedia Britannica* (4th Ed.) refers to aboriginal priestesses in this island.

NAMES: YA-HSEK-KHI, YATAI.

ETYMOLOGY: Indo-Chinese, Ya-hsek-khi.

GENEALOGY: wife of Ta-hsek-khi (Yatawn); mother of dau: The Earth Goddess.

ASSOCIATED PLACES: Indo-China, Burma.

Yatawn and Yatai, in Indo-Chinese and Burmese tradition, are considered to be the first man and woman. According to Lovelock's description, they were shaped like tadpoles.

NAME: THE EARTH-GODDESS.

GENEALOGY: dau. of Yatai wife of Yatawn.

ASSOCIATED PLACES: Indo-China, Burma.

See under Yatai.

NAMES: THE THEVADAS, THE DEVATAS.

ETYMOLOGY: (Ferguson) Skr.—Cambodian, Thevadas, Skr. Devatâ; cf. devatâ (Macd.) n. fem. divinity, divine power, deity, holy image.

ASSOCIATED PLACES: Cambodia, Prah-khan, Angkor.

The Thevadas or Devatas are described by Fergusson as "goddesses in Cambodia". In a description of the temple at Prah-khan he refers to "female figures representing the Thevadas or goddesses", depicted on panels between the rectangular windows.

In a description of the great temple of Angkor, the Angkor Vat, the same author writes: "There are in every part of the building groups of female figures in alto-relievo. They are sometimes in niches or in pairs, attached to pilasters, or in groups of four or more. There are a hundred or more in the various parts of the building, and all have the thick lips

and the flat noses of true Tartars, the eyes forming an angle with one another like those of the Egyptians, or any other of the true building races of the world". These beings are described as thevadas or devatas. This writer regards the Angkor Vat as having been built for the indigenous religion of Cambodia.

Fergusson also mentions the custom according to which the most beautiful girls officiate; he suggests a connexion between them and the numerous female statues.

NAME: SINE.

ETYMOLOGY: Irish, Sine; cf. (Din.) Irish Sin, Sine, n. fem. China; cf. Heb. Sinim, (Feyer.) a people in the Far East, the Chinese, and (O.C.D.) Lat. Sinae, N. of the Chinese and Tibetans as approached by sea from India.

OFFICES AND TITLES: One of the Mothers of the Nations.

ASSOCIATED PLACES: China, Ireland.

Sine is mentioned in the verse text of the Irish Lebor Gabala Erenn. See also under Inde.

According to *The Oxford Classical Dictionary*, the Chinese and Tibetans, under the name of Seres, were known to the Greeks left by Alexander in inner Asia. *The Encyclopaedia Britannica* refers to the establishment of a colony of Jews in China about 2,200 years ago. Chinese products, especially silk, became well-known in Rome from the time of Augustus.

A Chinese reference to a Roman deputation is recorded by Robertson, as follows: "As the progress of the caravans or companies of merchants, which travelled towards the countries whence they received the most valuable manufactures, particularly those of silk, was often interrupted by the Parthians, who had acquired possession of all the provinces which extend from the Caspian Sea to that part of Scythia or Tartary which borders on China, the Romans endeavoured to render this intercourse more secure by a negotiation with one of the monarchs of that great empire. Of this singular transaction there is, indeed, no vestige in the Greek or Roman writers; our knowledge of it is derived entirely from the Chinese historians, by whom we are informed that Antoun, (the Emperor Marcus Antoninus,) the king of the people of the Western Ocean, sent an embassy with this view to Oun-ti". Robertson, who refers to de Guignes' *Memoire*, describes Oun-ti as the King of China; he dates this episode the year 918 A.U.C.

NAME: THE EARTH—GODDESS OF TARTARY AND CATHAY.  
GENEALOGY: Wife of Natigai; mother of children.  
ASSOCIATED PLACES: Tartary, Mongolia, Russia, The Far North, Siberia, Cathay, Northern China.

The earth god Natigai and his family are mentioned several times in the Travels of Marco Polo. According to one of the accounts, "these two gods, Natigai and his wife, are the gods of earth and watch over their flocks and crops and all their earthly goods . . ."

Images of this god with those of his wife and family are made of felt and cloth, and are kept in each house. The image of the goddess is placed on the left hand of the god, and the children are in front. "And they treat them with great reverence. When they are about to have a meal, they take a lump of fat"; with this they smear the mouths of each member of this family of idols. "Then they take some broth and pour it outside the door of the house as an offering to the other spirits. When they have done this, they say that their god and his household have had their share. After this they eat and drink."

The veneration of these deities, originating among the Tartars, spread into Cathay or North China. In this connexion Marco Polo writes: "As I have already said, the people of Cathay are idolaters. Every man has . . . down below on the ground another image representing Natigai . . . They make him with a wife and children."

NAME: THE FEMALE IDOLS OF XANADU.  
ASSOCIATED PLACES: Cathay, Northern China, Sheng-Tu (Xanadu).

In the Travels of Marco Polo there is a description of the great palace of Kubilai Khan at Xanadu. Among the retinue of this monarch were certain enchanters, apparently members of Buddhist orders. In a description of these the authors write as follows:—

"Here is a further fact about these Bakhshi. When the feast-days of their idols come round, they go to the Great Khan and say: 'Sire, the feast of such-and-such of our idols is approaching . . .'" They then ask for the necessary provisions; "so that the Bakhshi have everything they ask for in order to celebrate the feast of their idol . . ."

"Beside these there is another order of devotees who are called Sien-seng . . ."

"Their idols are all female, that is to say they all bear the names of women."

NAME: WHITE WAVE.

OFFICES AND TITLES': Fairy, Snail-Maiden.

ASSOCIATED PLACES: China.

There are several Chinese traditions, of which this is one, demonstrating the close connexion existing between the Chinese family and the inhabitants of the other worlds.

According to Birch's summary, a young man named Hsien Tuan, a magistrate's clerk, lived by himself in a house of his own. Not far from this was a small strip of land which he used for growing vegetables.

One evening Hsieh Tuan was returning home from his field later than usual. As he was walking along the winding path, his attention was drawn to an object at the edge of the path. At first sight it appeared to be a large stone, glimmering in the moonlight. As, however, there had never been a stone there before, he stopped and bent down to examine it. He found that it was a giant snail about the size of a bucket.

The finding of such a rarity being considered the sign of very great luck, Tuan lifted the snail gently into his hands and continued on his way home. He picked some succulent leaves for the snail to eat, and finally reached his house. He then carefully put the snail into a large earthenware storage jar which stood just inside the door.

Next morning Tuan looked into the jar and saw with pleasure that all the leaves had been eaten. He then left for the court.

In the afternoon he came home for a meal before starting work in his field. When he had come into his house he found the table laid with a bowl and chopsticks. Steam was rising from a dish of cooked rice and vegetables; and on the newly swept floor was the large washing basin, filled with hot water, ready for him to use.

On the following day the same thing happened; Tuan was greeted as he came into the house by an appetizing meal. Wondering who it was who was taking all this trouble for him, he went to the village to make enquiries. No one, however, appeared to know anything about it. On his way back

he picked up some more food for the snail, who still seemed very happy roaming around inside the large earthenware jar.

Every day for a week the same thing continued to happen. The news spread; but still no one offered an explanation. At last Tuan decided to get to the bottom of the mystery. He therefore hid outside the fence to see what was happening in the house. For a while all was still; then he became aware of a movement, and looking through the doorway he saw a hand appear out of the jar; then another hand came out, and finally there began to emerge a lovely young maiden beautifully dressed in a silk robe. She then climbed out of the jar and crossed the room towards a stove in the corner. Quickly Tuan left his hiding-place and went through the door. Looking into the jar he saw the snail shell empty; and in the corner by the stove, he saw the girl.

Tuan then began to ask questions, but the maiden did not answer at first. Then with a voice like the tinkling of jades she told him that she was a fairy and that her name was White Wave. She then gave the reason for her coming: "because you are without family and live alone, and because you work hard and are honest". She told him that her visit was only transitory and that she must return to her own land; she gave however this promise: "You may keep the shell which I left in the jar for storing rice, and empty it only when hunger threatens. You will find it will at once fill again".

The maiden having spoken these words, the sky darkened for a storm, the wind howled and the rain lashed against the roof. White Wave ran lightly across the room, through the door, and spread her arms wide and soared away, borne by the raging gale. Then, as suddenly as it started, the storm ended, leaving Tuan in the calm morning, his eyes full of tears.

Hsieh Tuan built a little shrine to the fairy, White Wave; and from the time of her visit he was never short of food. He eventually was happily married and succeeded in becoming a district magistrate.

Many of the actions of White Wave are connected with household objects of occult significance. For the symbology of the earthenware jar see under the Third Princess; for that

of cooking and other vessels, see under Srinmo and the Female Tortoise of the North; for that of the stove, see under Hetsui-no-kami.

The sweeping of the room by White Wave implies the use of a well-known object of witchcraft, the brush, besom or broom. In this connexion Miss Valiente writes: "The broomstick has come to be the traditional companion to the witch, and the enchanted steed for her wild . . . night-flights through the air . . . In a curious and interesting old book, **A Dictionary of Slang, Jargon and Cant**, by Albert Barrere and Charles Godfrey Leland . . . we are told that . . . the female genitals were known vulgarly as 'the broom' ". According to the same book "a besom" is a term for a woman of liberal habits; and "to have a brush" is to enjoy her intimacies.

The broom, in certain sophisticated forms of magic has, added to it, another emblem; a ribbon is tied in a bow around the handle, about half-way down. There is thus formed a kind of image or idol; the loose ends of the bow correspond to the arms, the loops of the bow to the breasts, the top of the handle to the head; the brushing part at the bottom has the same significance as before mentioned. In this connexion Dr. Margaret Murray writes: "This identification of Isobel Gowdie's statement that before leaving home to attend the Sabbath an Auldearne witch would place her broom on the bed to represent her to her husband . . . The husband would then know that his wife had gone to her devotions". According to the same writer: "The importance of the broom in India is as great as in Europe". In Mauritius the broom, made from the flowering bunches of a kind of bamboo, is also venerated. Among the Indian community, according to Poorun, it is regarded as an object of power; and it must not be used for a destructive purpose. It is kept by the door and acts as a protection. It is also used by those, in the same island, who practise Voodoo.

There are parallels between White Wave, Chiu-t'ien hsuan-nu, The Third Princess and the Japanese Kaguya.

NAME: THE SNAKE-PRINCESS.

OFFICES AND TITLES: Snake-Goddess; Snake-Princess.

ASSOCIATED PLACES: China, Chekiang Province, Shao-hsing, The Phoenix Mountain.

The Snake-Princess is mentioned in a narrative in the Lin Lan anthology, the text being taken from Shao-hsing. A summary is as follows: "Kung Yeh-ch'ang . . . on his way to the Phoenix Mountain . . . saw a number of snakes, both large and small, coming out of a cave and moving about in a most orderly fashion. The last to appear was an enormous golden serpent, which Kung, who had a knowledge of snakes, knew was a snake princess.

"The Princess and her followers advanced into the midst of the mountains, where she shook her head several times as a sign to the soldiers and all the other snakes to move away. A black snake minister alone remained and the two glided off into the grass".

There is a correspondence between this goddess and the Indian Sarparajni.

NAME: MA-KU.

ETYMOLOGY: Chin. Ma-ku.

OFFICES AND TITLES: Fairy, Sorceress.

ASSOCIATED PLACES: China, Kiangsu.

The fairy Ma-ku is said to have manifested in one of her incarnations during the Han Dynasty. In Christie's summary she is described as a beneficent sorceress who reclaimed from the sea a large area of the coast of Kiangsu and converted it into a mulberry orchard.

In another incarnation Ma-ku took pity on a man employed by her family, and as a result of a quarrel starting on account of this, left for the mountains.

The following description of fairies is given in a poem by Li Ho.

"A Ballad of Heaven . . .

By the Palace of Jade the cassia blossoms  
Have not yet fallen,  
Fairy maidens gather their fragrance  
For their dancing girdle-sachets".

NAME: THE FUCHOW PRINCESS.

GENEALOGY: dau. of wife of Ti K'u; wife of P'an-Hu.

OFFICES AND TITLES: Princess, Ancestress of the Jung Tribe, Ancestress of the Miao and Yao Tribes.

ASSOCIATED PLACES: China, Fuchow, South China.

The Fuchow Princess, ancestress of the Jung Tribe, is described in an account summarized by Christie as follows:—

The Emperor was engaged in war against a neighbouring ruler in the west. His army was so badly defeated that his generals were reluctant to continue the struggle. As a last resort, to embolden them, he issued a proclamation offering the suitorship for the princess to the warrior who would bring him the head of the enemy chief.

While this matter was being discussed by the generals, a large dog happened to hear the conversation. Slipping quickly out of the camp he made his way through the enemy's lines into the tent of the ruler. Having gnawed off his head, he returned with it to his own camp, where he laid it at the feet of the Emperor. The enemy were then seen to be in confusion and soon withdrew, to the rejoicing of the victorious Chinese army.

The dog thereupon reminded the Emperor of his promise. The latter, however, drew attention to the many difficulties which might result from the marriage of a dog to an imperial princess. The dog then proposed that he should transform into a man; he was to be placed under a bell, removed from human eyes, and left there for a certain specified period of time. The Emperor agreed to the proposal.

The dog was placed inside the bell and until the day before the appointed time remained undisturbed. On the last day, however, the Emperor was unable to restrain his curiosity any longer; he lifted the rim and peered underneath. The dog had wholly transformed except for his head, the spell having been broken by the Emperor's action.

Since the fault was entirely on his side, the Emperor could not withdraw his agreement, and the marriage took place, the bridegroom's head being carefully covered with a red cloth for the occasion. Other traditions hold that it was the bride who was veiled in red.

According to Bodde's summary these events, recorded at the end of the Han Dynasty, are traditionally believed to have taken place about 4,400 years ago. The dog, named P'ian-Hu, was a pet of the ruler Ti-K'u. After the Princess had married P'an-Hu, she went with him to the mountains of South China. She is the ancestress of the Miao and Yao tribes.

Christie records that among the Jung tribespeople of Fuchow there continues the custom of wearing a red head-covering. They also still paint a dog on a screen at the time of the old style New Year.

NAME: MENG CHIANG NU.

ETYMOLOGY: Chin. Meng Chiang Nu.

GENEALOGY: wife of Wan.

OFFICES AND TITLES: The Pumpkin Girl.

ASSOCIATED PLACES: China, Central China, The Great Wall of China.

Meng Chiang Nu appears in a folk-tale which Ku Chieh-kang has traced back to more than twenty-five centuries. Eberhard considers it to be one of the earliest stories of Chinese folklore. The following account is based on his summary of a text from Central China from Lin Lan's anthology.

The gardens of the Meng and the Chiang families were separated by a wall.

It happened one year that the Meng family planted a pumpkin on their side of the wall, and the Chiang family did the same on theirs. Both plants climbed up the wall and at the top they met, and joined together.

After the pumpkin had bloomed luxuriantly, a huge fruit began to form. When this had ripened, after a long discussion between the two families as to its ownership, it was decided that each family should have half. On dividing it in two they found inside a beautiful little girl. The two households agreed to look after her jointly and she was named Meng Chiang from the names of the two foster families.

This took place during the reign of the Emperor Shih Huang-ti of the Chhin Dynasty. This Emperor, fearful of the threats of invasion by the Huns, had restarted the building of the Great Wall along the Northern frontier. But no sooner was one piece built than another fell down, and the wall made no progress. It was then suggested to the Emperor that a human victim be immured in every mile length of the wall, so that each mile would have its spirit guardian. A scholar then suggested a method of reducing the number of victims. If a man could be found having the name of Wan, his immolation would provide the equivalent of ten thousand victims, since the name Wan meant Ten Thousand.

The Emperor at once sent for Wan, but the latter having already heard of the proposed arrangement had fled; and in his flight he took refuge in a tree in the garden of Meng Chiang's house.

It happened that while Wan was hiding in the tree, Meng Chiang came out to bathe by moonlight in the pool in the

garden. In pleasure she said, "If a man were to see me now as I am, naked, then I would happily live with him for ever". Wan then called out: "I have seen you". So he and Meng Chiang were married. But during the wedding feast the soldiers of the Emperor came and seized Wan and took him away.

Eberhard mentions the old Chinese custom by which once a woman has been seen naked by a man, it is expected that they marry.

Meng Chiang Nu then undertook a perilous journey to the Great Wall to search for her husband's body. While she was considering where, along the vast extent of the wall, to begin her search, the wall took pity on her; it collapsed to reveal the body of her husband.

When the Emperor had heard of Meng Chiang's search he wished to see her. Having come before him, he was so greatly struck by her beauty that he determined that she should become his wife. Meng Chiang agreed, but subject to these conditions: there should be held a forty-nine day funerary feast in honour of her husband; the Emperor and his senior officials of the court should attend the ceremonies; and an altar forty-nine feet high should be built beside the river bank, where she herself could conduct a ceremony in honour of her husband. To these conditions the Emperor agreed.

When all had been done as Meng Chiang had requested, she stood upon the altar in the presence of the Emperor and the officials of the court. Then in a loud voice she began to revile the Emperor for all his cruelty. She then threw herself from the altar into the river and her body changed into a shoal of little silver fish.

NAME: MO YEH.

ETYMOLOGY: Chin. Mo Yeh.

GENEALOGY: wife of Kan Chiang; mother of a son.

OFFICES AND TITLES: Smith.

ASSOCIATED PLACES: China, The Five Mountains.

Mo Yeh figures in a folk-tale, a basic version of which is in the Wu Yueh Chhun Chhiu.

According to Christie's summary, Ho Liu, King of Wu, commissioned a pair of swords from the smith Kan Chiang and his wife Mo Yeh. They both thereupon went to the Five Mountains to collect suitable ores. Then, at an auspicious mom-

ent, they began the work of fashioning the swords. In order to make the iron melt and flow, Mo Yeh threw her nail parings and hair clippings into the furnace. In some versions it is stated that Mo Yeh herself went into the furnace in order that the metal should flow from the ore. The swords were then duly made; but Kan Chiang hid one of them and sent the other to the King. Feeling himself cheated, the King killed him; but just before his death Kan Chiang revealed to his wife the hiding place of the sword.

When her son was old enough, Mo Yeh told him the story; and he, by an elaborate ruse, avenged the death of Kan Chiang.

NAME: THE BEAR WOMAN.

GENEALOGY: wife of Wang P'ing; mother of two children.

OFFICES AND TITLES: Ancestress of the Wang Clan.

ASSOCIATED PLACES: China, Huimin, Shan-tung Province. Yang-hsin.

The following tradition, taken from Yang-Hsin in Shan-tung Province, is thus summarized by Eberhard: "In the village (i.e. of Huimin) nearly all the inhabitants are called Wang, and they tell the following tale about themselves.

"Wang P'ing . . in his youth went off on a trading journey. One day when he was on the sea a terrific storm sprang up, which drove the ship hither and thither off its course. At least it was driven against a mountain, and Wang P'ing was seized by a bear woman and carried off into the hills where they became man and wife.

"Every day the bear woman shut Wang in the cave and went to look for food. When she came back she told him to pick out what he wanted to eat".

After several years had passed, the bear woman allowed Wang P'ing to leave the cave whenever he wanted. During this time two children were born.

Wang P'ing, however, eventually left the bear woman. Boarding a passing Chinese ship, with the two children, he returned to China.

This tradition would appear to indicate the presence of a matriarchal community. In this connexion Soymie writes of China: "There are numerous signs that . . at an earlier stage, society was more or less matrilineal and a man had to go and live in his wife's village".

NAME: THE HUNAN MAIDEN.

GENEALOGY: sister of Hsiang (Leih-ko-nai).

ASSOCIATED PLACES: China, Hunan Province.

The text in which the Hunan Maiden appears is from Hunan Province and forms one of the collection made by the Chinese Government. Eberhard states that the people mentioned are members of some of the oldest clans in that province.

According to Eberhard's summary, Hsiang had been at one time a very poor man; but by learning to hunt and fight, he had gathered a considerable following. Like Robin Hood, he attacked the local tyrants and helped the poor. In time, his activities came to the notice of the Emperor and drew from him a hostile response.

"One day Hsiang's maternal uncle, old P'eng, asked him to come with him to deliver the tax grain to the Emperor. Hsiang had no grain and so he could not go. The Emperor was astonished, and asked P'eng what had happened to Hsiang. P'eng replied, 'Ha, do you think he will come? his power is now so great.'

"So said P'eng inadvertently and half jokingly in front of the Emperor; but the Emperor took it seriously, became very angry and said 'This is rebellion'. Using this as a pretext, he declared Hsiang a rebel who refused to pay tax grain, and sent a large army to conquer him".

After a number of engagements, Hsiang was forced to take refuge on a mountain. He was, however, soon surrounded; and seeing that he could not escape, went into a cave.

"When he entered the cave, a cold wind brought a fine fragrance to him. When he went on he reached a bright shiny place. In the main hall was a man in a splendid dragon gown. The dragon-robed being looked at him, and, since Hsiang felt that this person had no evil intentions, he told him the reason he had entered the cave. The man in the dragon robe said, 'This is the Dragon Palace and I am the Dragon King. You may stay here for a few days'.

"Hsiang thanked the Dragon King and stayed in the cave studying the art of war and magic arts with the King. . . " After a few days, wishing to return to his family, he took leave of the Dragon King and again put on the clothes in which he had arrived.

"When he left the cave a water carrier saw him, set down his carrying pole and ran away crying, 'A ghost has come from the cave'. When Hsiang looked at his clothing, he saw that it was in shreds. At first he wondered how he could have changed so much in a few days, but then he remembered that a day in the dragon palace is a year among humans. He also wondered how he could face people in this condition. Therefore he went back into the cave. Several times he wanted to go home, but always he was afraid he would frighten people and he retreated again into the cave.

"When his sister heard of the ghost from the cave, and that the face of the ghost looked somewhat like the face of her brother, she became sad and tears rolled down her face. She took some clothes and bean cakes, of which her brother was very fond and put them in front of the cave. Then she called, 'Lieh-ko-nai, Lieh-ko-nai! If you are my brother Lieh-ko-nai, take the clothes and eat the cakes and come home with your sister'.

"After a while she looked again and Hsiang had put on the clothes and eaten the cakes. The brother and sister saw each other and, astonished and happy, they embraced and cried. The sister said, 'Lieh-ko-nai, after all you are still alive . . let us quickly go home so that they all will be happy'.

" . . Thus finally, the long-lost son was re-united with his family".

NAME: THE YELLOW COW.

GENEALOGY: mother of dau: Beauty.

ASSOCIATED PLACES: China, P'an-yu, Kuang-Tung Province.

The Yellow Cow is described in Eberhard's summary as the reincarnated form of the mother of Beauty. The text is taken from P'an-yu near Canton, and forms part of Lin Lan's anthology.

This cow lived in the garden of Beauty's stepmother, and was greatly loved by Beauty, whom she helped in her various tasks.

The first task given to Beauty was to straighten some hemp. She took this to the Yellow Cow who swallowed the whole mass and then spat it out again neatly arranged piece by piece.

The next task was to separate sesame seeds from beans. Again Beauty went to the Yellow Cow who said to her, "You

must separate them with a fan". By this means they were soon divided.

In a description of the Summer Palace, Simon and Yu refer to the "Bronze Cow" near the Main gate.

Another cow recorded as giving helpful advice is mentioned under the Heavenly Weaver-Girl. See also under K'un.

NAME: THE SEVENTH WIFE.

GENEALOGY: seventh wife of a king.

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: China, Yun-nan Province, Thailand, Southern and Western Asia, India, Central Asia, Iran.

The tradition concerning the Seventh Wife is regarded as the basis of a festival celebrated throughout many areas of the East. The text has been collected from Yun-nan Province by the Chinese Government.

According to Eberhard's summary a certain king had the ambition of ruling the four regions of the earth; and, to further his plans, behaved in a cruel manner. He appeared to be immune to all forms of attack; when he was submerged in water, he was not drowned; when he was burned in fire, he did not die; no arrow, spear or dagger could wound him.

The king was married to six wives. Seeing subsequently a maiden of great beauty, he kidnapped her, and she became the seventh wife.

One night the maiden said to the King: "I have heard that you have great abilities, that water cannot drown you, fire cannot burn you, arrows, spears or daggers cannot wound you. Does this mean you will live forever on earth?"

"Not necessarily so", said the king, "because I too have a weak spot".

The maiden questioned him further: "What is it that you are afraid of?"

"This I will only tell you alone", the king answered in a low voice. "What I am afraid of is that somebody might take a hair and strangle me with it".

When she heard this, the maiden waited until the King had fallen into a deep sleep. She then took a hair, wrapped it round his neck and tied it. No sooner had she done so than his head was severed from his body.

There is correspondences between the Seventh Wife and the Philistine Delilah.

NAME: CHIU T'IENT HSUAN-NU.

ETYMOLOGY: Chin. Chiu-t'ien hsuan-nu.

GENEALOGY: wife; mother of a daughter.

OFFICES AND TITLES: The Dark Maiden from the Ninth Heaven.

ASSOCIATED PLACES: China, San-yuan, Kwang-tung Province.

The tradition concerning the Dark Maiden from the Ninth Heaven, according to Eberhard, occurs frequently from the T'ang period onwards. He takes the text from San-yuan, collected by Lin Lan.

In Chinese cosmology Heaven is believed to have nine stor-  
eys; this was part of the astronomical theory in the Han period.

According to Eberhard's summary, there was a certain man who lived alone in a deserted kiln. On one New Year's Eve he went to the market to buy something for the Festival. On looking around he could find nothing that pleased him, but finally he noticed hanging on a wall a picture of a beautiful girl; this so greatly entranced him that he could not take his eyes off it. "Do you want to buy it?" asked the shopkeeper. The man agreed, spending all his savings on the picture.

Next morning the picture was hanging on the wall of the old kiln, with a large plate of cabbage in front of it. The man humbly knelt down and bowed to the lovely woman.

From that day onwards, before every meal and whenever he went out or came in, he used to bow to the picture; it made him feel very content, and soothed him whenever he felt tired. Nothing unusual took place for about six months.

It then happened one day that the man came back for his midday meal, hungry and exhausted. As he opened the door he became aware of the delicious smell of food. He then went to open the pot and found it full of steaming hot rice. At first he was too frightened to eat, but eventually he placed an offering before the picture as usual and then ate the rice. In the afternoon he went to collect firewood. The food was again ready on his return.

The next morning the man hid behind the kiln and watched to see if any one went in. While he was waiting he became aware of someone moving about inside the house. Creeping to the door, he looked into the room. There he saw a beautiful maiden standing by the stove making a fire; and

on the wall there was nothing but a piece of smooth white paper. After some consideration he stepped back, coughed, and then noisily walked towards the door. When he came into the room the picture of the girl was hanging as usual on the wall, and the pot was full of half-cooked food with a fire still burning underneath.

Later in the afternoon the man again went out and waited. After a while light footsteps were again heard coming from the room, followed by a rattling of the cover of the pot, the noise of water being poured into a basin, the clatter of flint and fire tongs and the wheezing of the bellows. He again crept to the door and, opening it, burst into the room. He at once took down the picture and hid it. On looking round again, he saw the maiden standing by the fire. He thereupon flung himself down at her feet. She beckoned him to get up, saying, "Since this has occurred, it would be well for us to live together"; and thus they became man and wife.

The maiden looked after the home so well that their money increased rapidly; and after six months they decided to build a house, with halls, pavilions and terraces. When it was finished, they filled it with many beautiful clothes and treasures.

The maiden was often questioned by her husband as to where she came from, and at last she told him, "I am the Dark Maiden of the Ninth Heaven"; she then explained that she had come to spend a few years on earth.

Three years passed, and Chiu T'ien gave birth to a daughter. When the time for her return came near she asked for the roll of white paper which her husband had hidden. No sooner had he unrolled it, than the maiden disappeared and her portrait returned to the paper.

The husband of the maiden hung the picture back on the wall and worshipped it as before.

Chiu-t'ien hsuan-nu is described by Eberhard as a popular deity who appears in a number of plays dating back over three hundred years. In one of these she teaches the hero the magic art of fighting.

There are parallels between this goddess, White Wave, The Third Princess and the Japanese goddess Kaguya.

NAME: SEA GIRL.

GENEALOGY: dau. of wife of Chiao.

ASSOCIATED PLACES: China, Thailand, The Horse Ear Mountain, P'o-lo, The Wild Goose Lake, The Southern Mountains, Yun-nan Province.

The text of the following tradition is from Yun-nan Province; it may be, according to Eberhard, of Thai origin. This is one from the large anthology of folk-tales now being collected by the Chinese Government.

According to Eberhard and Christie's summary, the people of the village of P'o-lo had been reduced, through a drought, to a state of near starvation. During this time Chiao and Sea Girl used to go to the Horse Ear Mountain nearby to cut bamboos from which they made brooms to sell.

It happened that they had gone one day as usual to the mountain, and while the girl was cutting bamboos, she saw a lake.

The following day the girl returned with an axe to cut a passage from the lake to let the waters into the parched land of the village. On examining the border of the lake she saw in one place a stone gate. While she was considering the best method of opening the gate, first a goose, and then some parrots told her that the gate could easily be opened with the help of the Third Princess of the Royal Family of the Dragon King.

Sea Girl then began her search for the princess. When she had come to a pine grove she saw a peacock sitting on a tree. Peacocks being considered in China as benefactors of humanity, the girl asked: "Peacock, Peacock, where can I find the Third Princess?" The Peacock replied, "Sea Girl, Sea Girl, you will find her in the canyon of the Southern Mountain".

The Peacock thereupon flew to the south followed by Sea Girl. Eventually he alighted in a cinnamon tree, and said to the girl: "Sea Girl, Sea Girl, the Third Princess loves songs; if you sing the songs the folk sing, she will come forth".

Sea Girl then began to sing. For three days she sang of the mountains, the green grass and the blossoming flowers. On the third day when the sun had set behind the mountains, the Princess appeared. She greatly admired Sea Girl's songs, and asked her why she sang, and from where she came. The girl explained that she wished to release the waters of the lake for the benefit of the parched village of P'o-lo.

After various adventures due to the opposition of the Dragon King, the Princess and the Sea Girl opened the Lake. Straw curtains were used to prevent a flood.

The Princess, banished by the King for her independent action, went to live with Sea Girl; here they would work together and sing folk songs.

Christie records that the women of the district honour Sea Girl and the princess with communal songs on the twenty-second day of the seventh month.

NAME: THE DRAGON PRINCESS.

GENEALOGY: third dau. of wife of the Dragon King; sister of two sisters.

OFFICES AND TITLES: Dragon Princess.

ASSOCIATED PLACES: China, Thailand, The Southern Mountains, The Wild Goose Lake, The Horse Ear Mountain, P'o-lo.

The Dragon Princess figures in the account of Sea Girl (q.v.).

NAME: THE THIRD PRINCESS.

GENEALOGY: third dau. of wife of Lung Wang.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: China, Kiang-su Province, Kuan-yun; The Ocean Depths.

The Third Princess appears in a relatively long narrative, the text of which is from Kuan-yun, dating from the T'ang era, and taken from Sun Chia-hsun's collection.

According to Eberhard's summary, it happened that a young swineherd had through magical means won the favour of Lung Wang, the Dragon King, who ruled in the Ocean Depths. In consequence, the King promised to grant him anything he wanted. Before choosing the gift, one of the servants with whom he had made friends, gave him the following advice: "On your departure the Dragon King will offer you gold and silver. Do not accept it; demand instead the third flower vase on the table".

Before the swineherd left, the Dragon King spoke to him about the choice of a gift, and the former then made his request; "Give me the third flower vase on the table". For a moment the King hesitated, but then said, "Very well, take it if you want it". Thereupon he ordered a crab general to escort the visitor back to the shore.

On his return home, the swineherd placed the vase on the dinner table and then went out to mow grass. Just before sunset he came back and began to make preparations for his evening meal. He lifted the cover from the dishes, and found that they were already filled with food. He asked if any one was there, but there was no answer.

The next evening the same thing happened, and again no one answered his call. On the following day he decided to stay at home and watch. Accordingly he hid himself and waited to see what would happen. He had not waited long before his attention was drawn to the flower vase. This was beginning to transform into a beautiful maiden. Her metamorphosis completed, with a smiling face she began to tidy the house and to cook the food. The swineherd then sprang out of his hiding-place. "Who are you?" he asked, "and why do you cook my food every day?"

Blushing as red as a peony the young lady replied: "I am the Third Princess of the family of the Dragon King. I had turned into a vase, and was carried off by you".

The Princess then took a hairpin from her hair and with it marked a line across the field. Thereupon appeared a stately mansion of great beauty in which they then happily lived together.

From the earliest times the vessel has been seen as a symbol of Woman. As Neumann writes, "At the centre of the feminine elementary character in which the woman contains and protects, nourishes and gives birth, stands the vessel, which is both attribute and symbol of the feminine nature. 'The clay vessel, and later the vessel in general is . . . a symbol of the female deity' (Hoernes)".

The same author, in *The Great Mother*, shows illustrations of many kinds of these symbolic vessels; these include effigy vessels, face urns and vase women. Some have faces and heads, others have prominent breasts and large bellies; others have a symbol indicating the vulval region.

In his analysis of these, Neumann states: "The first group that belongs to the vessel character of the belly includes jar and kettle, oven and retort . . . The other series . . . combines the elementary character of containing with that of nourishing. The fact that these symbols (i.e. bowl, goblet, etc.) are open in character and form . . . accents the motif of giving, donating". Of the latter type of effigy vessel, some pour out

from the top, some from the nipples, and in one example shown, from the region of the *membra muliebria*.

On the cosmic symbology of the woman vessel, the same author in a description of a diagram, writes: "At the centre of the schema is the great vessel of the female body, which we do in fact know as a real vessel . . . We begin with the territory of the belly . . . to it belongs the womb as symbol of the entrance into this region. The lowest level of this belly zone is the underworld that is contained in the 'belly' or 'womb' of the earth. To this world belong not only the subterranean darkness as hell and night but also such symbols as chasm, cave, abyss, valley, depths, which in innumerable rites and myths play the part of the earth womb . . ."

Writing further on the symbolism of pottery, Neumann states that "the relation of the woman to the pot originates . . . also in the symbolic significance of the material from which the pot is made, namely, clay, for clay belongs to the earth . . . 'the clay, like the earth itself is female — that is, has a woman's soul' (Karsten)".

On the manufacture of pottery Briffault writes: "The art of pottery is a feminine invention; the original potter was a woman. Among all primitive peoples the ceramic art is found in the hands of women."

Concerning the worship of female effigy vessels, Neumann quotes Smith as follows: "'The Mother Pot is really a fundamental conception in all religions, and is almost world-wide in its distribution. The pot's identity with the Great Mother is deeply rooted in ancient belief through the greater part of the world.' Briffault has also demonstrated the presence of the Mother Goddess as a pot in southern India, where, for example, a group of seven goddesses is worshipped in the shape of seven pots, and in North Borneo and the Philippines, as well".

The Third Princess has similarities to White Wave and Chiu-t'ien hsuan-nu.

NAME: THE MAIDEN OF HSIANG-CHOU.

GENEALOGY: wife of Wei Ku.

ASSOCIATED PLACES: China, Hsiang-chou.

According to Birch's summary, a certain young man named Wei Ku had arranged a meeting with a friend. This friend had undertaken to act as an intermediary between him and a loc-

al young woman to whom he wished to be married. In his anxiety to hear how matters had proceeded he left for the proposed meeting place long before dawn.

It was still before dawn when Wei Ku arrived, and the moon was shining. While he was waiting, he noticed an old man sitting reading a book by the light of the moon. On looking closer Wei Ku saw that the book was written in curious characters, neither Chinese nor Indian. The old man looked at the youth and said to him laughing, "This is no book from the world of men; it is the writing of the Underworld".

"If that is so", said the youth, "then you yourself must belong to the Underworld. What are you doing here?"

"I might ask the same question of you", said the old man. "We of the underworld have to arrange the affairs of mortals, and how can we do so without visiting your world now and again? We are careful to come at times when no one is about. Either I have stayed too late this time or you are too early; anyway, we have met, and there is an end of it".

Wei Ku, having considered the old man's remark about the affairs of men being arranged in the Underworld, then asked him if he could give any information concerning his marriage.

The old man looked through the book until he found the place he wanted. "Your future wife is three years old at the moment", he said. "You will marry her when she is seventeen".

Just then Wei Ku noticed a bag lying on the steps; it was open at the top and seemed to contain reel upon reel of red thread. He asked the old man what it was for. The latter for a time gave no answer, appearing to be completely absorbed in the book; then he explained that the red thread was used to tie together a man and his destined wife. "Once tied", he told him, "it does not matter whether they are a thousand miles apart, whether one is rich and one is poor, or whether their families are at enmity. At the appointed time, marry they must".

Dawn had now come, but the old man told the youth that before he left he would show him his future bride. He thereupon took the bag and Wei Ku followed him to the marketplace. After a short time there came a peasant woman, dressed in rags, pushing a barrow filled with vegetables which she was offering for sale. On her back, wrapped in a bundle of

tattered and dirty clothes, was a little girl of about three years ago. "There is your bride", said the old man, and with these words he disappeared.

Wei Ku, his mind in a turmoil, determined to escape from what he considered to be a very unsuitable match. Finally he took a sharp knife, and called a servant; telling him that the little girl in the market-place was an evil spirit, he ordered him to kill her.

The servant as instructed went to the market-place, and was about to strike when the little girl turned around and looked at him with wide open eyes. He then aimed deliberately to miss her, catching her a glancing blow above her eyebrow. He then returned to Wei Ku saying that he had acted on his orders. Wei Ku, however, while trying to put the remembrance of his crime from his mind, was long plagued with remorse.

Many years later Wei Ku was serving as assistant to the Governor of Hsian-chou. Being greatly impressed by Wei Ku's industry, the governor suggested the desirability of his being a suitor of his niece, a beautiful girl of seventeen. And so Wei Ku and the girl were duly married.

Not long after his marriage Wei Ku's attention was drawn to something unusual about his bride's hair ornaments. According to the style then in fashion, she wore her hair elaborately arranged and kept it in place by means of hairpins skilfully worked and decorated with precious stones and kingfisher feathers. One of these pins was placed at her temple and the head of it covered her forehead just above her eyebrow. This ornament she never removed even when she went to bed at night.

After some time Wei Ku, unable to restrain his curiosity, asked her why she did this. The bride answered: "The ornament covers a scar on my forehead. When I was very small I was taken to market one day and a man tried to stab me".

Wei Ku then confessed his crime, and was forgiven, the matter being never again mentioned during the happy life they lived together.

NAME: THE ENCHANTRESSES OF P'U-CHIANG.

ASSOCIATED PLACES: China, Chekiang Province, P'u-chiang; Paradise.

The tradition concerning these enchantresses is recorded in

a text from P'u-chiang, collected by Lin Lan.

The following extract is based on Eberhard's summary:—

A butcher and an old vegetarian were travelling together on the road to Paradise. The old man explained that as he had refrained from eating any animal for forty years he was now entitled to be received into that Realm.

As darkness gathered they came to an isolated farmhouse; here they asked if they could spend the night. They were told that they would be welcome.

When they entered the house they were astonished to see silver tables and golden chairs, red jade tea-pots and cups of white jade. Thinking it must be a travelling palace of the Emperor, or else the country house of a chancellor, they began to make enquiries as to who lived there. They then learnt that the inhabitants were two young widows and four pretty servant girls. The two widows begged them to stay as stewards. The vegetarian was delighted to comply with their wishes; but the butcher, not wishing to go against the social taboos, declined the invitation; he thereupon went outside and fell asleep.

Next morning the butcher could trace no sign of the house. Nearby, however, his eyes fell on the mortal remains of the old vegetarian; two huge snakes were eating them.

The butcher once more took to the road, the road on which he would one day rejoin his friend in Paradise.

There is a close similarity between this tradition and those of Ireland in which a man unexpectedly finds himself in Fairy, or the Land of the Sidhe.

The Enchantresses have a resemblance to the Egyptian Ammit and the Arabian Whale-Goddess.

NAME: PAI MU-TAN, WHITE PEONY.

ETYMOLOGY: Chin. Pai Mu-tan.

GENEALOGY: sister of a brother.

OFFICES AND TITLES: Courtesan.

ASSOCIATED PLACES: China.

White Peony, like the Indian Apsarases, has the office of distracting the attention of those who have adopted ascetic practices.

It is recounted that White Peony succeeded in winning the affection of Lu Tung-pin, who accompanied her to the copper bridge leading to Paradise.

In the **Vegetable book** Lovelock writes of the peony as follows: "The peony . . . known to the Chinese as the queen of flowers (mu-tan) . . . symbolising wealth, honour, love and feminine loveliness".

White Peony corresponds to the Indian Pramlocha.

NAME: THIRD LADY.

OFFICES AND TITLES: Witch.

ASSOCIATED PLACES: China.

This tradition, according to Birch's summary, is as follows:—

A certain merchant named Chao who had travelled extensively about the country and knew many of the inns, was on his way to the Eastern Capital. This time, however, he had taken an unfamiliar route; and as night was drawing on he asked some farmers whether there was a good inn in the neighbourhood.

"Travellers in these parts always stay at the Wooden Bridge Inn, just over that hill", he was told. "That is where they all buy their donkeys. It is a widow who keeps the inn, and her name is Third Lady. She is very rich, and she sells her donkeys very cheaply".

"Where do her donkeys come from?" asked Chao.

The farmers' faces took on a vague look; "We don't know that", they said.

Chao continued his journey over the hill, and as directed, came to the inn. It was very neat and inviting in appearance, with comfortable benches outside set among flowering shrubs; there was a large sign-board proclaiming it the Wooden Bridge Inn. He got off his donkey and went inside. There he saw the hostess handing out wine to some six or seven guests.

Third Lady proved to be a pleasant and cheerful woman of thirty or so. She gave Chao a polite welcome. "Perhaps you would like to stable your donkey round at the back", she said. "I have no groom to look after them for you, as I do not keep any servants". Chao considered how very capable this woman must be to run an inn of this sort without help.

Chao then joined the other guests, all travelling merchants like himself, just in time for a very good dinner. While the hostess washed the dishes, the guests then made free with the jars of wine which she had left on the table. As Chao did not drink he left the wine alone.

When the time came to go to bed, Chao was given a comfortable bedroom. Next to the bed was a partition made of rush matting; on the other side of this matting was Third Lady's bedroom.

While Chao lay awake wondering at the great ability of his hostess, he was startled by the sound of some heavy object rumbling across the floor of the room next door. Thinking that thieves had broken in, he sat up and looked through a gap in the matting. He then saw the source of the noise; this was a heavy trunk which Third Lady had dragged into the middle of the room; and in front of this trunk she was kneeling. As Chao continued to watch, he saw her take from the trunk a little wooden figure of a man, about a hand's breadth in height; this she placed on some earth on the floor. Next she took from the trunk a wooden ox and then a plough, both made to the same scale as the little wooden man. She then yoked the plough to the ox and set the man behind them. The little man then began to move and in a short time the earth had been neatly ploughed. She now placed a tiny basket of seeds in the hand of the little wooden man, who then began to sow the field he had ploughed. Soon after the seeds had touched the soil there appeared green shoots of wheat which then came into ear and ripened, and the crop was ready. It was then cut and gathered into a corner of the room; here Third Lady threshed and winnowed it and ground the wheat into flour. With the flour she made cakes, putting them into an oven to bake. When she had finished her work she went to bed.

Next morning the guests met for breakfast, which consisted of freshly baked wheaten cakes. Chao, not feeling inclined to eat any of these, quickly left. Happening to look in through the window as he passed, he saw a procession of half a dozen donkeys being herded by Third Lady towards the stables at the back.

Third Lady has similarities to Circe.

NAME: THE MAIDEN OF WITCH MOUNTAIN.

ASSOCIATED PLACES: China, The Witch Mountain, Shu.

A description of Chinese witchcraft is given in the following passage cited by Andrews; it is from a poem by Li Po, translated by Frodsham.

"Magic Strings

The witch pours out a libation of wine,  
And clouds cover the sky,  
In a jade brazier charcoal burns—  
Perfumed boom of a drum.  
Gods of the sea and mountain demons  
Flock to her seat,  
Crackle of burning paper money  
As a whirlwind moans.

She plays a love-wood flute adorned  
With golden, dancing simurghs  
Knitting her brows, she plucks a note  
For each word uttered.  
She calls down stars and summons demons  
To savour meat and drink,  
When mountain goblins come to eat,  
Men are breathless and hushed . .

Farewell of Magic Strings

The Maiden of Witch Mountain now departs  
Behind a screen of clouds.  
In spring a breeze blows flowers of pine  
Down from the mountain-side  
Alone beneath her emerald canopy she returns  
Through fragrant paths . .  
On the river in Shu blows a limpid wind,  
Water like gauze.  
Who will float on a fallen orchid  
to come to see her?

Ancient China

A cassia tree on a southern hill . .  
Her robes of cloud are slightly stained  
By it rouged petals".

NAME: THE QUEEN OF HEAVEN, incarnate as WU.

ETYMOLOGY: Chin. Wu.

OFFICES AND TITLES: The Queen of Heaven, Empress of China, The Divine Empress, The Almighty.

ASSOCIATED PLACES: China.

One of the incarnations of the Chinese Queen of Heaven was as the Empress Wu, in the period of the Tang Dynasty. Presiding over the Dragon Throne she ruled the Tang Empire. There is a previous instance recorded of a ruling Em-

press, namely, Lu of the Han Dynasty.

According to Giles' account: "Wu decided to remove permanently all discrimination against women. For that purpose women were admitted to public examinations, official posts being conferred upon those who were successful". A previous attempt to open public positions to women had been made by an Emperor of an earlier period; and it is said that many women are appointed to senior offices. Alexander, in his *History of Women* writes: "In China, women seem to enjoy the same rank and to share in the honours and dignities of their husbands".

Wu, as Queen of Heaven appears in the sagas connected with Aunt Piety.

It is there recounted that on one occasion two armed warriors came to Aunt Piety and bowed in salutation. "The Queen of Heaven requests the presence of Aunt Piety", they said. "By what other name is she known?" asked Aunt Piety.

"She was known as the Empress Wu in the Tang Dynasty", answered the warriors.

Aunt Piety was then escorted by the warriors through a wood, and following a path bordered with looming trees came to a courtyard where some ladies of the palace were waiting to take her into the presence of the Queen of Heaven.

The Queen was very friendly to Aunt Piety and told her that she needed her help. To that end she asked her to give her attention diligently to the magic arts. She told Aunt Piety what was to be her course of action in the cryptic prophecy:—

"The Aspen will detain,  
The Egg will all explain,  
Seek not; yourself be sought,  
All other search is vain".

The subsequent activities of Aunt Piety are for a large part connected with the fulfilment of these prophecies, and hence with the furthering of the Queen's political plans.

NAME: AUNT PIETY.

GENEALOGY: mother of a dau: Eterna, and of a son: Black-foot.

OFFICES AND TITLES: Vixen, Magician.

ASSOCIATED PLACES: China, The Great Hua Mountain.

The form of Aunt Piety is said to be normally that of a

vixen, an animal famed especially in Japan for magical qualities. She is often described as appearing also in human form.

After her meeting with Wu, the Queen of Heaven (q.v.), the attention of Aunt Piety was turned particularly to the magical arts.

One of the first tasks given to Aunt Piety by the Queen was "to be detained by the Aspen".

Now it happened that Aunt Piety was in the vicinity of the Great Hua Mountain; here she heard it mentioned that the name of the prefect of the city nearby was Yang, whose name means Aspen.

At once Aunt Piety went to the gate of the prefect's house, and there began to lay her plans as to the best way of working herself into his good graces. While she was thus engaged a procession began to leave the house. Flute-players and flag carriers led the way for a sedan-chair carrying the richly gowned figure of the prefect himself. He was carried through the gate and then down the street.

Aunt Piety asked the gate-keeper where the prefect was going. "He is going to fetch the Sanskrit Scripture", said the gate-keeper . .

"Can your master read Sanskrit?" asked Aunt Piety.

"Nobody can read this scripture", said the gate-keeper, "It is written in gold in Indian characters, and my master has had a special box made for it".

Aunt Piety then mentioned to the gate-keeper that she herself had a good knowledge of Sanskrit, and offered her help. He agreed to report this offer to the prefect. "Very good", said Aunt Piety, "And tell him that if he wants me at any time, all he has to do is to face the south-east and call my name".

The prefect was duly notified of Aunt Piety's offer, and at first was not inclined to take much notice. On reaching his house, however, he was met by his wife who told him of a strange vision which she had just seen. "I was in the garden" she told him, "looking at the pomegranate flowers, when I saw a beautiful coloured cloud coming from the south-east. In the middle of the cloud was a Bodhisattva with gorgeous ornaments, and sitting on a white elephant. I knew it was a Bodhisattva coming to me in a vision. Then the gate-keeper told me about this Aunt Piety".

The prefect Yang, like his wife, came to the conclusion that Aunt Piety was a holy woman. He thereupon turned to the south-east calling her name. At the same moment a servant announced that Aunt Piety was at the gate. She was welcomed into the house; and after a meal, the prefect brought out from its box the rare Sanskrit scripture and Aunt Piety interpreted the opening section of the text. Anxious to make the fullest use of her knowledge, the prefect Yang invited her to stay as long as she wished in a house that stood ready in a secluded corner of the estate. Thus Aunt Piety "was detained by Aspen".

The next undertaking of Aunt Piety concerned the fulfilment of the Queen of Heaven's second prophecy, "the Egg will all explain".

The events leading to this took place in another part of China; here the members of a certain community had found an egg out of which hatched a little boy known as Eggborn, who in time had become a priest.

It happened that this priest had come into possession of some mysterious documents which he was unable to decipher; and in his frustration he cried out, "I cannot read a word of it, it is in a language I have never seen". A reply came, seemingly from nowhere, "Seek Aunt Piety".

While the priest was considering how to begin his search, an idea came to him. He went to a shop which sold fans, and having bought a large palm leaf fan, he wrote upon it the words: "In search of Aunt Piety". The fame of Aunt Piety having by this time spread, the priest had no difficulty in finding her.

Thus the whole prophecy of the Queen of Heaven was now fulfilled.

"The Aspen will detain,  
The Egg will all explain,  
Seek not; yourself be sought.  
All other search is vain".

There would appear to be a connexion between Aunt Piety and the Japanese vixen-goddess Inari.

NAME: ETERNA.

GENEALOGY: dau. of Aunt Piety; sister of (brother): Black-foot. In another incarnation: dau. of wife of Hu: wife of Chiao.

OFFICES AND TITLES: Sorceress.

ASSOCIATED PLACES: China, The Eastern Capital, Chengchou.

Eterna figures at the end of the cycle of traditions connected with Aunt Piety.

When Aunt Piety visited the Queen of Heaven (q.v.) it is described how, at the same time, the daughter of the former disappeared in a black wind. She was soon afterwards re-born into the family of Hu, a rich shopkeeper, and was called Eterna.

Aunt Piety, anxious about her daughter's welfare, traced her whereabouts by means of her magical arts. On finding her, she was pleased with her appearance and decided that she should be given some training in the practice of sorcery. As, unfortunately, Hu was not sympathetic to magical practices, Aunt Piety decided that the quickest remedy was to reduce him to poverty. To this end she brought fire to the merchant's house and warehouses, leaving him with only eight copper coins.

With these coins Eterna was sent by her mother to buy some cakes. On her way home Eterna was met by an old woman carrying a basket. "What have you been buying, my dear?" she asked Eterna. In reply Eterna told her of the misfortunes which had befallen the family.

The old woman then promised to help. "Take this book and read it", she said. She thereupon took from the basket on her arm a little book wrapped in crimson cloth. "There are many things in this book", she went on, "and when you are in great need you may open it and read some of them. If you find anything hard to understand just call out 'Aunt Piety', and I will come along and help you". She warned her, however, that it might be indiscreet to let any one else know of this.

When eventually the store of food was entirely exhausted Eterna considered that this could reasonably be interpreted as a time of great need; and so she opened the book. Mindful of the old woman's advice about discretion she waited until late at night. Then, when the time came, she went into the

kitchen, and opened the book in the moonlight at the window.

Eterna began reading at the first page, where it was written: "Multiplication of Coins". The process involved the use of string, a copper coin, a vessel with which to cover the ingredients and a formula to be recited seven times; then, "On lifting the vessel one thousand coins will be found underneath". Eterna followed the instructions carefully; she finally lifted the jar which she had used as a cover and found the result as had been predicted, one thousand copper coins. She then quickly opened the door and laid the coins on the ground just outside, so that it might be thought that some rich benefactor had left them there during the night.

Next morning on finding the money, Hu felt dubious about receiving such a mysterious gift; but his wife told him not to worry. That night Eterna repeated the procedure, and again the merchant's anxieties had to be allayed by his wife.

Eterna then decided to adopt another method of helping the household. On looking at the second page of the book she found the words: "Multiplication of Rice". The materials required for this were much the same as those used previously. Eterna set the rice cask on the floor and covered it with her jacket; she recited the new formula, and the rice cask thereupon filled so quickly that it burst and a cascade of rice formed a heap on the kitchen floor. A tale was then told by the girl of a man coming in with a sack of rice; but Hu grew apprehensive and began to question her. Eterna then told him of her meeting with Aunt Piety. Hu then took the book and burnt it.

After a short time however, the coins being spent and the stock of rice exhausted, the family was in the same plight as before, and Hu was scolded by his wife for treating Eterna so harshly. Finding the discomfort of having no food beginning to counterbalance his prejudice against witchcraft, Hu went to Eterna's room and humbly apologized for rebuking her and for burning her magic book. He begged her to remember the methods she had used for multiplying coins and rice.

Eterna, meanwhile, had not been idle. After her initial frustration, she had called as instructed on Aunt Piety for help. She was now being shown, in nightly lessons, how to leave the house without opening the door or window, how to trans-

form a stick into her own likeness and how to ride a bamboo cane through the air.

Now that Hu's objections had been removed, the household was supplied with everything that was wanted. As Eterna's skills showed themselves in new ways, and as Hu's desire for prosperity increased, soon the family was richer than ever before. They moved into a big house with handsome garden courts.

It then happened that one day Hu was looking for Eterna to consult with her about multiplying some brocade for sale in his shop. He had searched the house and the grounds and at last saw her in a secluded courtyard. In her hand she held a red gourd bottle, and, while Hu watched, she took out the stopper and emptied it. On to the ground rolled a large number of red beans followed by short pieces of chopped straw. Eterna then spoke some words and at once the courtyard was filled with warriors, men three feet tall, all red; they wore red helmets, red armour and red clothes and carried red lances and red banners; there were two hundred of them, each on a red horse, and arranged in battle formation. Eterna then took up a white gourd out of which she poured white beans and white pieces of chopped straw. Again she muttered a formula and another two hundred white warriors appeared. Then taking a pin from her hair she changed it into a jewelled sword, and set the two armies contending.

Hu, in a fit of terror, made an attempt to kill her. He swung a chopper he was carrying; it cut through her neck and her head fell to the ground. The same evening he came in consternation to his wife, telling her what he had done. His wife then brought him to Eterna's room, where the girl was lying peacefully: "You hurt my neck", she told him, "you should not have struck so hard".

Hu, now feeling incompetent to deal with the situation, decided to seek out a suitor for Eterna, a man unlikely to be worried by her activities. Eventually he found a man named Chiao, considered to be of unbalanced mind, and Eterna agreed to marry him. From then on she was in a position to practice her arts openly in her own house. Soon afterwards, however, Chiao was accidentally killed during one of their unusual escapades; and since the subsequent investigations led the authorities to enquire into her private activities, Eterna called on Aunt Piety for help.

Eterna then heard with joy that the time had now come for her to leave the Eastern Capital and to join Aunt Piety in her own abode. She thereupon started on the road to Chengchou. On her arrival, following Aunt Piety's instructions, she came to a well in which there was no water. She stood on the rim, and then jumped in.

Eterna floated gently down to land safely at the bottom. It was dark, and the waiting maidens escorted her along a path cobbled with precious stones and lined with rare trees. The path led to a palace of a magnificence such as has never been seen on earth. She was led into a great hall; and here Aunt Piety, robed in splendour, awaited the return of her long lost daughter.

NAME: K'UN.

GENEALOGY: wife of Ch'ien; mother of three daus: Sun, Li and Tui and of three sons: Chen, K'an and Ken.

OFFICES AND TITLES: Earth, Mother, The Receptive, The Yin Principle, The Responsive.

ASSOCIATED PLACES: China.

K'un appears in the I Ching.

In a summary of her attributes both Wilhelm and Metzner write: "The trigram K'un, earth, the Receptive is . . the yin principle which is embodied in the energies of the earth". Douglas calls her the Responsive Mother.

In the Primal Arrangement K'un has her position at the bottom, in the quarter of the North. She is there described by Metzner as "K'un, Mother, Earth". She is in the place of Winter.

In the Inner-World Arrangement K'un is between Summer and Autumn in the South-West, and the time is given as 3 p.m. Wilhelm writes of the period between Summer and Autumn: "Thereupon follows the ripening of the fruits of the field, which K'un, the Receptive, bestows. It is a season of harvesting, of joint labour". In the Inner-World Arrangement, following the zodiacal cycle her character is described as "Receptive". Wilhelm also gives one of her attributes as "devoted".

On the K'un hexagram Wilhelm writes: "in the hexagram of earth the doubling connotes the solidarity and extension in space by virtue of which the earth is able to carry and preserve all things that live and move upon it . . The symbol . .

of earth is the square . . . Yellow is the colour of the earth and of the middle; it is the symbol of that which is reliable and genuine”.

In a diagram Jung has “The dark (feminine spirit)=yin”; he also speaks of “the feminine, the earth-bound principle (yin) with its emotionality and instinctiveness that reach far back into the depth of time . . .” This principle is represented by a divided horizontal bar. Yin is often associated with even numbers. Among the Exercises enumerated by Wu Ch’eng-en in *Monkey* is ‘Collecting Yin . . .’ Douglas refers to “the forces of Yin, which begin their reign just before the autumn Equinox in September”; they dominate the second half of the Chinese year, the beginning of the year being in February.

In the Commentaries is the passage: “The Judgment: The Receptive brings about sublime success, furthering through the perseverance of a mare . . . The Receptive in its riches carries all things . . . it embraces everything in its breadth and illumines everything in its greatness. Through it, all individual beings attain success . . . A mare belongs to . . . the earth; she roams the earth without bound . . . The dark force possesses beauty but veils it . . . This is the way of the earth, the way of the wife”.

In Wilhelm’s commentary “. . . it (i.e. K’un) embraces all things as in a vast womb . . .”

According to later commentaries as quoted by Wilhelm, “. . . the earth, the mother. It is cloth, a kettle, frugality, it is level, it is a cow with a calf, a large waggon, form, the multitude, a shaft. Among the various kinds of soil, it is the black’.

“The first of these symbols are intelligible at a glance. Cloth is something spread out, the earth is covered with life as with a garment. In the kettle, things are cooked until they are done; similarly the earth is the great melting pot of life . . . A cow with a calf is a symbol of fertility. The large waggon symbolizes the fact that the earth carries all living things . . . The shaft is the body of the tree, from which the branches spring, as all life sprouts forth from the earth. Black is intensified darkness. [Footnote]. In the text of the I Ching, the colour of the Receptive is yellow, and its animal is the mare”. The Nine Mares, who carried Kung Kung, appear to be associated with Yin and the realm of Earth.

Among the parts of the body, K'un is associated according to Wilhelm, with the belly.

Further characteristics of K'un are described by Wilhelm as follows: "K'un . . represents the nature of the earth; the number two symbolizes the earth". K'un "takes care that all creatures are nourished". He speaks of K'un as "representing shelter in the womb into which everything returns after completing the cycle of life".

NAME: SUN.

GENEALOGY: see under K'un.

OFFICES AND TITLES: Wind-Wood, The First Daughter. The Gentle, The Penetrating.

ASSOCIATED PLACES: China.

Sun appears in the I Ching. Of her Wilhelm writes: "The trigram Sun, wind, wood, the gentle, characterizes the streaming of the reality-energies into the form of the idea. Just as wind pervades all places so the principle of which Sun stands is all-penetrating and creates 'realization'". Wilhelm also gives one of her attributes as "Gentle", another as "Penetrating".

In the Primal Arrangement Sun is between Summer and Autumn in the South-West; by Metzner she is described as "Wind-Wood, I Daughter, Sun". In the Inner-World Arrangement Sun is between Spring and Summer, in the South-East; the time is given as 9 a.m. Wilhelm writes of this period between Spring and Summer: "Then gentle winds blow". He also writes: "the wind dissolves the rigidity of the winter ice".

In the Commentaries are the following extracts: "The Sequence: The wanderer has nothing that might receive him, hence there follows the hexagram of the Gentle, The Penetrating. The Gentle means going into.

"This means that the wanderer in his forelornness has no place to stay in, and that hence there follows Sun, the hexagram of homecoming".

"The Gentle means crouching . .

"The Judgment: The Gentle; Success though what is small. It furthers one to have somewhere to go . .

"The Image: Winds following one upon the other;

The image of the Gently Penetrating".

Wilhelm quotes a later commentary as follows: "The Gen-

tle is wood, wind, the eldest daughter, the guideline, work: it is the white, the long, the high, it is advance and retreat, the undecided, odour'.

"The guideline belongs to this trigram in that it refers to a windlike dissemination of commands. White is the colour of the yin principle. (see below). Here yin is the lowest place at the beginning. Wood grows long; the wind grows up to great heights. Advance and retreat refer to the changeableness of the wind; indecision and the odour wafted by the wind belong in the same context". In connexion with the colour of the yin principle Wilhelm refers to "yin, the dark"; this appears to be the usual shade associated with this principle.

Among the parts of the body, Sun is connected, according to Wilhelm, with the thighs. The associated animal is the cock.

NAME: LI.

GENEALOGY: see under K'un; prps. wife of K'an.

OFFICES AND TITLES: Fire, The Middle Daughter, the Sun, The Clinging. The Lucid.

ASSOCIATED PLACES: China.

Li appears in the I Ching. Of her Wilhelm writes: "The trigram Li means 'to cling to something', 'to be conditioned', 'to depend or rest on something', and also 'brightness' . . The trigram represents the middle daughter . . As an image it is fire. Fire has no definite form but clings to the burning object and thus is bright . . fire flames up from the earth . . Li stands for nature in its radiance . . The Clinging is the brightness in which all creatures perceive one another. It is the trigram of the south". Metzner writes: "The trigram Li, the sun, fire, the lucid, the Clinging . . dwells in the eyes, forms the protecting circle, and brings about rebirth". She is associated with Summer.

In the Primal Arrangement diagram by Metzner, Li has her position in the East and is described as "Fire, II Daughter, Li".

In the Inner-World arrangement Li is the place of Summer in the South; the time is given as noon. Wilhelm writes of the Midsummer: "Then comes the high point of the year, midsummer, or, in terms of the day, noontide. Here is the place of the trigram Li, the Clinging, light".

The Image is given thus in the I Ching: "That which is bright rises twice: The image of Fire". Douglas sees her associated with the yellow colour of sunlight.

In the Commentaries are the following extracts: "Li, the Clinging, Fire . .

The Sequence: In a pit there is certain to be something clinging within. Hence there follows the hexagram of the Clinging.

The Judgment: The Clinging;

Perseverance furthers.

It brings success:

Care of the cow brings good fortune.

The Image: That which is bright rises twice:

The image of fire . . "

Wilhelm quotes a later commentary as follows: "The Clinging is fire, the sun, lightning, the middle daughter. It means coats of mail and helmets; it means lances and weapons . .

It is the sign of dryness. It means the tortoise, the crab, the snail, the mussel, the hawkbill tortoise.

Among trees it means those which dry out in the upper part of the trunk".

On another aspect of Li Jung writes: "the Clinging (Li) is frequently compared to a bride". He also states as follows: "There is a tradition the old Master P'eng grew to be eight hundred years old because he made use of serving maids to nourish his life". In a list of alchemical practices, quoted by Wu Ch'eng-en in *Monkey*, is " . . Drinking Bride's Milk".

Among the parts of the body, Li is connected, according to Wilhelm, with the eyes.

The associated animal of Li, according to Wilhelm, is the pheasant, originally the image of a pheasant-like firebird. He also mentions variants on the text of the I Ching in which the Receptive is symbolized by the Mare, and the Clinging by the cow. In this connexion he writes: "It is a noteworthy and curious coincidence that fire and the care of the cow are connected here just as the Parsee religion. According to the Parsee belief the Divine Light, or Fire, was manifested in the mineral, vegetable and animal worlds before it appeared in human form. Its animal incarnation was the cow, and Ahura-Mazda was nourished on her milk".

NAME: TUI.

GENEALOGY: see under K'un; prps. wife of Ch'en.

OFFICES AND TITLES: Lake, The Youngest Daughter, The Marrying Maiden, The Joyous.

ASSOCIATED PLACES: China.

Tui appears in the I Ching. Of her Wilhelm writes: "The trigram Tui denotes the youngest daughter; it is symbolized by the smiling lake and its attribute is joyousness . . . The Joyous is the lake, the youngest daughter; it is a sorceress; it is mouth and tongue. It means smashing and breaking apart; it means dropping off and bursting open. Among the kinds of soil it is the hard and salty. It is the concubine. It is the sheep .

"The sorceress is a woman who speaks. The trigram is open above, hence it denotes mouth and tongue. It stands in the west and is therefore connected with the idea of autumn . . . hence the smashing and breaking apart, the dropping off and bursting open of ripe fruits . . . The concubine derives from the idea of the youngest daughter . . ." Metzner writes: "The trigram Tui, lake, mist, the Joyous, is a final condition on the yin side, and therefore belongs to autumn".

In the Primal Arrangement diagram (see under K'un) by Metzner, Tui has her position in the South-East, and is described as "Lake, III Daughter Tui".

In the inner-World Arrangement Tui is in the place of Autumn and in the West; the time is given as 6 p.m. In this connexion Wilhelm writes: "Next, as the evening follows day, mid autumn follows under the trigram of the Joyous, Tui, which, as autumn, leads the year towards its fruition and joy . . . The Joyous means pleasure". In one passage the same author writes " . . . Finally we enter into Tui, which reflects pure joy, like a mountain lake in Autumn".

Tui is referred to as follows in the I Ching: "The Image: Lakes resting one on the other  
The image of the Joyous . . ."

On this image Wilhelm writes: "The lake is the symbol of unchecked gaiety . . ."

In the Commentaries are the following extracts:—

"Miscellaneous notes:

'The Joyous is manifest.

'Tui is the lake, which rejoices and refreshes all living things. Furthermore, Tui is the mouth . . . Tui is linked with the

west and with autumn . . its "stage of change" is metal. The cutting and destroying quality is the other side of its meaning.

"The Judgment: The Joyous, Success, Perseverance is favourable".

Commentary on the Decision: 'The Joyous means pleasure . . To be joyous — and with this to have perseverance — furthers . .

'The Image: Lakes resting one on the other  
The image of the Joyous'.

Tui means lake, mouth . . . "

Among the parts of the body, Tui is connected according to Wilhelm, with the mouth.

The associated animal of Tui, according to Wilhelm is the sheep. He writes: "The Joyful is linked with the sheep, which is regarded as the animal belonging to the west; the two parts of the divided lines at the top are the horns of the sheep".

NAME: THE MOTHER OF TEN THOUSAND THINGS.

OFFICES AND TITLES: The Void, Female Principle.

ASSOCIATED PLACES: China.

This name appears in the Taoist texts. According to Lovelock, "Beginning with the Tao-te-King, this title is given the Void . . The same author states that the Void-Mother and Tao-Way are one.

The following passage from the Tao-te-King is quoted by Lovelock:

"There is a thing confusedly formed,  
Born before heaven and earth.  
Silent and void  
It stands alone and does not change,  
Goes round and does not weary.  
It is capable of being the mother of the world.  
I do not know its name,  
So I style it 'the Way',  
I give it the makeshift name of 'The Great'."

Commenting on this, Lovelock writes: "By living in harmony with the flux of the universe and holding fast to the eternal principles behind it, one is 'holding fast to the mother', following the way, not attempting to interfere with processes beyond one's control."

There is an association between this Mother and The Mysterious Female.

NAME: THE EARTH COW.

ASSOCIATED PLACES: China.

The Earth Cow is mentioned in the following description, in the *Encyclopaedia Britannica*, 4th edition, of a Chinese agricultural festival.

"There are several public festivals annually celebrated in China. One is that already mentioned, in which the Emperor tills the ground with his own hands. This is also celebrated on the same day throughout the empire. In the morning the governor of every city comes forth from his palace crowned with flowers, and enters his chair amidst the noise of different instruments; a great number of people attending, as is usual on all such occasions. The chair is surrounded by litters covered with silk carpets, on which are represented either some illustrious persons who have supported and encouraged agriculture, or some historical paintings on the same subject. The streets are hung with carpets, triumphal arches are erected at certain distances, lanthorns everywhere displayed, and all the houses illuminated. During the ceremony a figure resembling a cow, made of baked earth, with gilt horns, is carried in procession, and of such enormous magnitude that 40 men are scarce sufficient to support it . . . Labourers, with their implements of husbandry, march behind; and the procession is closed by a number of comedians and people in masks. The governor advances towards the Eastern gate, and returns in the same manner. The cow is then stripped of its ornaments, a prodigious number of earthen calves taken from its belly and distributed among the people; after which the large figure is broken in pieces and distributed in the same manner. The ceremony is ended by an oration in praise of agriculture, in which the governor endeavours to excite his hearers to the practice of that useful art".

Another custom is referred to by Aston. He writes: "A Chinese Book . . . says that in a certain village there is a pond. At this pond there is a stone cow". In time of drought certain ceremonies are performed and prayers are addressed to her.

NAME: THE GODDESS OF FERTILITY AND BIRTH.

ASSOCIATED PLACES: China.

Bouquet, in a table of Deities, includes a Chinese Goddess of Fertility and Birth.

NAME: THE LADY OF THE BED.

OFFICES AND TITLES: The Lady presiding over the Bedroom.

ASSOCIATED PLACES: China.

In China the bureaucratic system of the Pantheon was paralleled in both the life of the Court and of the household. Thus many of the officials of the Pantheon were also seen as officiating in governmental and domestic affairs. As Christie states, "each household had a divine as well as a human set of inhabitants".

The Lord and Lady of the Bed, as their names imply, are guardians of all the activities connected with the bedroom.

NAME: THE GODDESS OF LATRINES.

OFFICES AND TITLES: The Goddess presiding over Latrines.

ASSOCIATED PLACES: China.

The bureaucratic system characteristic of the Chinese Pantheon is referred to under The Lady of the Bed. (q.v.).

There is a close correspondence between the Chinese Goddess of Latrines and the Roman Cloacina, Goddess of the Cloacae, the drains and sewers, and the Roman Caca, Goddess of Excrements.

NAME: THE TENTH AUNT.

GENEALOGY: wife of a local god.

OFFICES AND TITLES: Village Deity.

The Tenth Aunt, according to Lovelock's account, is "a rustic village deity looking after local interests, especially the crops."

This goddess, who has a shrine, is said to have married a local god of a nearby shrine, with great ceremony. Lovelock states that this marriage was arranged "in order that they might work more efficaciously in partnership. It is thus that many of the eighty myriad gods claimed by the principal countries of the Far East must have arisen."

NAME: P'AN CHIN-LIEN.

ETYMOLOGY: Chin. P'an Chin-lien.

OFFICES AND TITLES: Tutelary Goddess of Prostitutes.

P'an Chin-lien is described as a widow with very free morals. She was, according to Lovelock, adopted as tutelary goddess of prostitutes in some parts of China.

NAME: THE JADE GIRL.

ASSOCIATED PLACES: China.

In an official description of current social practices in China the Jade Girl is included in the list of divinities venerated.

NAMES: THE HOUSEHOLD GODDESSES and THE FEMALE ANCESTRAL SPIRITS.

ASSOCIATED PLACES: China.

In China an important place is allotted to the household deities and the ancestral spirits; these include the former members of the household and previous inhabitants of the house. They are often considered as holding a semi-divine and sometimes a divine rank. The attitude to these domestic deities is something more than veneration; they are seen as actually participating, in their own mysterious way, in the life of the family and of the clan. Their presence is therefore both recognized and encouraged.

In an official description of the current social practices in China are mentioned many observances connected with the veneration of these household and ancestral deities.

One of the chief places in which these ceremonies are observed, is the Clan Hall. This is described as a large apartment, at the doors of which stand statues of gods and goddesses. These protect both the building and its contents. Lining the walls within are portrayals of the clan deities. Also, in each home, statues of gods and goddesses have their place in various rooms, including the kitchen. Christie refers to the custom of depicting an ancestress in her wedding robes.

Among the festivals held in honour of these domestic deities is one, considered to be of great importance, performed on New Year's Day. In this ceremony the eldest son of the house makes an act of homage before the statue of a certain household goddess. The omission of this ceremony would entail loss of fortune to the family. Christie refers to the custom

of displaying the ancestral portraits on the first six days of the New Year. The ancestresses are invoked especially in connexion with the birth of children.

In the Ching Ming Festival in South China special ceremonial visits are made to graveyards, and rituals performed in connexion with burial urns. There is also the "Festival of Compassion for Lonely Spirits" lasting for three days. The Earth deities are venerated twice monthly.

Among the officiants of these ceremonies, particularly at the New Year Festivities, are mediums, dancers and fortune-tellers. Stately ladies in tall head-dresses ornamented with gold act as priestesses at many of these rites.

Close correspondences are seen, by Christie among others, between the Chinese domestic deities and the Roman Lares and Penates. Other parallels are seen by Borlase, who writes: "The Chinese and Japanese [hold] a periodical spirit-festival, not unanalogous, as I think, to that which was known as Samhain among the ancient Irish".

#### SECTION IV

## The Goddesses of Japan

NAME: THE MOTHER.

GENEALOGY: mother of the Seven Spirits.

OFFICES AND TITLES: The Mother.

ASSOCIATED PLACES: Japan.

The Mother is described as the progenitrix of the Seven Generations, or, according to **The Secret Doctrine**, the Seven Creations or Emanations.

A correspondence is seen between the Japanese Mother and the Mother Spirit of Gnostic tradition, from whom the seven material spirits are born.

This deity appears to correspond to Kami-musubi.

NAMES: KAMI-MUSUBI-NO-KAMI, KAMI-MUSUBI-MI-OYA-NO-MIKOTO.

Etymology: Jap. (K.) Kami-musubi-no-kami-, mi-oya-no-mikoto, — no-mikoto; (Phil.) kami, 'deity', here a eulogistic prefix "divine"; musubi, usually interpreted as "generative force, vital force"; mi-oya, "honourable parent", a title usually applied to a mother; (Ni.) Kami-mi-musubi no Mikoto; (Aston) "Divine-august-growth"; (Hep.) mikoto, a respectful title affixed to the name of a kami.

GENEALOGY: wife of Taka-mi-musubi-no-kami; mother of daus: Taku-hata chi-hata hime (Yorodzu-hime) and prob. Mi-

ho-tsu hime, and of sons: Sukuna-biko-na-no-kami and prob. Omohi-kane no kami.

OFFICES AND TITLES: Divine Generative — Force Deity; Divine Generative Force Parent Deity, Divine August Growth.

ASSOCIATED PLACES: Japan, Takara-no-para, The Plain of Heaven.

This deity is listed in the Kojiki as the third of the "Five Deities" or "Separate Heavenly Deities". These beings are the first five mentioned in the Kojiki.

This goddess, according to the Kojiki, collected and used as seed the food produced by the Food-goddess, Ogetsu-hime (q.v.). She was also instrumental in restoring Okuninushi to life. A reference to her occurs in the following song of Kusiya-tama-no-kami:—

"This fire which I drill—

May it burn upwards

Until in the plentiful heavenly new dwelling (or lattice)  
Of Kami-musubi-mi-oya-no-mikoto.

In Takama-no-para

The soot hangs down eight hands long . . "

This deity appears to correspond to "The Mother".

NAMES: SUHIJI-NI-NO-KAMI, MUD-EARTH LADY.

ETYMOLOGY: Jap. (K.) Su-pidi-ni-no-kami, (mod.) Su-hiji-ni-no-kami; (Phil.) su, prps. "sand"; pidi, prps. "dirt, mud"; ni, prps. "clay"; apparently a deification of earth or mud; (Ni.) Suhiji-ne no Mikoto; (Aston) ne, an honorific suffix.

GENEALOGY: younger sister and wife of U-pidi-ni-no-kami (Mud-Earth Lord).

OFFICES AND TITLES: One of the Seven Generation Deities.

ASSOCIATED PLACES: Japan.

Mud-Earth Lady is one of the primeval Japanese deities who appears in the generations succeeding "The Five Deities". This pair of deities forms one of the Seven Divine Generations; their names come third in this list.

In **The Secret Doctrine** these seven generations are spoken of as emanations from the Mother. According to Mme. Blavatsky the deities of the first and second emanations are associated with the Depths and the Mineral Realm.

Mud-Earth Lady appears to be associated with the Vegetable Realm and Abundant Vegetation.

The Japanese association of woman with earth is shown by Ekken Kaibara as follows: "We are told that it was the custom of the ancients, on the birth of a female child, to let it lie on the floor for the space of three days. Even in this may be seen the likening of the woman to Earth".

NAMES: IKUGUI-NO-KAMI, LIFE-INTEGRATING DEITY.

ETYMOLOGY: Jap. (K.) Iku-gupi-no-kami (mod.) Iku-gui-no-kami; (Ni.) Iku-guhi no Mikoto; (S.D.) Eku gai no kami; (Murray) Life Integrating Deity.

GENEALOGY: youngest sister and wife of Tuno-gupi-no-kami.

OFFICES AND TITLES: One of the Seven Generation Deities.

ASSOCIATED PLACES: Japan.

Life-integrating Deity is the goddess placed fourth in the list of the Seven Divine Generations.

In the Kiujiiki list of generations, as cited by Aston, Iku-gui no Mikoto appears in the third generation. Suhiji-ni no Mikoto is in the fourth.

Eku gai no Kami is regarded in *The Secret Doctrine* as one of the primeval deities of Japan, and is placed fourth in the list of emanations from the Mother. She is here associated with the Earth and the Sands.

Nme. Blavatsky describes these primeval goddesses as having bodies of heavier or denser substance than those of the gods. Eku gai no Kami is described as being fair and graceful.

NAMES: OTONOBE-NO-KAMI, ELDER-LADY-OF-THE-GREAT-PLACE.

ETYMOLOGY: Jap. (Kiujiiki) Oho-toma-he no Mikoto; (Aston) great mat female (or prps. place); (K.) Opo-to-no-be-no-kami; (mod.) O-to-no-be-no-kami; (Phil.) opo, "great"; to, prps. "door"; be, prob. fem. particle related to me, "woman"; (Ni.) Oho-to-ma-hime-no Mikoto; (Murray) "Elder-Lady-of-the Great-Place.

GENEALOGY: younger sister and wife of Opo-to-no-di-no-kami (Elder-Lord-of-the Great-Place).

OFFICES AND TITLES: One of the Seven Generation Deities.

ASSOCIATED PLACES: Japan.

This goddess and her associate appear fifth in the list of the Seven Divine Generations.

NAMES: AYAKASHIKO-NE-NO-KAMI, OH-AWFUL LADY.

ETYMOLOGY: Jap. (K.) Aya-kasiko-ne-no-kami, (mod.) Aya-kashiko-ne-no-kami; (Phil.) Evidently Aya-kasiko is an exclamation "Ah, how awesome!"; ne, ordinarily "root"; (Ni.) Aya-kashiko ne no Mikoto, Imi Kashiki no Mikoto, Awo-Kashiki-ne no Mikoto; (Aston); imi, "taboo"; awo, "green"; (Murray) "Oh-Awful-Lady".

GENEALOGY: youngest sister and wife of Omo-daru-kami (Perfect Exterior).

OFFICES AND TITLES: One of the Seven Generation Deities.

ASSOCIATED PLACES: Japan.

This goddess and her associate appear sixth in the list of the Seven Divine Generations.

NAME: IZANAMI-NO-KAMI.

ETYMOLOGY: Jap. (K.) Izanami-no-kami, Izanami-no-mikoto; cf. (Hep.) isanai, to invite, induce; (Aston) mi, a fem. termination; (Murray) "The Female-who-invites".

GENEALOGY: prps. (S.D.) dau. of the Mother; prps. (Nihongi, one tradition quoted) dau. of Awo-kashiki-ne no Mitoto (see preceding entry); younger sister and wife of Izanagi; mother of the Eight Islands of Japan (of which Oki and Sado were born as twins) and of other islands; mother of thirty-five (according to some reckonings) additional deities. The daughters are listed under the Feminine Deities of the Second Earthly generation. Among the sons are the fire-god Hinokagu and prps. Susa-no-wo.

OFFICES AND TITLES: The-Female-Who-Invites, Creatress, The Great Goddess, The August Female, Yomo-tu-opo-kami, Great Deity of Yomi, Goddess of Yomi, Ruler of the Underworld, Ti-siki-no-opo-kami, Road-Pursuing Great Deity.

ASSOCIATED PLACES: Japan, The Island of Onogoro, The Floating Island of Hirugo, The Island of Awa, The Country of the Eight Islands: (Murrays List) Awaji, Iyo (Shikoku), Mitsu-gu near Oki, Tsukushi (Kyushu), Iki, Tsu, Sado and Great-Yamato-The-Luxuriant-Island-of-the-Dragon-Fly (the Main Island); (The McAlpines' List) Awaji, Honshu, Shikoku, Kyushu, Oki and Sado, Tsushima and Iki; Kojima in Kibi, Oshima, the Island of Adzuki, Hime and Chika and the Islands of Futago; Ama no uki-hashi, The Floating Bridge of Heaven, The Milky Way, Yomi, The Underworld, Ne-no-kata-su-kuni, Remote Subterranean Corner Land, The Even Pass.

Isanagi and Izanami are the last pair included in the Seven Divine Generations (see Mud-Earth-Lady).

According to the Japanese Cosmology these two deities were the first beings to inhabit the earth; they are said to have come to earth across the Celestial Bridge, the Milky Way. Hepburn refers to "the Amano-Ukihashi", "the floating bridge by which Izanagi and Izanami descended from heaven to earth".

The Nihongi states: "Izanagi no Mikoto and Izanami no Mikoto stood on the floating bridge of Heaven, and held counsel together, saying: 'Is there not a country beneath?'"

On their arrival the earth was in a partially differentiated elemental state and covered with fog; and the islands of the Japanese archipelago were ready to be formed.

The place associated with these first inhabitants was the island of Onogoro or Onokoro; this, according to Murray, was supposed to have been one of the small islands off the coast of Awaji in the inland sea, not far from the modern Kobe. Mme. Blavatsky describes Onokoro as a newly-formed island-world. It is believed that here the first palace or perhaps shrine was built, and named Yashirodono, the Palace or Temple of Eight Fathoms; Murray records this building as being eight fathoms long. Hepburn defines yashiro as a Shinto temple or shrine.

The number eight, used frequently in Japan, is according to Chamberlain the mystic number of the Japanese. Eight is also the number of the star of Ishtar, the mother-goddess Dana of the Tuatha de Danann of Ireland; the eighth Tarot trump is Strength or La Force, or in some packs, Justice. In esoteric symbology it denotes, in some reckonings, the eight members (including the maternal cord) and the eight apertures of a woman.

The ceremony in connexion with the marriage of Izanagi and Izanami is described in considerable detail. According to the Kojiki it was agreed that each should walk in a circular course.

"Then Izanagi-no-mikoto said: 'Then let us, you and me, walk in a circle . . . and meet and have conjugal intercourse'.

"After thus agreeing [Izanagi] then said: 'You walk from the right, and I will walk around from the left and meet you'.

"After having agreed to this, they circled around; then Izanami-no-mikoto said first: 'How good a lad!'

"Afterwards, Izanagi-no-mikoto said: 'How good a maiden!'"

According to the Nihongi, "In one writing it is said: The female Deity spoke first and said: 'How pretty! a lovely youth!' She forthwith took the hand of the male Deity, and they at length became husband and wife".

From then on, however, Izanagi was out of humour and at last told his wife that he was displeased that she had spoken first rather than himself. In consequence, he arranged a performance in which he was the first to speak.

There then took place, according to the Nihongi, the following conversation: "Then he (i.e. Izanagi) inquired of the female deity, saying:— 'In thy body is there aught formed?' She answered and said:— 'In my body there is a place which is the source of femininity . . .'"

The same book records that the two deities were then shown a symbolic representation of conjugal intercourse. "There was present at that time a wagtail, who flew towards them and shook its head and its tail. When the two deities saw this, they imitated it . . ." (See also below).

Of the numerous progeny of Izanami the first to be born was the Leech Child; then followed the islands, then the sea, the rivers, the mountains and the vegetation. Among the many other deities the first-born was, according to the Nihongi, the Sun-goddess, Ama-terasu; she was followed by the Moon-god, Tsuki-yomi, and then by Sosa no wo.

On the passage concerning the birth of the fire-god (Hinoyagi) Philippi records Hirata Atsutane's comments as follows:— "He connects fire (hi) with blood (chi); both are the same colour . . . He says that Izanami's giving birth to fire (the fire-deity) reflected either the afterbirth or the menstrual blood". This suggestion is supported by the fact that the deities, appearing immediately after the fire-god, are formed from other products of Izanami's body. (See under Kanayama, Haniyasa and Mitsuha-nome).

Of the progeny of Izanami, Saunders writes: "Izanami continued producing a variety of divinities; the sea, the waves, the mountains, and so on . . . and various other divinities came into existence from . . . her offal (mud), and her urine"; from her mouth, came the mountains. Philippi writes: "The deities

who came into existence in Izanami's faeces were deities of clay or earth".

Having given birth to her children, Izanami descended to the Underworld where she built a castle. Izanagi, stricken with grief at her absence, resolved to go there to seek her; and although he knew it to be a difficult road, he started on the way to the dark regions.

According to the McAlpines' description, for days and nights Izanagi wandered among the drifting shadows of the Borderland searching for his wife. Then, as he was about to lie down to rest, he saw her graceful figure ahead of him; he cried out for joy, and they embraced.

Izanami promised, subject to certain conditions, that she would accompany Izanagi back to the Upper World. She told him that it was first necessary that she shut herself in her room for a certain period of time, and warned him not to come in meanwhile; thereupon she retired to her palace. It appears that her purpose was to recompose her body for living in the upper world.

Izanagi waited; and as the hours lengthened and all around him grew darker than before, he began to feel a strange sense of terror; but still Izanami did not come. Regardless of his wife's words, he then lit a taper and went towards a narrow doorway. He went in and found himself in a small room; and as his eyes became accustomed to the flickering light and shadows, he gazed at the sight before him. Izanami was attended by eight demons of thunder, who were staring at him with fierce eyes, and with mouths breathing flame. Izanami herself was in a more primitive elementary body. In panic Izanagi dropped the taper and fled from the room.

As Izanagi ran he found that he was being followed by a crowd of demonesses (Shikomes, q.v.) sent by Izanami to pursue him. Together with them and the eight attendant demons were fifteen hundred assistant devils who also joined in the pursuit. Then Izanami herself gave chase.

At the frontier between the two worlds, the Even Pass, Izanami and Izanagi had a parley. After this the former went back to the underworld and the latter to the Upper World.

Of the position held by Izanami in the Underworld Philippi writes: "In the Nihon shoki and norito, Izanami is depicted as the ruler of the underworld". Her names as an underworld goddess is given in the following passage of the Kojiki: "Izan-

ami-no-kami is also called Yomo-tu-opo-kami. (i.e. Great Deity of Yomi). Also because she joined in the pursuit, she is called Ti-siki-no-opo-kami. (i.e. Road-Pursuing Great Deity)."

The worship of Izanami is referred to in the Nihongi as follows: "In one writing it is said: ' . . . In the time of flowers, the inhabitants (i.e. of Arima in Kumano) worship the spirit of this Goddess by offerings of flowers. They also worship her with drums, flutes, flags, singing and dancing'."

A representation of Izanami and Izanagi, shewn in the **Larousse Mythology**, depicts the two deities hovering over "the ocean of chaos" just before the formation of Onogoro. Izanami appears as a woman with long hair.

A picture of Izanami is reproduced in Aston's edition of the Nihongi. The Goddess is shewn as a woman with long hair; she is dressed in an ornate voluminous robe. Facing her is Izanagi; and between them are two wagtails. The one in front of Izanami has its head down and tail up; that in front of Izanagi has its head up and mouth open.

NAME: KUKURI-HIME NO KAMI.

ETYMOLOGY: Jap. (Ni.) Kukuri-hime no Kami; prps: "Mediation Princess Deity" (see below).

ASSOCIATED PLACES: Japan; The Even Pass of Yomi.

On the etymology of this name Aston writes: "Hirata derives this form Kiki, hear, and iri, enter, the meaning being that of mediation".

Kukuri-hime appears to have taken a part in the negotiations between Izanami and Izanagi at the Even Pass. According to the Nihongi, "At this time Kukuri-hime no Kami said something which Izanagi no Mikoto heard and approved, and she then vanished away".

NAME: ONODE-HIME.

ETYMOLOGY: Jap. (K.) Opo-no-de-hime; (Phil.) "great plain hand princess; no-de may be related to nute "bell" (Matsuoka).

[Note from here onwards the modern variants are shewn only in the NAME sections.]

GENEALOGY: dau. of Izanami wife of Izanagi.

OFFICES AND TITLES: Island, Princess.

ASSOCIATED PLACES: Japan, Onode-hime (Azuki-shima); see also below.

This island, according to Philippi is also known as Aduki-sima (mod. Jap. Azuki-shima). Under the latter name he writes: "An island . . believed to be the modern Shodo-shima, between Okayama-ken and Shikoko (Shozo-gun, Kagawa-ken)".

NAME: AME-NO-SADE YORI-HIME.

ETYMOLOGY: Jap. (K.) Ame-no-sade-yori-hime; (Phil.) Ame no, "of heaven, heavenly"; sade, "narrow-hand" prps. "small net"; Matsuoka proposes a connection with the place name Sado; yori, "draw hither, trust to" prps. "Spirit-possess"; prps. "Heavenly Net-Pulling Hither Princess".

GENEALOGY: dau. of Izanami wife of Izanagi.

OFFICES AND TITLES: Island, Princess.

ASSOCIATED PLACES: Amenosade-yori-hime, Tu-sime (Tsu-shima); see also below.

This island, according to Philippi, is also named Tu-sima (mod. Jap. Tsu-shima). Under the latter name he writes: "The island of Tsu-shima lying between Kyushu and Korea; today part of Nagasaki-ken".

On the words, yori-pime, Philippi writes: "Matsuoka interprets the elements yori-pime (fem.) and yori-piko (masc.) as titles of religious origin applied to noble men and women. 'Since religion and politics were the same in the ancient period . . [the titles] yori-piko and yore-hime were restricted to the nobility; and since women were better qualified to fill this office [of oracular shaman-medium] than men [the title] yori-pime occurs more frequently'".

NAMES: HIME-JIMA, HIME-SHIMA.

ETYMOLOGY: Jap. (K.) Pime-zima; (Phil.) "Maiden Island"

GENEALOGY: dau. of Izanami wife of Izanagi.

OFFICES AND TITLES: Islands, Princess.

ASSOCIATED PLACES: Japan, Hime-Jima (Hime-shima) "Maiden Island", see also below.

Under Pime-zima Philippi writes: "The name of a number of small islands . . The island of the myth has been identified as Hime-shima in Oita-ken (Himeshima-mura, Highasikunisaki-gun, Oita-ken)".

NAME: THE FEMININE DEITIES OF THE SECOND EARTHLY GENERATION.

GENEALOGY: daus. of Izanami wife of Izanagi.

ASSOCIATED PLACES: Japan.

Following the list of islands to which Izanami gave birth there next appears a list of deities. On these deities Philipp writes: "At this point Izanami gives birth to the deities who are to inhabit the islands. The deities represent various natural phenomena and physical features of the land". In some cases the name only is given without reference to gender or other characteristics.

This list includes the following female deities:—IWASU-HIME-NO-KAMI (Ety. K. Ipa-su-pime-no-kami; N. of a goddess; ipa-su, "rock nest"; su may mean either "dwelling-place" or "sand." Gen. dau. of Izanami wife of Izanagi). HAYA-AK-ITSU-HIME, KAYA-NO-HIME, OGETSU-HIME, KANAYAMA BIME, MITSUHA-NOME, NAKISAWAME, (qq.v). KURAMITSUHA-NO-KAMI (Ety: K. Kura-mitu-pa-no-Kami: [Phil.] kura, "darkness", prps. "valley, ravine"; mitu-pa-prps. "water-greens"; "Valley Water-Greens Deity". [Aston] "Dark-water-goddess").

IZUNOME-NO-KAMI (Ety: K. Idu-no-me-no-kami; idu, prps rel. to itu, hallowed, holy; no, connective particle; me, prps woman; prps. "a sort of priestess". prps. "Hallowed-Woman Deity").

IHATSUTSU-NOME (Ety: Ni. id. Iha, "rock"; tsutsu, [Aston] prob. an horrific, "elder"; [Phil.] tsutsu, "hollow pipe"; me, "female". Gen: wife of Iha-tsutsu no wo; mother of son: Futsu-nushi no Kami). According to the Nihongi, this deity may perhaps be of the next generation.

AMA-TERASU-O-ME-KAMI, (q.v.).

WAKAHIRUME (q.v.).

NAME: HAYA-AKITSU-HIME-NO-KAMI.

ETYMOLOGY: Jap. (K.) Paya-aki-tu-pime-no-kami; (Phil.) "Rapid Autumn [?] Princess Deity".

GENEALOGY: dau. of Izanami wife of Izanagi; wife of Paya-aki-tu-piko-no-kami (Rapid Autumn Lad Deity); mother of four daus. and four sons (see under the feminine Deities of the Third Earthly Generation).

OFFICES AND TITLES: Ruler of the Seas.

ASSOCIATED PLACES: Japan, The Sea-Straits, The Seas, The

Ocean.

According to The Kojiki this deity rules the seas. She is mentioned also in a norito or Shinto prayer. On this Philippi writes: "[it] mentions a goddess of this name as a deity within the ocean who swallows with a gulp all the sins which have been cast into the sea".

NAMES: KAYA-NO-HIME-NO-KAMI, GRASSY PLAINS PRINCESS DEITY, NO-ZUCHI-NO-KAMI, PLAIN-SPIRIT DEITY.

ETYMOLOGY: Jap. (K.) Kaya-no-pime-no-kami; (Phil.) a deity of the plains, from kaya-no, "miscanthus plains" or "grass plains"; Grassy Plains Princess Deity. No-duti-no-kami, from no, "plain" and duti, "mallet"; "Plain-Spirit Deity".

GENEALOGY: dau. of Izanami wife of Izanagi; wife of Opo-yama-tu-mi-no-kami; mother of four daus. and four sons (see under the Feminine Deities of the Third Earthly Generation)

OFFICES AND TITLES: Ruler of the Plains, Goddess of Fields and Meadows.

ASSOCIATED PLACES: Japan.

NAMES: OGETSU-HIME-NO-KAMI, GREAT-FOOD-PRINCESS-DEITY.

ETYMOLOGY: Jap. (K.) Opo-ge-tu-pime-[no-kami]; (Phil.) opo, "great"; ge, "food", same as uke.

Under this name Philippi writes: "The Kojiki is rather confusing here, as it uses the name in four different instances without making it clear whether the deities involved are identical or not. "The name is used to refer to (1) the land of Apa in the land-creation myth. (2) the deity in the present list. (3) the food-deity Ukemochi (q.v.). (4) the wife of Pa-yama-to-no-kami.

NAMES: KANAYAMA-HIME, METAL-MOUNTAIN PRINCESS DEITY.

GENEALOGY: dau. of Izanami.

ETYMOLOGY: Jap. (K.) Kana-yama-bime-no-kami; (Phil.) bime, "princess"; "Metal-Mountain Princess Deity".

GENEALOGY: wife of Kana-yama-biko-no-kami (Metal-Mountain Prince Deity).

ASSOCIATED PLACES: Japan.

In the Kojiki this goddess is referred to as follows: "In her (i.e. Izanami's) vomit there came into existence (other MSS:

"were born") Kana-yama-biko-no-kami; next Kana-yama-bime-no-kami".

NAMES: HANIYASU-BIME-NO-KAMI, HANIYAMA-HIME.

ETYMOLOGY: Jap. (K.) Pani-yasu-bime-no-kami; (Phil.) Pani-yasu, a place at Kaguyama; pani, "clay"; yasu, "ease, comfort"; prps. "Pani-yasu Princess Deity". (Ni.) Hani-yama-hime; (Aston) "Clay-mountain-lady"; also Hani-yasu no Kami; "Clay-easy".

GENEALOGY: dau. of Izanami; sister and wife of Pani-yasu-biko-no-kami; (Nihongi) sister and wife of Kagu tsuchi and mother of child: Waka-musubi.

OFFICES AND TITLES: Earth-Goddess, Goddess of Clay.

ASSOCIATED PLACES: Japan.

In the Kojiki this goddess is referred to as follows: "Next, in her (i.e. Izanami's) faeces there came into existence the deity Pani-yasu-biko-no-kami; next, Pani-yasu-bime-no-kami"

According to Philippi these are deities of clay or earth.

The Nihongi states: "Next her (i.e. Izanami's) excrement was changed into a goddess, who was called Hani-yama-hime". In an earlier reference to this goddess, in the same book, is the passage: "On the crown of this Deity's head were produced the silkworm and the mulberry tree, and in her navel the five kinds of grain (Aston: 'hemp, millet, rice, corn, pulse')".

Hani-yasu-no-kami is described by Lovelock as "Goddess of clay, or earth, as representing matter".

NAME: MITSUHA-NOME-NO-KAMI.

ETYMOLOGY: Jap. (K.) Mitu-pa-no-me-no-kami; (Phil.) mitu-pa, prps. rel. to midu-na, "water-greens"; prps. "Water-greens Woman Deity".

GENEALOGY: dau. of Izanami.

OFFICES AND TITLES: Water-Goddess.

ASSOCIATED PLACES: Japan.

The Kojiki's account of this goddess is as follows: "Next, in her (i.e. Izanami's) urine there came into existence the deity Mitu-pa-no-me-no-kami". On this passage Philippi comments as follows: "Mitu-pa-no-me-no-kami, who came into existence in her urine, was a deity connected with water or water-greens".

The Nihongi states: "Next her (i.e. Izanami's) urine became changed into a Goddess, who was called Midzu-ha-no-me".

NAME: NAKISAWAME-NO-KAMI.

ETYMOLOGY: Jap. (K.) Naki-sapa-me-no-kami, prps. Naki-sapa-no-me-gami; (Phil.) naki-sapa, "weeping marsh", me, "woman"; "Weeping-Marsh Woman Deity" or "Woman Deity of Naki-sapa".

ASSOCIATED PLACES: Japan, Mount Kagu, The Pond of Pani-yasu.

The name of this goddess appears to be connected with the departure of Izanami from the Upper World to the Under-world.

This deity is described by Philippi as follows: "A goddess dwelling at the base of the trees in the foothills (une-wo) of Mount Kagu. The shrine of Naki-sapa is mentioned in the Manyoshu (11,202) and its location is identified as a slightly elevated spot at the western foot of Mount Kagu near the pond of Pani-yasu (Manyoshu zenchushaku 111,566)".

NAMES: AMA-TERASU-O-MI-KAMI, AMATERASU-OMI-GAMI, AMA-TERASU-OHO-HIRU-ME NO MIKOTO, OHO-HIRU-ME NO MUCHI, TENSHOKODAIJIN, TENSHODAIJIN, THE SUN-GODDESS.

ETYMOLOGY: Jap. Ama-terasu-o-mi-kami, (Murray) Heaven-Shining-Great-August-Deity; cf. amaterashi-su, vb. to shine from the sky, and kami, a Shinto deity. (Nihongi) also Oho-hiru-me no muchi; (Aston) Great-noon-female-of-possessor. Tenshokodaijin; (Hep.) Heaven Illuminating Great Sovereign Deity; cf. tensho, the signs of the heavens, meteorological phenomena, and daijin, a great person; hence daijingu, a temple dedicated to the Sun-Goddess.

GENEALOGY: (Nihongi, first tradition) dau. of Izanami wife of Izanagi; elder sister of (sister) Wakahirume; elder sister of Tsuki-yumi; elder sister and prps. wife of Sosa no wo; mother of three daus: Takiri-bime-no-mikoto, Ikita-sima pime-no-mikoto (also named Sa-yori-bime-no-mikoto) and Takitu-pime-no-mikoto, and of five sons: Masa-katu-a-katu-kati - paya - pi - Ame-no-osi-po-mimi-no-mikoto, Ame-no-po-pi-no - mikoto, Ama-tu-pikone-no-mikoto, Iku-tu-pikone-nomikoto and Kumano-kusubi-no-mikoto.

OFFICES AND TITLES: The Sun-Goddess, Goddess of the Sun, The Glorious Heaven Shiner, Her Augustness-the-Sun-Goddess, The Ruler of the Sun, Ruler of the Heavenly Deities. Progenitress of the Imperial Dynasty, Ancestress of the Mikados, The Great Goddess.

ASSOCIATED PLACES: Japan, Takama-no-hara, The Plain of High Heaven, The Expanse of High Heaven, The Six Cardinal Directions, The Cave of Heaven, The Central-Land-of-Reed-Plains, The Main Island of Japan, Yamato, Kasanuhi, Shiki, Idzu-kashi, Ise, Kaha-kami, Watarahi, Naiko, South-Western Japan; The Six Cardinal Directions.

In the generation following Izanagi and Izanami many deities are mentioned, the chief of these being the Sun-Goddess Ama-terasu, the moon god Tsukiyomi and Susa-no-o, The Impetuous Male.

The Sun-Goddess is described, in the Nihongi, as the most illustrious of all the numerous family of Izanami and Izanagi. "The resplendent lustre of this child shone throughout all the six quarters (Aston: North, South, East, West, Above, Below). Therefore the two Deities rejoiced saying: ' . . . She ought not to be kept long in this land, but we ought of our own accord to send her at once to Heaven, and entrust to her the affairs of Heaven'.

"At this time Heaven and Earth were still not far separated; and therefore they sent her up to Heaven by the ladder of Heaven".

According to the Kojiki. "Then he (i.e. Izanagi) removed his necklace, shaking the beads on the string so that they jingled, and, giving it to Ama-Terasu-opo-mi-kami . . . [said] You shall rule Takama-no-para". In a comment on this, Philippi writes: "Hirata says that Izanagi ceded all of his spiritual power to Ama-terasu-opo-mi-kami; and as a symbol of this . . . gave her the necklace".

According to Philippi's description, The Plain of High Heaven, the Expanse of High Heaven (Takama-no-para, Takama-no-hara) is "an upper world, home of the heavenly deities (ama-tu-kami) and distinct from the central land where [humans] live (the home of the 'earthly deities' or kuni-tu-kami) and the subterranean land of Yomi. The Kojiki depicts this heavenly world as a place of mountains and rivers". He also speaks of "the Takama-no-para myth world, home of the heavenly deities who were ruled by Ama-terasu-no-kami".

The procedure adopted by the Sun-Goddess for providing food is described in the Nihongi as follows: "Now when Amaterasu no Oho-kami was already in Heaven, she said: 'I hear that in the Central country of reed-plains there is the Deity Uke-mochi no Kami (i.e. the Goddess of Food). Do thou Tsuki-yomi no Mikoto, go and wait upon her. Tsuki-yomi-no-Mikoto, on receiving this command, descended and went to the place where Uke-mochi no kami was . . ." For the continuation of this account see under Ukemochi.

The food, having been produced by Ukemochi, is taken to the Sun-Goddess. According to the Nihongi, "Ame-Kumabito carried all these things and delivered them to Ama-Terasu no Ohi-kami, who was rejoiced, and said: 'These are the things which the race of visible men will eat and live'. So she made the millet, the panic, the wheat, and the beans the seed for the dry fields, and the rice she made the seed for the water-fields. Therefore she appointed a Mura-gimi (Aston: 'village-chief') of Heaven, and forthwith sowed for the first time the rice seed in the narrow fields and in the long fields of Heaven. That autumn, drooping ears bent down, eight span long, and were exceeding pleasant to look on.

"Moreover she took the silkworms in her mouth, and succeeded in reeling thread from them. From this began the art of silkworm rearing".

Within the realm of Ama-terasu were some fields. According to the Nihongi, "In one writing it is said: 'After this the Sun-Goddess had three rice-fields, which were called the Easy Rice-field of Heaven, the Level Rice-field of Heaven, and the Village-join Rice-field of Heaven. All these were good rice-fields, and never suffered even after continuous rain or drought".

According to the summaries of Chamberlain and Murray, His-Impetuous-Male-Augustness decided to visit the Heavenly Plains, and said: "I will first take leave of my sister who rules in the Plains of Heaven". It appears that, rather than ruling in the plain of the sea, he had chosen to go to the Underworld; as he tells Izanagi, "I weep because I wish to go to my mother in Hades".

The preparations of Ama-terasu and her subsequent interview with her brother is described in the Kojiki as follows:—

"Then, undoing her hair, she wrapped it in hair-bunches on the left and right [sides of her head], on the vine securing

her hair, as well as on her left and right arms, she wrapped long strings of myriad maga-tama beads.

"On her back she bore a thousand-arrow quiver; on the side of her chest she attached a five-hundred-arrow quiver.

"Also she put on an awesome high arm-guard; and, shaking the upper tip of the bow, stamping her legs up to her very thighs into the hard earth, and kicking [the earth] about as if it were light snow, she shouted with awesome fury, she shouted, stamping her feet".

Commenting on this passage Philippi states that some scholars "see in her actions a reflection of the shamanistic performance of a priestess of the sun".

The Sun-goddess then asked her brother why he had ascended to Heaven. Faced with this mighty warrior the Impetuous Male replied that he had no malicious intentions, but had come to take leave of her before departing to the Land of Hades.

A quarrel then started concerning the custody of the eight children; His-Impetuous-Male-Augustness would not accept the decision of the Sun-goddess on this matter. Accordingly he broke down the fences of her rice fields, filled the water sluices and defiled her garden. The Sun-Goddess at first excused him, attributing his behaviour to drunkenness. Finally, however, while she was sitting at work with her celestial maidens in the weaving hall, he broke a hole in the roof on the hall in Heaven; through it he let fall a heavenly piebald horse which he had flayed.

The Sun-goddess then shut the door of the cave in which was the weaving hall. Thereupon the whole Plain of Heaven and the Central-Land-of-Reed-Plains, or the Main Island of Japan, were darkened, and night prevailed. Portents of woe were seen on every hand. The word Tokoyami is, according to Hepburn, used to describe "the utter darkness, such as the earth was involved in when the Sun Goddess in anger shut herself in a cave".

There then assembled eight hundred myriads of deities in the bed of the tranquil river of Heaven to propose a plan for inducing the Sun-goddess to reappear. According to Saunders' summary, "They place long-singing night birds (i.e. roosters?) near the entrance of the cave and cause them to crow; they suspend from a tree a string of curved jewels, a mirror and offerings of white cloth (white cloth made from

mulberry, and the Nihongi adds, blue cloth made from hemp) and they all recite official liturgies (norito). But what is to prove finally efficacious is a lascivious madcap dance performed by the goddess Ama no uzume, who stamping loudly on the ground, pulling the nipples of her breasts, and lowering her skirt, so delights the assembled gods that they break out in raucous and appreciative laughter . . . the sun goddess peers out of the cave, whereupon the mirror is pushed to the door and the goddess, intrigued with her own image, gradually steps out . . . With the appearance of the sun, light returns again to the world, and the alternation of night and day recommences". See also under Ame no Uzume.

Among other means used to persuade the Sun-Goddess to reappear was the use of liturgies. The Nihongi states: "Futo-dama no Mikoto . . . was thereupon made to take these things (i.e. various treasures) in his hand, and, with lavish and earnest words of praise, to recite a liturgy.

"When the Sun-Goddess heard this, she said: 'Though of late many prayers have been addressed to me, of none has the language been so beautiful as this'".

The assembled deities then caused His-Impetuous-Male-Augustness to be punished, and expelled with a divine expulsion. The Sun-goddess was then left in full control. According to the Nihongi, "The radiance of the Sun-Goddess filled the universe".

The Nihongi records that Sosa no wo, before leaving Heaven, addressed his sister. "Then Sosa no wo no Mikoto spoke to the Sun-Goddess and said: 'The reason why I came up a second time was that . . . I could never bear to become separated from my elder sister without having seen her face to face. Therefore it is truly with a pure heart, and not otherwise, that I came up again . . . I pray that my elder sister may illumine the Land of Heaven, and that it may spontaneously enjoy tranquillity . . .'" The eight children, about whom there was the quarrel, were entrusted to the care of the Sun-Goddess.

It is recounted that the rulership of the Central-Land-of-Reed-Plains was then given to a grandson of Her-Augustness-the-Sun-goddess. This prince, according to Murray, had the name of His-Augustness-Heaven-Plenty-Earth-Plenty-Heaven's-Sun-Height-Prince-Rice-Ear-Ruddy-Plenty, this being usually shortened to Ninigi-no-mikoto, the Heavenly Grandchild.

According to Philippi Ama-terasu chose as "heir apparent" Masa-katsu-no-mikoto (see under Yoro-zu-hime). His mission was performed on his behalf by Ninigi.

As insignia of office, the Sun-Goddess gave Ninigi three treasures; these were a curved jewel, a mirror and a sword. According to Saunders, "These three articles to the present day constitute the three imperial symbols".

In the Kujiki ten regalia are mentioned. The relevant passage, as quoted by Philippi, is as follows: "The Ancestress of the Heavenly Deities [thus] commanded, bestowing Ten precious Treasures as the Heavenly Regalia. These were the Mirror of the Deep, the Mirror of the Shore, the Sword Eight Hands Long, the Jewel of Life, the Jewel of Resuscitation, the Jewel of Plenty, the Jewel of Turning Back on the Road, the Snake [-repelling] Scarf, the Bee [-repelling] Scarf, and the Scarf [to ward off] various things.

"The Ancestress of the Heavenly Deities commanded, saying: 'If there should be any pain anywhere, take these ten treasures and while saying: "One, two, three, four, five, six, seven, eight, nine, ten", wave them, wave them in a leisurely manner. If this is done, the dead will return to life'. This is the origin of the word *puru*, to wave".

An instance of this ceremony being performed is recorded in the Nihongi. In the first year of the reign of Temmu is the entry: "11th. month, 4th. day . . . On this day the ceremony of 'calling on the spirit' was performed for the Emperor's sake". Commenting on this passage, Aston writes: "The interlinear kana calls this ceremony *mitama-furishiki* (shaking the august jewels). The Chinese characters mean 'invitation of the spirit'. It was performed with the object of renewing the Emperor's vigour and prolonging his life".

The commission given by Ama-terasu, according to the Kojiki, is as follows: "Hereupon she (i.e. Ama-terasu) imparted [unto him] (i.e. Ninigi) the myriad *maga-tama* beads and the mirror which had been used to lure, as well as the sword *Kusa-nagi*; and also [sent along] *Toko-yo-no-omopi-kane-no-kami*, *Ta-dikara-wo-no-kami*, and *Ame-no-ipa-to-wake-no-kami*, and said: 'This mirror —have [it with you] as my spirit, and worship it just as you would worship in my very presence. Next, let *Omopi-kane-no-kami* take the responsibility for the affairs of the presence and carry on the government".

In a note on this passage Philippi writes: "Motoori comments that the sun-goddess attached her very spirit to the mirror, which was thus endowed with all of her spiritual attributes; at the same time her material body which remained in Takama-no-para was not in the least deprived of its spiritual force".

According to Philippi the beads, the mirror and the sword are the famous "Three Holy Articles" regarded as the Japanese regalia. "They were either symbols of divinity-given authority or magic fetishes".

In the preparation for the descent of Ninigi, Ama-terasu is closely associated with Takaki. The latter, Taka-ki-no-kami, or Taka-mi-musubi-no-kami is one of the primordial "Five Deities". Both these deities appeared in a dream to Takakurazi in the time of the emperor Jimmu. He was told in his dream that a sword had been sent down from heaven to help the emperor Jimmu to quell the unruly deities. Takakurazi tells the emperor, "When I looked in my store house in the morning, as I had been instructed in the dream, a sword was really there. This is the sword which I have presented to you".

According to Murray's summary, "His-Augustness-Heaven's-Prince-Rice-Ear-Ruddy-Plenty, taking leave of the plains of heaven and pushing asunder the heavenly spreading clouds descended upon the peak of Takachiho in Tsukushi . . . in the present island of Kyushu".

At that time Okuninushi, the Master of the Great Land, was then in control. An agreement was eventually reached in which Okuninushi shared with the divinely appointed Ninigi in a kind of joint rulership. According to Murray, Ninigi was renowned for his benevolence and justice. The present Imperial Japanese Dynasty, whose members claim direct descent from the Sun-goddess, is said to have been continuous for about two thousand six hundred years (from the time of Jimmu).

On the episode in connexion with the Sun-goddess and the Food-Goddess Ukemochi, see under the latter's entry.

One of the later interventions of the Sun-Goddess in earthly affairs is recorded in the Nihongi. It is here stated that in the reign of Ninken she addressed a certain man named Kotoshiro; she required that the Ihare rice-field be dedicated to the god Taka-mimusubi. "Kotoshiro accordingly reported the matter to the Emperor, and in compliance with the God-

dess's request, fourteen cho of rice-land were dedicated to him".

The worship of Ama-terasu forms part of the Shinto religion of Japan. The meaning of the word Shinto is variously given; according to Hepburn it means the region or the veneration of the deities; Chamberlain states that it means the way of the deities, and includes a set of ceremonies both religious and political. In an account in *The National Encyclopaedia*, written shortly after the constitutional changes in Japan of a century ago the writer states: "Shintuism or the worship of that Sun-goddess from whom the Mikado is lineally descended was the ancient religion of the Japanese . . the reforming minister turned its attention to the national religion . . Many of the Japanese temples, of which there are no less than 96,000 are of great extent and magnificence . . the religious duties of the Japanese consist chiefly in worship at the temples . . the observance of festivals, pilgrimages, periodical adoration of tutelary divinities". The veneration of ancestors and offerings to them form part of the religious duties, and compare with the great reverence shown to the ancestral spirits in China.

The Japanese Pantheon is traditionally held to number eight million kamis or deities of which Ama-terasu is, according to Murray and others, regarded as the most important.

Among other Japanese names for goddesses are Onna-gami and Megami (a female divinity, goddess) and Nyo-jin.

The Shinto temples are described as containing an image, paintings, and decorations of artificial flowers; Hepburn refers to the depiction of horses in Shinto temples. Each Shinto temple, according to Chamberlain has a torii. Of these, he writes: "Torii is the name of the peculiar gateway formed of two upright and two horizontal beams, which stand in front of every Shinto temple . . the Buddhists also adopted it".

In symbology, the temple gateway represents the vagina. In this connexion Neumann writes: "Just as the temple is a late development of the cave, and hence a symbol of the Great Goddess as house and shelter, so the temple gate is the entrance into the goddess; it is her womb, and the innumerable entrance and threshold rites . . are an expression of this numinous feminine place. The enclosure, the gate, and the pillars of the temple are symbols of the Great Mother".

Among other characteristics of Shinto temples Hepburn refers to the *mi-koshi*, the car on which the paper or idol, representing the *kami* or deity, is taken out in processions and festivals. He also mentions the *Kagura*, a theatrical exhibition in front of a Shinto Temple to entertain the deity (see below). The temples also appear to be used for oracular and divinatory purposes. Hepburn refers to the *mikos*; these are women who, dancing in a *miya*, or Shinto temple, hold communication with the deities and the spirits of the dead and give prophetic messages; it appears that they give answers in response to those who enquire of them. One of the imperial princesses has always dwelt in the ancient shrine at Ise. According to an earlier account, many priests are attached to these temples; Their main duties appear to be the general maintenance of the buildings, which are used also as places of hospitality.

The close links between the Sun-Goddess and the Royal Family can be traced throughout Japanese history. The elder brother of the Emperor Jimmu figures in the following tradition summarized by Murray. "Prince Hsu-se, the elder brother, received a wound in his hand from an arrow . . . The reason given reveals a curious superstition which seems to have prevailed from this early time. The Japanese Prince on receiving the wound exclaims, 'It is not meet for me, an august child of the Sun-goddess, to fight facing the sun' ". After the expedition he sent the booty to the temple of the Sun-goddess. A similar action by the Emperor Jimmu is recorded in the *Nihongi*. According to this account, "The Emperor . . . revolved in his inmost heart a divine plan, saying: 'I am the descendant of the Sun-Goddess . . . Then . . . bringing on our backs the might of the Sun-Goddess, let us follow her rays and trample them (i.e. the enemy) down. If we do so, the enemy will assuredly be routed of themselves, and we shall not stain our swords with blood'. They all said: 'It is good' ".

The worship of the Sun-Goddess had become established in the royal household before the reign of Sujin, nearly 600 years later. She shared a shrine with Yamato no Oho-kumidama in the Emperor's Great Hall. According to the *Nihongi* "He (i.e. Sujin) dreaded, however, the power of these Deities, and did not feel secure in their dwelling together. Therefore he entrusted Ama-terasu no Oho-kami to Toyo-suki-iri-

bime no Mikoto to be worshipped at the village of Kasanuhi in Yamato, where he established the holy enclosure of Shiko . . ." (See also below). In later history, Prince Yamato-dake, about to undertake an expedition, first visited the temple of the Sun-Goddess in Ise, where he worshipped at the Shrine of his great ancestress. Of the Emperor Bidatsu the Nihongi records: "6th. year, Spring, 2nd. month, 1st. day (about 1400 years ago). By imperial command there were established a Sun-worship Be and a private Be (Aston: this is explained to mean 'for the Empress's service')". Aston describes a Be as a hereditary corporation of Old Japan; the word is variously rendered as clan, tribe or guild. The Nihongi also records of the Emperor Temmu: "26th. day. In the morning, on the bank of the River Tohogaha, in the district of Asake, he worshipped towards the Goddess Amaterasu no Ohokami".

Songs in praise of the Sun-Goddess are recorded in the Nohongi; these were exchanged between the Soga family and the Empress Suiko. The relevant entry is as follows:

"20th year [of Suiko], spring, 1st month, 7th day. A banquet, with sake, was given to all the senior functionaries. On this day, the Oho-omi proposed the health of the Empress, and sang a song, saying:

'When I look on the august sky, whence there standts forth,  
From its manifold fence (of clouds) which conceals her,  
The Great Sovereign who rules us tranquilly,  
For myriads of ages (say we)      May it ever be thus!  
For thousands of ages too      May it ever be thus!  
With deep reverence      We would serve her;  
With profound obedience      We would serve her;  
And so ends my song'.

"The Empress replied, saying:

'My good Soga!      The sons of Soga—  
Were they horses,      They would be steeds of Hiuga:  
Were they swords,      They would be good blades of  
Kure.

Wise indeed      Seems the Great Sovereign  
To have in her service      The sons of Soga!'"

Communications from the Sun-Goddess to the Mikados are also recorded. The Empress Jingo (q.v.) received from her a message. In the reign of the Empress Jito is the following entry: "6th. year, Intercalary 5th. month, 13th. day. The Great

Deities of Ise addressed the Empress, saying: 'Let the commuted taxes and forced labour for the province of Ise be remitted for this year. That being so, the thirty-five kin of red silk yarn forwarded by the two districts of the Deities should be reduced in value from next year'".

The founding of the Great Shrine of Ise is thus described in the Nihongi: [Suinin] "3rd. month, 10th day (Aston: about 2000 years ago) Ama-terasu no Oho-kami was entrusted to Yamato-hime no Mikoto. Now Yamato-hime no Mikoto sought for a place where she might enshrine the Great Goddess. So she proceeded to Sasahata in Uda. Then turning back from thence, she entered the land of Ohomi, and went round eastwards to Mino, whence she arrived in the province of Ise.

"Now Ama-terasu Ohi-kami instructed Yamato-hime no Mikoto, saying: 'The province of Ise, of the divine wind, is the land whither repair the waves from the eternal world, the successive waves. It is a secluded and pleasant land. In this land I wish to dwell'. In compliance, therefore, with the instruction of the Great Goddess, a shrine was erected to her in the province of Ise. Accordingly a Worship Palace was built at Kahi-kami in Isuzu. This was called the palace of Iso. It was there that Ama-terasu first descended from Heaven".

In another account, in the Nihongi, Yamato-hime enshrined the Sun-Goddess "at Idzu-Kashi no Moto in Shiki . . . Thereafter, in compliance with the Goddess's instructions, she, in Winter, the 10th. month of the year Hinoto Mi, on the 18th. day, removed to the Palace [or Shrine] of Watarahi in the province of Ise".

Among other princesses who held the position of Chief Priestess of the Sun-Goddess was Toyosuki-iri-hime. According to Aston, she took office eighty-seven years before Yamato-hime. She officiated in the village of Kasnupi, before the removal of the seat of worship to Ise. Another priestess, officiating nearly 700 years later, is also mentioned in the Nihongi. In the reign of Yomei, — "1st. year, Spring, 1st. month, 1st. day . . . the Imperial Princess Nudake hime. She was three generations in the service of the Sun-Goddess". Other priestesses of this goddess, mentioned in the Nihongi, include the following: the Princess Ihono, the Imperial Princess Nukade hime and the Imperial Princess Ohoki. In the reign of Temmu it is recorded that the Imperial Princess Taki, the

Princess Yamashiro no hime and the lady Ishikaha went to the Shrine of Ise.

According to Philippi, "The Grand Shrine of Ise, or the Shrine of Isuzu, enshrining Ama-terasu-opo-mi-kami in the Inner Shrine and Toyo-uke-no-kami in its Outer Shrine is located at Ise-shi, Mie-ken".

The temple at Ise, according to Murray, is one of the holy places of pilgrimage. He describes it as one of the most greatly respected fanes in the country. He also speaks of another temple at Naiko. Chamberlain, writing about seventy years ago states that more than 11,000 people, mostly pilgrims, had paid their respects at Ise on the previous New Year's day. The same author refers to holy medals being for sale at Ise. He also writes: "Another Ise charm, which is genuinely native, consists of fragments of the temples themselves . . . The food offered to the [deities] is also sold to pilgrims as a charm, both at Ise and elsewhere".

In a Shinto rite, as celebrated in the reign of Jimmu, certain ritual objects were used. These are listed in the Nihongi as follows: "The earthen jars which are set up shall be called the Idzube or holy jars, the fire shall be called Idzu no kagutsuchi or holy-fire-elder, the water shall be called Idzu no Midzu-ha no me or holy-water-female, the food shall be called Idzu-uka no me or holy-food-female, the firewood shall be called Idzu no Yama-tsuchi or holy-mountain-elder, and the grass shall be called Idzu no No-tsuchi or holy-moor-elder".

The officiant of this ceremony bore the title Idzu-hime, "dread or holy princess". According to Aston, "The 'Tsucho' commentator says that the persons entrusted with this function were usually women, as may be seen in the case of the priestesses of Ise, Kamo, and Kasuga".

One of the rites of the worship of the Sun-Goddess is the performance of one of the oldest of the Japanese dances, the Kagura. This enacts the re-emergence of the Sun-goddess from the cavern. According to Chamberlain this dance may often be seen in the grounds of certain temples. The performers wear masks and quaint gowns of real or imitation damask: and in the festival of the Sun-goddess at Ise, the fireman of Kyoto carry giant fans.

From these ritual dances, according to Harrison, originated the No plays about 400 years ago. In this connexion he writes: "Without attempting to trace in Japanese fashion the

pedigree of the theatre as far back as the mythological age, I will merely sketch as briefly as may be the known facts on the subject.

"A young woman named Okuni attached to a temple as a dancer (Miko) . . . undertook a tour of the empire . . . At Kyoto she performed a sort of mythological play symbolising the dance of the gods before the cave in which the Sun goddess had hidden herself . . . it is recorded that she was somewhat of a beauty and so in the course of a few years we find her launched as a full-blown professional actress in Kyoto. It is surmised that the plays then produced were recitations in character of primitive poems and folklore. Okuni used to perform these plays or dances on the dry bed of the Tje River, to which fact may be ascribed the subsequent fashion of speaking of actors as "Kawara-no-mono", or "performers on a dry river bed". The No games antedate the modern drama . . . and possess a distinct antiquarian interest".

Lovelock states that the No dramas started about 600 years ago. Some other writers give an earlier date.

In the West, the form of the No play was adopted by Yeats. As Finlan writes in *The Irish Times*, "The Noh drama has inspired Yeats into theatrical experiments that are only now bearing fruit across the world . . . Mr. O'Connor said, the aim of the Noh play was to induce a mood of what was called in Japanese, *yugen*, a trance-like condition . . . [Yeats] had tried to encapsulate the heroic tale of Deirdre . . . into the Noh form."

Among the performers in the Kagura are the Kannagi and the Miko. These, according to Hepburn's definition, are dancing-women whose office is to hold communication with the deities and the spirits of the dead; they are also described as "fortune-tellers, witches and enchantresses".

Another ceremony of the Sun-Goddess is described by Borlase, as follows: "In Japan, on the occasion of an eclipse of the sun, people assemble and clash together sounding metal to make her look out of the cave in which she is concealed".

A description of the Shinto priests, written by Raynal about 200 years ago, is as follows: "It does not appear that the sect of Xinto had the madness, which of all others is the most dangerous of morality, to fix a criminal stigma on actions innocent in themselves. Far from encouraging that miserable fanaticism and fear of the gods . . . the Xinto sect had

applied itself to prevent, or at least to moderate this disorder of the imagination, by instituting festivals, which were celebrated three times in every month. They were dedicated to friendly visits, feasts and rejoicings. The priests of Xinto taught that the innocent pleasures of mankind are agreeable to the deity and that the best method of paying devotion to the Kami is to imitate their virtues and to enjoy in this world that happiness they enjoy in another. In consequence of this tenet the Japanese, after having offered their prayers in the temples, which are always situated in the midst of groves, resorted to courtezans, who commonly inhabited places hallowed to love and devotion, and composed a religious community directed by an order . . . who received a share of the profits arising from this pious compliance with the dictates of nature".

Among the Shinto sects is the Kurozumi kyo, in the founding of which Munetada played an important role. Writing on this sect Bouquet writes: "Munetada conceived the Ultimate Deity as Maternal and Feminine".

Chamberlain mentions two sects founded each by a woman. Of these he writes: "A large measure of success attended the establishment of two new quasi-Shinto sects, the Tenri-kyo and Remmon-kyo, which, claiming to represent the genuine national cult. mingle therewith shreds of superstition borrowed from various sources and (if they are not greatly belied) an abundant measure of licentiousness. The founders of both these sects were . . . peasant women". Of the Tenri kyo sect Bouquet writes: "The founder was a woman, Maekawa Miki . . . Eventually she won toleration . . . Tenri kyo gained complete legal and institutional independence". He states that its membership has grown to more than four million people. Another sect has recently been founded in Japan by a woman, Ogome-Sama, who is referred to as "Deity"; she is a cousin of the Emperor Hirohito. According to Santa Yamada, she bakes special cakes and distributes them to her disciples.

On the esoteric component of Japanese culture, Chamberlain writes: "Not religion only but every art here is or has been esoteric. — poetry, music, porcelain-making, fencing, even bone-setting and cookery itself . . . and if you wish to talk to your Japanese friends about esotericism, remember the fascinating worlds, Hiden, "secret tradition"; Hijutsu, "secret art";

and Okuje, "inner mysteries", which play a notable part in Japanese history and literature. Many are the stories told of the faithful constancy with which initiation into hidden mysteries has been sought", Harrison adds to this list the science of self-defence and speaks of "the marvellous occult powers of the old-time masters", and mentions the art of "the conversion of an enemy's murderous anger into laughter and good humour".

Another characteristic of Japanese culture is the importance attached to the left-hand side. Aston attributes this to the influence of the Chinese. He writes: "The left is now the honourable side". In the *Nihongi* there are several instances in which the left is given precedence in the Court etiquette. Although usually associated with the moon, the leftward movement is also one of the solar characteristics. In the Northern Hemisphere the sun moves in a leftward or widdershins movement round the Zodiac in the course of a year.

One of the forms of representation of Ama-terasu and other deities is the ofuda. This is described by Saunders and Frank (*Larousse Mythology*) as follows: "An ofuda, a sheet of paper folded into a lozenge shape supported in the middle by a thin stick of wood. The ofuda represents the deity whose name is written on it. This ofuda (i.e. the one illustrated) comes from the temple of the sun-goddess Amaterasu-Kodaijingu at the imperial shrine at Ise, (near present-day Nagoya), chief cult centre of Amaterasu".

The same authors refer to a time, about 1,100 years, "when Buddhism and Shintoism were becoming mingled and when the old deities were being portrayed in the art forms of the new culture". An illustration is shewn of the image of a Shinto goddess in this style, from the Matsunoo shrine at Kyoto.

There are correspondences between the Sun-goddess, Ama-terasu, and the Indian goddess Sûryâ, the Hittite Wurusemu, the Syrian Shapash, the Irish Grainne, the Norse Sonne, and the Woman in the Sun, or Sun-goddess of Greenland.

NAMES: WAKAHIRUME NO MIKOTO, YOUNG-SUN-FEMALE.  
ETYMOLOGY: Jap (Ni) Waka-hiru-me no Mikoto; (Aston) "Young-Sun-female".

GENEALOGY: dou. of Izanami wife of Izanagi; younger sister of (sister): Ama-terasu; sister of (brothers) Tsuki-yomi and Sosa no wo.

OFFICES AND TITLES: Weaver.

ASSOCIATED PLACES: Japan; The Plain of Heaven, Ituka, Nagawo.

This goddess is mentioned in the Nihongi. She is here seen as one of the weaving maidens of the Plain of Heaven. "In one writing it is said: 'After this Waka-hiru-me no Mikoto was in the holy weaving-hall, weaving the garments of the Deities' ". Aston describes her as a younger sister of the Sun-Goddess.

Wakahirume was among the deities who communicated with the Empress Jingo (q.v.). In the records in the Nihongi of this sovereign's reign is the following entry: "Moreover, Waka-hiru-me no Mikoto admonished the Empress, saying: 'I wish to dwell in the land of Nagawo in Ikuta (Aston: just behind the foreign settlement near Kobe)'. So Una-gami no Isachi was appointed to worship her".

NAME: UKEMOCHI NO KAMI, OGETSU-HIME.

ETYMOLOGY: Jap. Ukemochi; cf. ukemochi, n. keeping, having the charge of, under the care of; office, duty and uka, uke, food, provisions, victuals; (Lovelock) "Food-possessing goddess". Ogetsu-hime (q.v.).

GENEALOGY: wife of Pa-yama-to-no-kami; mother of eight children, including daus: Waka-sana-me-no-kami, Natsu-takami-no-kami (also named Natsu-no-me-no-kami) and Aki-bime-no-kami.

OFFICES AND TITLES: The Food-Goddess.

ASSOCIATED PLACES: Korea, Japan, The Central Country of Reed-plains.

Ukemochi, the Food-Goddess, first appears in detail in the traditions concerning Ama-terasu, the Sun-Goddess.

In his account of the early historical traditions of Japan, Saunders writes: "Here follows an interesting myth of origin that deserves some detailed notice. Susanowo, or according to another version, the moon-god, Tsuki-yomi, (note: Susanowo in the Kojiki; moon-god in the Nihongi. The two accounts differ somewhat, the account given here is according to the Nihongi, more likely the original form of the story according to Aston) is commanded by Amaterasu to descend and wait upon the Food-Goddess, Ukemochi. Upon his arrival at her palace the goddess welcomes him by turning her head toward the land, and from her mouth spews forth boiled rice;

facing the sea there pour out all kinds of fishes; confronting the mountain she discharges the various species of game. All these products are presented to the moon god as a great banquet". Tsuki-yomi, however, refuses to eat; and the Sun-Goddess, hearing of this, shows her anger with him.

From the Food-Goddess further things are then produced. "From her head the ox and horse; from her forehead, millet; from her eyebrows, silkworms; in her eyes, panic grass; in her belly, rice; in her genitals, wheat and beans. These commodities are taken up by the messengers and shown to the Sun-Goddess. Thereupon Amaterasu makes seeds of the grain and appoints a divinity to sow them for the future sustenance of mankind. Moreover, placing the silkworms in her mouth, she reels thread from them and thus founds the art of silkworm culture".

The account in the Kojiki is as follows:—

"Again, [Susa-no-wo-no-mikoto] asked food of Opo-ge-tu-pime-no-kami.

Then Opo-ge-tu-pime took viands out of her nose, her mouth, and her rectum, prepared them in various ways, and presented them to him.

. . in her head there grew silkworms; in her two eyes there grew rice seeds; in her two ears there grew millet; in her nose there grew red beans; in her genitals there grew wheat; and in her rectum there grew soya beans.

Then Kami-musubi-mi-o-ya-no-mikoto had these taken and used as seed".

In a comment Saunders writes: "The parts of the body and the articles produced form kinds of word plays, but in Korean, and point doubtless to a Korean origin for this legend. For the word plays, see Anesaki, p. 379 Kojiki: head-silkworms; eyes,-rice seed; ears-millet; nose-small beans; rectum-large beans; genitals-barley".

A parallel to this passage may be seen in an Indian tradition concerning Aditi (q.v.); she is recorded as nourishing her eighth son Marttanda (Manu Vivasvat) in a similar way.

Writing on the early Japanese deities, Saunders and Frank refer to the Food-goddess as follows: "A sort of deification of the virtue of kindness also existed and was embodied in the figure of Ukemochi, a food-goddess who provided the various forms of sustenance needed by living creatures".

Woman as the supplier of food is thus described by Neumann: "The woman is the natural nourishing principle and hence mistress of everything that implies nourishment. The finding, composition, and preparation of food, as well as the fruit and nut gathering of the early cultures, are the concern of the female group . . . Thus not only the house, pillar, door, threshold . . . belong to the feminine sphere but also the penus, 'storeroom' . . .

"To the primordial mysteries of the Feminine belongs also the making of the vessels used for gathering food, transporting water and so on . . ."

The same author also speaks of "the profound identity between the food-giving and food-transforming Feminine . . . with bread itself".

In its more esoteric aspect this supplying of nourishment by the woman is seen in the function of the umbilical cord (see under Pashadhara). While in earthly life this has a transient function, its counterpart in the more subtle forms of matter is permanent.

This counterpart, the maternal cord, link or tie, has its origin in the clitoris, the Source of Life within the vulva; from here it carries the female essence to nourish the receiver.

For this reason the feminine intimate region with its related products has a fundamental attraction; and because it is natural, the urge to receive these female essences is ultimately compelling. As Neumann writes: "Now life — and the Feminine is its archetype — is said to fascinate and hold fast, to lure and enchant". A similar recognition of this fact may be seen in the following episode recorded by Gardner. "Some time ago I met an important man in witchcraft. When I asked him why he had joined, he said that by reading Jung he got the impression that the subconscious fed on female worship, so he went to see Jung and asked him if this were so; Jung said it was".

An illustration of Woman in her aspect of Nutrix is shown in a medieval drawing. This represents Venus with seven rays issuing from her membra muliebria; these enter into the mouths of her votaries below.

This basic esoteric connexion between food and the products of a woman's body is shown the following account by Miss Valiente: "There are many old country magics, which might have been commended to village girls by the local

witch when they came to her cottage for a confidential talk. She might, for instance, tell them about the . . . time-honoured charm called 'cockle-bread'. This was described . . . by John Aubrey, who called it 'a relique of Naturall Magick . . .'. Briefly, it consisted of a small loaf, the dough for which had been kneaded in a very peculiar way. The girl who made it had to lift up her skirts and press the dough with the intimate parts of her bare body. (The name 'cockle-bread' comes from the fact that 'cockles' is an old vulgar term for the labia minora.). Then the dough so treated was baked into a loaf, and given to the man she wanted. If she could persuade him to eat it . . . he was as good as hers".

Ukemochi, the Goddess of food, is included by Chamberlain among the domestic deities; prayers are offered to her. She also has a seat of worship at Ise. According to Aston, "Ame-terasu no Ohi-kami (now called Ten-sho-dai-jin) and Ukemochi no Kami are the two principal Deities worshipped at Ise". Lovelock speaks of Uke-mochi-no-kami as "worshipped in the Geku shrine, the most important of the Ise shrines after Amaterasu's".

A correspondence is seen by Aston between Ukemochi and the Chaldean Tiamat.

NAME: ISHIKORIDOME-NO-MIKOTO.

ETYMOLOGY: Jap. (K.) Isi-kore-dome-no-mikoto; (Phil.). A goddess claimed as the ancestor of the murazi of the Kagami-tukari; isi kori, prps. "stone-cutting"; dome, prob. identical with tobe, an element found in the names of women chieftains or noble women.

OFFICES AND TITLES: Artisan, Ancestress of the Murazi of the Kagami-tukuri.

ASSOCIATED PLACES: Japan; the Heavens.

This goddess first appears during the consultation among the deities on how to persuade the Sun-Goddess to reappear. Isikore-dome was, in the Kojiki account, commissioned to make a mirror (see under Ama-terasu). This became one of three items of the holy regalia given by Ama-terasu to Nin-igi.

The Nihongi account is as follows: "Omohi-kani . . . had a talent for devising plans. He accordingly considered the matter, and spoke, saying, 'let there be made an image of this Goddess, and let prayer be addressed to it'. They therefore

proceeded to appoint Ishi-kori-dome as artisan . . The Goddess . . fashioned by this means is the Goddess Hi no mahe no Kami, who dwells in the province of Kii”.

Later it is recorded that Isikori-dome was among the deities who accompanied Ninigi in his descent from heaven to earth.

NAME: HINOMAHE NO KAMI.

ETYMOLOGY: Jap. (Ni.) Hi no mahe no Kami.

ASSOCIATED PLACES: Japan, The Province of Kii.

See under Ishikoredome.

NAMES: AMENO-UZUME-NO-KAMI, UZUME.

ETYMOLOGY: Jap.(K) Ame-no-uzume-no-mikoto,—kami (Phil.) ame, “heaven”; uzume, ety. dub. me, prob. “woman”; usu, prps. “mortar”; uzu, “head-gear, crown”. The “Kogo Shui” interprets the name as “formidable woman”; (Matsuoka) “a woman musician performing at religious ceremonies”; (Ni.) Ama no Uzume no Mikoto; (Aston) “terrible Female of Heaven”.

GENEALOGY: prps. wife of Saruta-biko.

OFFICES AND TITLES: Ritual Dancer, Priestess, Shaman, Ancestress of the Kimi of the Sarume.

ASSOCIATED PLACES: Japan, The Plain of Heaven, The Cave of Heaven.

According to Philippi’s account Ame-no-uzume is “a heavenly goddess, identified as the ancestor of the kimi (i.e. a hereditary title) of the Sarume, who played an important role in the rock-cave sequence and joined the heavenly descent”.

The Nihongi records that Uzume reported to the Sun-Goddess the arrival of Sosa no wo.

The dance performed by this goddess outside the Sun-Goddess’ cave is thus described in the Kojiki:—

“Ame-no-Uzume-no-mikoto bound up her sleeves with a cord of heavenly pi-kage vine, tied around her head a head-band of the heavenly ma-saki vine, bound together bundles of sasa leaves to hold in her hands, and overturning a bucket before the heavenly rock-cave door, stamped resoundingly upon it. Then she . . exposed her breasts, and pushed her skirt-band down to her genitals”.

According to Aston, “This is said to be the origin of the kagura or pantomimic dance now performed at Shinto festivals”.

In his commentary on this dance Philippi writes: "Some scholars have held that all the rites in this chapter (i.e. on the re-emergence of the Sun-Goddess) were the same as those of the chinkon-sai ceremony, in which indeed the women of the Sarume clan played an important role . .

"Matsumura gives a number of accounts from various peoples which reveal that this type of exhibitionism was used in religious rites, not only to drive away underivable influences, but also to amuse, entertain and impart vitality to the deities. He likens Ame-no-uzume's dance to the one performed by Iambe before Demeter in the Homeric hymns and to that performed by Baubo before Demeter in the *Protrepticus* of Clement of Alexandria". The lesbian interpretation of Uzume's ritual dance, suggested by these comparisons, is also supported in other ways. Thus the Sun-Goddess, when looking into the mirror, is intrigued by her own charms. She also sends messengers on a mission connected with the intimacies of the Food-Goddess (see *Ogetsu-hime*).

Saunders mentions an Ainu parallel to this dance. Another parallel may be seen in the ritual exposure of Hathor before Ra.

The corresponding account in the *Nihongi* is as follows: "Moreover Ama no Uzume no Mikoto, ancestress of the Sarume (Aston: 'Monkey-female') no Kimi, took in her hand a spear wreathed with Eulalia grass, and standing before the door of the Rock-cave of Heaven, skilfully performed a mimetic dance. She took, moreover, the true Sakaki tree of the Heavenly Mount Kaga, and made of it a head-dress, she took club-moss and made of it braces, she kindled fires, she placed a tub bottom upwards, and gave forth a divinely-inspired utterance.

"Now Ama-terasu no Oho-kami heard this, and said: 'Since I have shut myself in the Rock-cave . . How then can Ama no Uzume no Mikoto be so jolly?' So with her august hand, she opened for a narrow space the Rock-door and peeped out . . "

Commenting on the "inspired utterance" mentioned in the *Nihongi* account, Aston writes: "In Hirata's version of the ancient mythical narrative, he introduces here an incantation said in the 'Kiujiiki' to have been taught by the Sun-Goddess to Ninigi no Mikoto, but stated in the 'Ko-go-jiui' to have come down originally from Uzume no Mikoto".

This goddess again appears in the Kojiki in the passage describing the descent of Ninigi. The Sun-Goddess and Tak-  
 ati arrange for her to descend and deal with possible enemies; They speak to her as follows:—

“Although you are a graceful maiden, you are [the type of] deity who can face and overwhelm [others] . . .”

Ameno-uzume then encounters Saruta-biko who is, according to the Nihongi, a giant and a hostile figure. (see below).

“When she inquired, the reply was:

“I am an earthly deity named Saruta-biko-no-kami . . . I have come forth to wait that I may serve him (i.e. Ninigi) as his guide”.

Commenting on this passage Philippi writes: “Matsumura cites a number of examples of female shamans being sent ahead to meet the enemy and to gain the advantage by their greater magical powers . . . Ame-no-uzume-no-mikoto was a priestly figure (a female shaman) of the heavenly deities who performed a counter-rite, a spell against his (i.e. Saruta-biko's) evil influence”.

It has been suggested by many commentators, from a later passage in the Kojiki, that Ame-no-uzume and Saruta-biko became wedded.

In the corresponding description of this encounter, in the Nihongi, some additional material is given. It is here recorded that Uzume, on account of “the power of her looks”, is commissioned by the deities to meet Saruta-biko. “. . . ‘Thou hadst better go and question him’. So Ame no Uzume forthwith bared her breasts and, pushing down the band of her garment below her navel, confronted him with a mocking laugh. Then the god of the cross-ways asked her, saying: ‘Ame no Uzume! What meanest thou by this behaviour?’ She answered and said: ‘I venture to ask who art thou that dost thus remain in the road by which the child of Amaterasu no Oho-kami is to make his progress?’ The god of the cross-ways answered and said ‘ . . . I have come respectfully to meet and attend upon him . . . Thou art the person who didst discover me. Thou must therefore escort me and complete thy task’. Ame no Uzume returned and reported these circumstances.”

The Sarume, descended from this goddess, are described by Philippi as “an ancient family ruled by women Kimi claiming descent from the goddess Ame-no-uzume-no-mikoto, Ideograph

'monkey-woman' . . . the members of this family served as participants in ritual dance performances at court".

A representation of Uzume is shewn in Aston's edition of the Nihongi. The goddess is baring herself before Saruta-hiko, as described in the text.

NAME: THE FEMININE DEITIES OF THE THIRD EARTHLY GENERATION.

GENEALOGY: (See below).

ASSOCIATED PLACES: Japan.

The following female deities are in the list in the Kojiki:—

AWANAMI-NO-KAMI (Ety: nami, evidently a feminine ending as in Izanami, Tura-nami-no-kami; prps. "Foam Female Deity". Gen: dau. of Paya-aki-tu-pime wife of Paya-aki-tu-piko; sister and wife of Awa-nagi-no-kami).

TSURANAMI-NO-KAMI (Ety: K. Tura-nami-no-kami; from tura, "face", prps. "surface"; nami, evidently a fem. ending; prps. "Surface Female Deity". Gen: dau. of Paya-aki-tu-pime wife of Paya-aki-tu-piko; sister and wife of Tura-nagi-no-kami).

KUNI-NO-MI-KUMARI-NO-KAMI (Ety: "Earthly Water-Partings Deity". Gen: dau. of Paya-aki-tu-pime wife of Paya-aki-tu-piko; sister and wife of Ame-no-mi-kumari-no-kami or Heavenly Water-Partings Deity).

According to Philippi this goddess is probably a deity of irrigation.

KUNINOKUHIZA-MOCHI-NO-KAMI (Ety: K. Kuni-no-kupiza-moti-no-kami; prps. "Earthly Dipper-Holder Deity". Gen: dau. of Paya-aki-tu-pime wife of Paya-aki-tu-piko; sister and wife of Ame-no-kupiza-moti-no-kami).

These preceding eight deities are described by Philippi as "Water Deities".

KUNINO-SAZUCHI-NO-KAMI (Ety: K. Kuni-no-sa-duti-no-kami) from kuni-no, of the earth, earthly. Gen: dau. of Kaya-no-pime-no-kami wife of Apo-yama-tu-mi-no-kami; sister and wife of Ame-no-sa-duti-no-kami).

KUNINO-SAGIRI-NO-KAMI (Ety: "Earthly Mist Deity". Gen: dau. of Kaya-no-pime-no-kami wife of Opo-yama-tu-mi-no-kami; sister and wife of Ame-no-sa-giri-no-kami or Heavenly Mist Deity).

KUNINO-KURADO-NO-KAMI (Ety: "Earthly Dark-Door Deity". Gen: dau. of Kaya-no-pime-no-kami wife of Opo-yama-tu-mi-

no-kami; sister and wife of Ame-no-kura-do-no-kami or Heavenly Dark-Door Deity).

OTOMATO-HIME-NO-KAMI (Ety: K. Opo-to-mato-pime-no-kami; from opo, "great"; to, "door"; mato, prps. "window" and hime, "princess". Gen: dau. of Kaya-no-pime-no-kami wife of Opo-yama-tu-mi-no-kami; sister and wife of Opo-to-mato-no-kami).

TOYO-UKE-BIME-NO-KAMI, ABUNDANT FOOD-PRINCESS DEITY (Ety: from toyo, "abundant"; uke "food"; bime, "princess"; "Abundant Food-princess Deity". Gen: dau. of wife of Waku-musubi-no-kami. This deity is described by Philippi as "a food-goddess . . . Probably identical with Toyu-uke-no-kami, the food-goddess worshipped at the Outer Shrine of Ise".

THE THREE GODDESSES OF MUNAKATA (q.v.).

NAME: THE THREE GODDESSES OF MUNAKATA.

GENEALOGY: daus. of Ama-terasu prps. wife of Susa-no-wo.

OFFICES AND TITLES: Michi-nushi no Muchi, Province-Ruler-Possessors.

ASSOCIATED PLACES: Japan, The Plain of Heaven, Ashihara no Naka tsu kuni, The Reed-plain Central Land (Japan), Kyushu, Chikuzen, Munakata, Miya-jima-cho, Saiki, Hiroshima, Usa-shima, The Northern Sea Province, Tsukushi, Okitsu miya, Nakatsu miya, Hetsu-miya.

These three goddesses appear to have been formed basically from the breath of the Sun-Goddess. This took place during the latter and her brother Susa-no-wo. Their names are given as follows:

TAKIRI-BIME-NO-MIKOTO also named OKITSUSHIMA-HIME-NO-MIKOTO (Ety: Takiri-bime-no-mikoto; from kiri, "mist"; bime, "princess"; prps. "Mist-Princess Goddess". K. Oki-tushima-pime-no-mikoto, "Offshore-Island-Princess Deity". Gen: wife of Opo-Kuni-nusi; mother of dau: Taka-pime-no-mikoto, and son: Adi-siki-taka-pikone-no-kami).

ICHIKISHIMA-HIME-NO-MIKOTO, also name SAYORI-BIME-NO-MIKOTO (Ety: K. Itiki-sima-pime-no-mikoto; itiki-sima, believed to be equivalent to Ituku-Suna, see below; "Itiki-sima-Princess Goddess". Sa-yori-bime-no-mikoto- from sa, "narrow", meaning unclear- yori, "draw hither, trust to, prps. spirit-possession" and bime, "pime", "princess".

TAKITSU-HIME-NO-MIKOTO (Ety: K. Takitu-pime-no-mikoto;

takitu, prps. "to seethe", i.e. of waters; prps. "Seething-waters-Princess Goddess"; Ni. Tagitsu-hime).

Of these deities the Kojiki records:

"The first-born deity, Takiri-bime-no-mikoto- is enshrined in the Oki-tu-miya of Munakata.

"Next, Itiki-sima-pime-no-mikoto is enshrined in the Naka-tu-miya of Munakata.

"Next, Takitu-pime-no-mikoto is enshrined in the Pe-tu-miya of Munakata.

"These three deities are the three great deities worshipped by the Kimi of Munakata".

These deities are described by Susa-no-wo as "graceful maidens".

According to Philippi Ituku-sima is "the name of a famous shrine (Itsuku-shima, in Miya-jima-cho, Saiki-gun, Hiroshima-ken) founded in honour of the deities of Munakata".

In the Nihongi Tagitsu-hime is usually placed second and Tagori-hime third.

In the same book is the passage: "The three female Deities born of the Sun-Goddess were made to descend and dwell at Usa-shima in the Reed-plain Central Land. They are now in the middle of the Northern Sea province, and are styled the Michi-nushi no Muchi (Aston: 'province-master-honoured ones or possessors'). These are the deities which are worshipped by the Kimi of Minuma in Tsukushi".

In another passage in the Nihongi it is stated that Ichiki-shima-hime dwells in Oki-tsu, Tagori-hime in Naka-tsu miya and Tagitsu-hime in He-tsu miya.

Aston renders these place-names as "shrine of the offspring"; "middle shrine" and "shrine of the shore".

The following passage in the Nihongi refers, as Aston considers, to these goddesses.

"5th. year [of Richiu] 3rd. month. 1st day. The three Deities who dwell in Tsukushi appeared within the palace and said: 'Why are we robbed of our people? We will now disgrace thee'. Hereupon the Emperor prayed, but his prayer was not answered".

These three goddesses, according to Aston, are included among "the Hachi-o-ji, or Eight Rulers".

NAME: TENAZUCHI-NO-KAMI. See also below.

ETYMOLOGY: Jap. (K.) Te-na-duti-[no-kami]; (Phil.) te, "hand"; na, "name"; duti, "hammer; prob. "Hand-Stroking Elder".  
GENEALOGY: wife of Asi-na-duti; mother of eight daughters, the youngest being Kusi-nada-pime.

OFFICES AND TITLES: Inada no Miya-nushi no Kami, Lady of The Palace of Inada Deity, Shrine or Palace Mistress.

ASSOCIATED PLACES: Japan, the Land of Idumo, The Fi River.

In the Nihongi Ashi-nadzuchi describes himself as "an Earthly Deity".

Tenazuchi and her husband appear in the narrative of Susa-no-wo and the dragon (see under Kushinada-hime).

The name of this goddess, according to Aston, refers to her caressing of the young girl. In another writing quoted in the Nihongi she is called Inada no Miya-mushi Susa no yatsu-mime. This was a title conferred by Sosa no wo on the two deities Ashi-nadzuchi and Te-nadzuchi.

Aston draws attention to the fact that when Sosa no wo declares his wish to have Kushinada-hime as his consort he consults both Ashinadzuchi and Tenadzuchi.

NAMES: KUSHINADA-HIME, INAGAMI-HIME.

ETYMOLOGY: Jap. (K.) Kusi-nada-pime; (Phil.) kusi, "comb", prob. the adj "wondrous"; "Wondrous Inada Princess"; (Ni.) also Ina-gami Furu-kushi-nada-hime; (Aston) "True-hair-touch-wondrous-Inada-princess".

GENEALOGY: dau. of Te-na-duti wife of Asi-na-duti; youngest of eight sisters; wife of Susa-no-wo; mother of son: Ya-simazinumino-kami; (see below).

OFFICES AND TITLES: Princess, Priestess.

ASSOCIATED PLACES: Japan, Idumo, Inada, The Great Land, Izumo, Suga.

This goddess is described in Saunders' summary as a princess, the youngest of eight sisters. Being threatened by a great serpent, she was helped by Susanowo, whom she later married. Susanowo, Master of the Great Land, then built a palace; here he is described as living with his wife and family.

Having built the palace, Susa-no-wo composed a song, traditionally regarded as the oldest Japanese poem. The version in the Kojiki reads:—

"When this great deity first built the palace of Suga . . . He made this song which said:—

The many-fenced palace of Idumo  
Of the many clouds rising —  
To dwell there with my spouse  
Do I build a many-fenced palace:  
Ah, that many-fenced palace".

Philippi speaks of this as "his wedding palace. He quotes the opinion of Matsumura, who believes that Kusi-nada-pime was originally considered to be a priestess; he quotes several sources to the effect that it was an ancient custom for eight princesses (ya-wotome) to officiate in religious ceremonies.

This princess, according to Saunders, produced a number of generations of deities.

In the Kojiki six generations of the descendants of this goddess are given. The record ends with Okuninushi. The female deities in this genealogy are as follows:—

KONOHANA-CHIRU-HIME (Ety: K. Ko-no-pana-tiru-pime; ko-no-pana, "blossoms of the trees"; tiru, "to fall"; "Blossoms of the Trees Falling Princess". Gen: dau. of wife of Opo-yama-tu-mi-no-kami; wife of Ya-sima-zinumi-no-kami; mother of son: Pupa-no-modi-kunusunu-no-kami).

HIKAWA-HIME (Ety: K. Pi-kapa-hime; pi-kapa, "Sun river", prob. n. loc. in province of Musai where the famous Hikawa Shrine, now in Omiya-shi, Saitama-ken, is located; "Pi-kapa Princess". Gen: dau. of wife of Okami-no-kami; wife of Pupa-no-modi-kunusunu-no-kami; mother of son: Puka-buti-no-midu-yare-pana-no-kami).

AMENOTSUDOE-CHINE-NO-KAMI (Ety: K. Ame-no-tudope-tine-no-kami; ame-no, "heavenly, of heaven"; tudope, prob. from vb. "to assemble, call together, cause to congregate"; tine, ety. dub. Gen: wife of Puka-buti-no-midu-yare-pana-no-kami; mother of son: Omidu-nu-no-kami).

FUTEMIMI-NO-KAMI (Ety: K. Pute-mimi-no-kami; pute, prps. from puto, "fat; great, etc"; mimi, "ear". Gen: dau. of wife of Punoduno-no-kami; wife of Omidu-nu-no-kami; mother of son: Ame-no-puya-kinu-no-kami).

SASHIKUNI-WAKA-HIME (Ety: K. Sasi-kuni-waka-pime; sasi-kuni, ety. dub. waka-pime, "young princess". Gen: dau. of wife of Sasi-kuni-opo-no-kami; wife of Ame-no-puya-no-kami; mother of sons: Opo-kuni-nusi-no-kami [also given four other

names]: he had eighty brothers). This goddess appears later in the Kojiki. On the second occasion on which her son Okuninushi was killed, "Then his mother, crying and lamenting ascended to the heavens and pleaded with Kami-musubi-nomikoto".

Commenting on the words "his mother", Philippi writes: "Lit. 'his honourable ancestor'. Throughout the Kojiki this term refers to the maternal parent. Motoori explains this in terms of matrilineal marriage . . . Because he is in the same house with her, in everyday speech the term "parent" or "ancestor" is applied first to the mother". See also under K'un.

Two other related female deities are mentioned in the Nihongi. These are as follows:

OHOYATSU HIME (Ety: "Great-house Princess"; Gen: dau. of wife of Sosa no wo; elder sister of (sister); Tsuma-tsu-hime, and younger sister of (brother): Iso-takeru no Mikoto).

TSUMATSU-HIME (Ety: [Aston] written with a Chinese character which means nail or hoof. Gen: see Oho-ya tsu hime).

The Nihongi records of these: "All these three Deities also dispersed well the seeds of trees, and forthwith crossed over the Land of Kii (Aston: 'Kii means tree')".

NAME: KAMU-O-ICHI-HIME.

ETYMOLOGY: Jap. (K.) Kamu-opo-iti-hime; (Phil.) kamu, "deity"; opo-iti, "great market place", prob. one of the numerous places called Opo-iti, Opoti, or Oputi; "Divine Opo-iti Princess", i.e. a goddess enshrined at a place called Opo-itu.

GENEALOGY: dau. of wife of Opo-yama-tu-mi-no-kami; wife of Susa-no-wo; mother of two sons.

ASSOCIATED PLACES: Japan.

NAME: YAGAMI-HIME.

ETYMOLOGY: Jap. (K.) Ya-gami-pime; (Phil.) ya-gami, "eight upper", prob. n. loc. in Inaba corresponding to modern Yazugun, Tottori-ken; "Princess of Ya-gami"; supposed to be a woman of the local ruling family of Ya-gami.

GENEALOGY: wife of Okuninushi; mother of child: Ki-no-mata-no-kami.

ASSOCIATED PLACES: Japan, The Province of Inaba, Mount Tema.

Yagami appears in the Kojiki, in the cycle of legends concerning Okuninushi.

According to Saunders' summary, "Okuninushi had numerous brother gods. These divinities conceive the desire to marry the princess Yagami, who dwells in Inaba, a province not far from Izumo, and they take Okuninushi along as their attendant, piling him high with their baggage". On the way he comes upon an injured hare; he has compassion on him and tells him a method whereby he may be healed. The hare follows his advice and is restored to his original health. It happened that the hare was in reality the hare deity of Inaba, and for the favour he had received he promised to help arrange that Okuninushi himself would become the husband of Princess Yagami.

According to the Kojiki: "This rabbit said to Opo-namudi-no-kami (Okuninushi); 'These eighty deities will certainly never gain Ya-gami-pime. Although you carry their bags you shall gain her'. At this time Ya-gami-pime replied to the eighty deities: 'I will not accept your offers. I will wed Opo-namudi-no-kami'".

NAME: KISAGAI-HIME.

ETYMOLOGY: Jap. (K.) Kisa-gapi-pime; (Phil.) kisa-gapi, a kind of shell-fish believed to be the modern aka-gai, the ark-shell. *Arca inflata*.

OFFICES AND TITLES: Shell-fish Goddess, Cockle-Goddess, Princess.

ASSOCIATED PLACES: Japan, Mount Tema.

The Cockle-Goddess appears in the cycle of legends concerning Okuninushi. According to Saunders' summary, Okuninushi, persecuted by the mischievous deities, is fatally injured; a heated boulder had been thrown at him from Mount Tema. There then come to his aid "a cockleshell and a clam, two deities; the former triturates her carapace and the latter carries water, and anointing him, they bring the lifeless god back to life in the form of a beautiful young man".

In the Kojiki is the passage:—

"Then his mother, crying and lamenting, ascended to the heavens and pleaded with Kami-musubi-no-mikoto. (q.v.).

"Then Kisa-gapi-pime and Ugami-pime were dispatched to restore him to life.

"Kisa-gapi-pime shaved [her shell] and collected [the shavings] and Umugi-pime brought water and rubbed this on him as mother's milk.

"He then changed into a beautiful young man and went walking out".

The use of mother's milk is considered by Philippi to be an old folk remedy for burns.

For the symbolism of the cockle, see under Ukemochi.

NAME: UMUGI-HIME.

ETYMOLOGY: Jap. (K.) Umugi-pime; (Phil.) umugi, "clam"; "Clam Princess".

OFFICES AND TITLES: Clam-Goddess, Princess.

ASSOCIATED PLACES: Japan, Mount Tema.

See under Kisagai-hime.

NAMES: SUSERI-BIME-NO-MIKOTO, FORWARD PRINCESS.

ETYMOLOGY: Jap. (K.) Suseri-bime-[no-mikoto]; (Phil.) suseri, prob. "to be forceful, vigorous, energetic".

GENEALOGY: dau. of wife of Susanowo; wife of Okuninushi.

ASSOCIATED PLACES: Japan, Ne-no-kata-su-kuni, Yomi, Remote Subterranean Corner Land, The Nether Land, The Even Pass, Izumo.

Forward Princess appears in the cycle of legends connected with Okuninushi. According to Saunders' summary, Okuninushi, pursued by the other gods, decided to seek the advice of Susanowo. As he drew near to the latter's place in the underworld, Forward Princess came and saw him. "The two exchanged glances and so were married". In the Kojiki is the passage: "On his arrival there . . . Suseri-bime came forth and saw him; they looked [at each other] lovingly and became man and wife". She tells Susa-no-wo: "A most beautiful deity has come".

Susanowo then begins to persecute Okuninushi. "He sends him to sleep in a snake house. But Okuninushi's wife provides her husband with a snake scarf, which protects him during the night. On the following evening he is made to sleep in a centipede and wasp house, and again he is given a protective scarf, which sees him through the ordeal". On another occasion his wife helps him by giving him some muku berries to chew, along with a quantity of red earth.

After further persecutions, Okuninushi decides on flight. Having found Susanowo asleep, "Okuninushi quickly grasps the Impetuous Male's hair, ties it fast to the rafters, and taking the god's great sword, bow and arrows, he flees with Forward Princess on his back. But as he departs the lute brushes against a tree and Susanowo is awakened. He leaps up; the rafters of the house spring from their sockets . . . Despite the delay, he sets out in pursuit of the Master of the Great Land and follows him to the Even Pass between the land of light and the land of darkness" . . .

Finally, as frequently happens in the Japanese histories, an agreement is reached. Susanowo, abandoning the chase, tells Okuninushi to use the sword and the bow against the hostile deities, and allows him to live with Forward Princess as his consort. Okuninushi then settles in Izumo.

A chapter of the Kojiki records Okuninushi's farewell to Suseri-bime, and his return. Part of this is as follows:—

" . . . Beloved wife of mine,  
When I go off        With my men  
Flocking like flocking birds;  
When I go off        With my men  
Accompanied like birds of a company;  
Although you may say        That you will not weep—  
Your head drooping        Like the lone reed of susuki grass  
On the mountain side,  
You will weep;  
And your weeping will rise        Just as the morning rain  
Rises into a mist.  
O my young wife        Like the young grass!  
These are        The words,  
The words handed down".

The following chapter, "Suseri-bime replies in song, and dissuades Opo-kuni-mushi from leaving", is as follows:—

"Then his queen (i.e. Suseri-bime) brought [the deity's] great wine-cup, and approaching, offered it to him, singing:—

O deity Ya-ti-poko (i.e. Okuninushi)  
O my Opo-kuni-nusi!  
Since you        Are a man,  
On all the islands        You row around,  
On each and every promontory        You go around,  
You must have wives  
Like the young grass.

But I        Being a woman,  
 Have no man        Beside you.  
 Have no husband        Beside you.  
 Under silken curtains        The fluffy ones,  
 Under covers of musli fibres        The rustling ones,  
 My breast, alive with youth  
 Soft as the light snow,  
 You will embrace        With your arms  
 White as a rope of taku fibres.  
 We will embrace and entwine our bodies;  
 Your jewel-like hands        Will entwine with mine.  
 With your legs outstretched        O come . . and sleep  
 Partake . .        Of the abundant wine!

Thus singing, they pledged each other with their wine-cups and, embracing each other around the neck, remain enshrined until the present day".

These two chapters follow those giving the songs of Okuninushi and Nunakawa-hime (q.v.).

Commenting on the songs of Okuninushi and Suseri-bime, Philippi writes: "They are still enshrined as man-and-wife deities in certain areas. Tachibana Moribe explains this passage in an interesting manner:

"Judging from this, there must have been in antiquity, an image of the two deities embracing, which was commonly known and seen . . Today such divine images are found in great numbers in the west of Yamada country in the land of Kozuke [Gumma prefecture]—I know not about other regions . . They are in sizes and shapes too numerous to enumerate. Many of them are shown holding wine-cups; clearly this is derived from tradition'.

"The editors have included a quaint illustration of one of these images, two figures crouching with their arms around each other's shoulders".

NAME: NUNAKAWA-HIME.

ETYMOLOGY: Jap. (K.) Numakapa-pime; (Phil.) nunakapa, "swamp-river": "Princess of Nunakapa".

GENEALOGY: wife of Okuninushi.

ASSOCIATED PLACES: Japan, The Land of Kosi, Nunakapa.

This goddess is described by Philippi as follows: "Nunakapa-pime was a noble maiden of a place called Nunakapa or Nunokapa in the land of Kosi (modern Niigata prefecture). Some

commentators view this account as a mythological recollection of the diplomatic marriages between Idumo leaders and women rulers of Kosi, occasioned by Idumo's attempt to consolidate its control of the Hokuriku area, Matsumura".

The chapter of the Kojiki, "Opo-kuni-nusi woos Nuna-kapa-pime in song", is as follows:—

"The god Ya-ti-poko (i.e. Okuninushi),  
 Unable to find a wife  
 In the land of the eight islands,  
 Hearing that        In the far-away land of Kosi  
 There was a wise maiden,  
 Set out        to woo her,  
 Went out        to win her.  
 Not even untying        The cord of my sword,  
 Not even untying        My cloak,  
 I stood there        And pushed and shook,  
 I stood there        And pulled and shoved  
 On the wooden door        Where the maiden slept  
 Then, on the verdant mountains        The nuye bird sang  
 The bird of the field        The pheasant resounded  
 The bird of the yard        The cock crowed . .  
 These are        The words,  
 The words handed down  
 By the isitapu ya        Ama messenger clan".

The following chapter of the Kojiki is entitled "Nunakapa-pime replies in song". Part of this is as follows:

"O deity        Ya-ti-poko . .  
 As soon as the sun  
 Hides behind the verdant mountains,  
 Then jet-black        Night will come.  
 Smiling radiantly        Like the morning sun.  
 With your arms        White as a rope of taku-fibres,  
 You will embrace        My breast alive with youth.  
 Soft as the light snow;  
 We shall embrace and entwine our bodies.  
 Your jewel-like hands        Will entwine with mine,  
 And, your legs outstretched        You will lie and sleep.  
 Do not yearn.  
 O Deity        Ya-ti-poko  
 These are        The words,

The words handed down.

They were not united that night, but were conjugally united the following night".

NAMES: NAKIME, NANAKI.

ETYMOLOGY: Jap. (K.) Naki-me; (Phil.) "weeping woman"; (Ni.) Na-naki.

OFFICES AND TITLES: Pheasant.

ASSOCIATED PLACES: Japan, The Heavens, The Central Land of The Reed Plains.

It is recorded in the Kojiki that Amenowaka-piko had failed to return from his mission to the Earth. In consequence it was agreed among the deities that the pheasant, Nakime, should go to make enquiries.

"Then Naki-me descended from the Heavens and perched upon the luxuriant katura tree by Ama-no waka-piko's door". She spoke as follows:—

"You were sent to the Central Land of the Reed Plains to subdue and pacify the unruly deities of that land. Why have you not returned and reported [on your mission] for eight years?"

Amenowaka-piko, regarding the words as ominous, shot at the pheasant, and the arrow reached the heavens. The arrow was returned to earth and killed him.

According to the Nihongi, "The pheasant flew down and perched on the top of a many-branched cassia-tree which grew before Ame-waka-hiko's gate. Now Ama-no Sagu-me (Aston: 'Heavenly-spying-woman') saw this and told Ame-waka-hiko, saying: 'A strange bird has come and is perched on the top of the cassia-tree'".

After Ame-waka-hiko had shot the arrow, "[it] finally reached the place where the Heavenly Deity was. Now the Heavenly Deity said: 'This arrow I formerly gave to Ame-waka-hiko. Why has it come here?' So she took the arrow, and pronouncing a curse over it, said: 'If it has been shot with ill intent, let mischief surely come upon Ame-waka-hiko; but if it has been shot with a tranquil heart, let no harm befall him'. So she flung it back. It fell down and struck Ame-waka-hiko on the top of the breast, so that he straightway died. This is the reason why people at the present day say, 'Fear a returning arrow'".

One tradition quoted in the Nihongi refers to the return of Nanaki; having accomplished her mission, "she came up and made her report".

In the passage describing Amenowaka's funeral (see under Sita-teru-pime) a pheasant "weeping-woman" is mentioned.

NAMES: TAKAHIME-NO-MIKOTO, SHITATERU-HIME-NO-MIKOTO.

ETYMOLOGY: Jap. (K.) Taka-pime-no-mikoto; (Phil.) taka, "high"; "High Princess Lady"; also (K.) Sita-teru-pime- [no-mikoto]; (Aston) "Lower-shrine-princess"; (Phil.) "Lower radiant princess: prps. denoting an inner radiance".

GENEALOGY: dau. of Takiri-bime-no-mikoto wife of Opo-kuni-nusi (Okuninushi); sister of (elder brother): Adi-siki-taka-pikone-no-kami; wife of Ame-no-waka-piko.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: Japan. Asi-para-no-naka-tu-kuni, The Central Land of The Reed Plains.

In the Kojiki it is recorded that Ame-no-waka-piko was dispatched from Heaven to the Central Land of Reed Plains. Here he and Sita-teru-pime were married.

Later there is a description of the funeral of Awe-no-waka-piko. Some extracts from this account are as follows:—

"Immediately in that place they build a funeral house. They made a wild goose of the river the bearer of burial offerings; a heron the broom-bearer; a kingfisher the bearer of the food offerings; a sparrow the grinding woman; and a pheasant the weeping-woman.

"Having determined the roles [of each] they sang and danced for eight days and eight nights".

It then happened that Adi-siki-taka-pikone arrived for the celebrations, but was mistaken for the corpse. "The reason for their mistake was that the appearance of these two deities was extremely similar; for this reason they mistook him".

The god, greatly angered, knocked down the funeral house.

"When Adi-siki-taka-pikone-no-kami, enraged, flew away, his younger sister, Taka-pime-no-mikoto, wishing to reveal his name, sang:

"Ah, the large jewel  
Shining on the cord of beads  
Worn around the neck  
Of the heavenly      Young weaving maiden  
Like this is he  
Who crosses      Two valleys at once,  
The god Adi-siki-      Taka-pikone!

The song is Pina-buri (Aston: probably 'Rustic Measure')".

The opinion is held by some that "the heavenly young weaving damsel" represents the star Vega. (See under Orihime).

NAME: AMANOSAGUME.

ETYMOLOGY: Jap. Ama-no-sagu-me; (Phil.) ama, "heaven"; sagu-me, (see below); (Aston) "Heavenly-spying woman".

OFFICES AND TITLES: Earthly Goddess.

ASSOCIATED PLACES: Japan.

On the etymology of the name of this goddess Philippi writes: "One theory, proposed by Takeda, is that sagu-me was a common noun meaning a 'wise woman', a woman expert in reading omens and dreams".

In the Nohongi Ama-no-sagu-me is described as "a certain Earthly Goddess". For the part she takes in the episode of the returning arrow, see under Nakime.

NAME: KAMUYATATE-HIME-NO-MIKOTO.

ETYMOLOGY: Jap. (K.) Kamu-ya-tate-pime-no-mikoto (Phil.) kamu, "deity"; ya, "house", prps. "eight, numerous"; tate, "shield" prps. "erect"; prps. "Divine-Eight Shields-Princess Goddess" or "Divine House-Erection-Princess Goddess".

GENEALOGY: wife of Okuninushi; mother of son; Koto-siro-nusi-no-kami.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: Japan.

NAME: TORI-MIMI-NO-KAMI.

ETYMOLOGY: Jap. Tori-mimi-no-kami; (Phil.) tori, "bird"; mimi, "ear"; (some Mss. have tori, "to take").

GENEALOGY: dau. of wife of Ya-sima-mudi-no-kami; wife of Okuninushi; mother of son: Tori-naru-mi-no-kami.

ASSOCIATED PLACES: Japan.

NAME: THE FEMININE DEITIES OF SEVENTEEN GENERATIONS.

ASSOCIATED PLACES: Japan.

According to the Kojiki the deities in Chapter 29, numbering from Ya-sima-zinumi-no-kami, are called the deities of seventeen generations.

The female deities in this text, not previously mentioned, are as follows:—

HINATERI-NUKATA-BICHI-OKOCHINI-NO-KAMI (Ety: K. Pina-teri-nukata-biti-wo-kochini-no-kami; pina, prob. "rustic regions"; teri, "to shine" etc. nukata, common place name; kami, "deity". Gen: wife of Tori-naru-mi-no-kami; mother of son: Kuni-osi-tomi-no-kami).

ASHINADAKA-NO-KAMI, also named YAGAWA-E-HIME (Ety: K. Asi-nadaka-no-kami; asi, "reed, rush"; nadaka, prob. n. loc. Ya-gapa-ye-hime; ya, "eight, many"; gapa, "river"; ye, "inlet", prps. "elder sibling"; ya-gapa-ye "many river inlets" has also been interpreted as ya-ga-paye, "ever more flourishing". Gen: wife of Kuni-osi-tomi-no-kami; mother of son: Paya-mika-no-take-sapayadi-numi-no-kami).

SAKITAMA-HIME (Ety: K. Saki-tama-pime; saki, "fore, front", but preferably "lucky"; tama, "head" but poss. "spirit"; saki-tama, "good-luck spirit" or "lucky jewel" or prps. n. loc. "Lucky Spirit Princess" or "Princess of Sakitama." Gen: dau. of wife of Ame-no-mika-nusi-no-kami; wife of Paya-mika-no-take-sapayadi-numi-no-kami; mother of son: Mika-nusi-piko-no-kami).

HINARASHI-BIME (Ety: K. Pi-narasi-bime; ety. dub. Gen: dau. of wife of Okami-no-kami; wife of Mika-nusi-piko-no-kami; mother of son: Tapiriki-simarumi-no-kami).

IKUTAMA-SAKUTAMA-HIME-NO-KAMI (Ety: K. Iku-tama-Saki-tama-pime-no-kami; iku-tama, "living jewel"; saki-tama, "before jewel"; tama can mean "jewel, bead, soul, spirit"; prps. "Living-Spirit Lucky-Spirit Princess Goddess". Gen: dau. of wife of Pipiragi-no-sono-pana-madumi-no-kami; wife of Tapiriki-simarumi-no-kami; mother of son: Miro-nami-no-kami).

AONUMA-NU-OSHI-HIME (Ety: K. Awo-numa-nu-osi-pime; awo-numa, "blue pond horse"; prob. n. loc. nu, "Swamp"; various interpretations of this name. Gen: dau. of wife of Siki-yama-nusi-no-kami- wife of Miro-nami-no-kami; mother of son: Nuno-osi-tomi-Tori-naru-mi-no-kami).

WAKAHIRUME-NO-KAMI (Ety: K. Waka-piru-me-no-kami; waka, "young"; piru, "daytime" prps. "sun"; me "woman"; kami "deity". Gen: wife of Nuno-osi-tomi-Tori-naru-mi-no-kami; mother of son: Ame-no-pi-bara-opo-sina-domi-no-kami).

TOTSU-MACHINE-NO-KAMI (Ety: K. Topo-tu-mati-ne-no-kami; topo-tu, "distant cove", prps. "distant"; mati-ne "wait root".

Gen: dau. of wife of Ame-no-sa-giri-no-kami; wife of Ame-no-pi-bara-opo-sina-domi-no-kami; mother of son; Topo-tu-yama-zaki-tarasi-no-kami).

NAME: OTHER FEMININE DEITIES OF THE IDUMO PAN-THEON.

ASSOCIATED PLACES: Japan, Idumo.

On the genealogies of Chapter 31 of the Kojiki, Philippi writes: "This chapter is directly related to the genealogical sections of Chapter 20 (see under Kamu-opoiti-hime). Tsugita says that the deities in this chapter are merely a collection of various widely worshipped land-protecting deities, agricultural deities, and gods of home and hearth, and that they are not necessarily related to each other." Philippi also quotes Watanabe's view that the list includes deities of lesser importance; these, "worshipped in various localities and who it was desirable to fit into the mythology may have been given places in the Idumo pantheon — even though they may not have been Idumo deities."

The following female deities appear in the list:—

INO-HIME: (Ety: K. Ino-hime-, ino, formerly read inu, ident. with places in Idumo; "Princess of Ino").

KAGAYO-HIME (Ety: K. Kagayo-pime or Kayo-pime, prps. "Shining-Princess").

AME-CHIKARUMIZU-HIME (Ety. K. Ame-tikaru-midu-pime; an unidentified goddess; ame, "heaven"; siru, "to know"; midu, poss. "water", or "fresh, youthful").

OKITSU-HIME, OTSUCHI-NO-KAMI, OGETSU-HIME, WAKAS-ANAME-NO-KAMI, NATSUTAKA-TSUHI-NO-KAMI, AKIBIME-NO KAMI (qq.v.).

The first three of these goddesses are described as wives of Okuninushi.

NAMES: YOROZU-HATATOYA-AKITSUSHI-HIME-NO-MIKOTO, AMA-YORODZU-TAKU-HATA CHI-HATA HIME.

ETYMOLOGY: Jap. (K.) Yorodu-pata-toyo-aki-tsu-shi-hime-no-mikoto; (Phil.) yorozu, "ten thousand, myriad"; pata, "banner" also prps. "loom, cloth, woven fabric"; aki, "autumn"; tu, "port, harbour" etc; pime, "princess". (Ni.) also Ama no yorodzu-taka-hata-chi-hata-hime.

GENEALOGY: dau. of Kami-mi-musubi no Mikoto wife of Taka-mi-musubi; wife of Masakatsu; sister of (brother):

Omohi-kane no Kami; (Nihongi, one tradition) mother of dau: Tama-yori hime no Mikoto; mother of sons: Ame-no-po-akari no-mikoto and Piko-po-no-ninigi-no-mikoto (Ninigi).  
 ASSOCIATED PLACES: Japan, Oho-sora, The Great Void, The Void of Heaven, The Central Land of Reed-Plains.

This goddess took part in the preparations for the descent of Ninigi. According to one tradition recorded in the Nihongi, "After this Ama-terasu no Oho-kami united Yorodzu-hata Toyo-aki-tsu-hime, the younger sister of Omohi-kane no Kami to Masa-ya-a-katsu-katsu-no-haya-hi no Ama no Oshi-ho-mimi no Mikoto, and making her his consort, caused them to descend to the Central Land of Reed-Plains . . . Now Ama-terasu no Oho-kami gave command saying, ' . . . I will send down my child'. She was about to do so, when in the meantime, an August Grandchild was born, whose name was called Ama-tsu-hiko-hiko-ho no ninigi no Mikoto. Her son represented to her that he wished the August Grandchild to be sent down in his stead". Another tradition in the Nohongi records this episode as follows: "And she (i.e. the Sun-Goddess) took . . . Yorodzu-hata-hime, and uniting her to Ame no Oshi-ho-mi-mi no Mikoto as his consort, sent her down. Therefore while she was still in the Void of Heaven, she gave birth to a child, who was called Ama-tsu-hiko-ho no ninigi no Mikoto (i.e. Ninigi)." The Sun-Goddess then decided to send this child, the Heavenly Grandchild, instead of Masakatsu and Yorodzu. "After this, Ame no Oshi-ho-mi-mi no Mikoto went back again to Heaven".

Commenting on the word used for the Void of Heaven, Aston writes: "Not the Takama no hara, or Plain of High Heaven, but the Oho-sora or Great Void, the Space between Heaven and Earth. She was on her way downwards".

NAME: TOYU-UKE-NO-KAMI.

ETYMOLOGY: Jap. Toyu-uke-no-kami; (Phil.) toyu, "abundant"; uke, "food" kami, "deity"; Abundant Food Deity".

OFFICES AND TITLES: food-Goddess.

ASSOCIATED PLACES: Japan, Watarapi, Ise.

This deity appears in the Kojiki in the section relating the descent of Ninigi. She is thus described:—

"Next [was] Toyu-uke-no-kami; this is the deity who dwells in Watarapi, the Outer Shrine".

According to Philippi's summary, Toyu-uke is "the food-goddess who descended from heaven and was enshrined at Watarapi, the outer shrine of the Grand Shrine of Ise".

NAME: IHANAGA-HIME.

ETYMOLOGY: Jap. (K.) Ipa-naga-pime; (Phil.) ipa-naga, "rock long"; "Rock-Long Princess; (mod.) Iwa-naga-hime; (Ni.) Iha-naga-hime.

GENEALOGY: dau. of wife of Opo-yama-tu-mi-no-kami- elder sister of Kamu-ata-ku-pime.

OFFICES AND TITLES: Princess.

ASSOCIATED PLACES: Japan.

The name of this princess is taken by some to denote rock like endurance. This appears to be connected with the words of Opo-yama-tu-mi-no-kami. He declared that if Ninigi were married to this princess, "his life (or longevity), even though the snow should fall and the wind should blow, should be like a rock, and should continue eternally, firmly, without being moved".

In the Nihongi account it is recorded that the two sisters came to Ninigi "with one hundred tables of food and drink to offer them . . ."

NAMES: KONOHAHA-NO-SAKUYA-BIME, SAKUYA - BIME, KAMU-ATATSU-HIME, KAMI-ATAKA-ASHI-TSU-HIME.

ETYMOLOGY: Jap. (K.) Ko-no-pana-no-Saku-ya-bime; (Phil.) saku, "to bloom"; ya, an interjection; "Blossoms-of-the-trees Blooming Princess"; (K.) Kamu-ata-tu-pime; kamu, "deity"; ata, prob. Ata in Satuma; "Divine Ata Princess"; prps. a female chieftain ruling the Paya-pito of Ata; (Ni.) also Kami-ataka-ashi-tsu-hime, and Ka-ashi-tsu-hime; (Aston.) "Deer-reed-of-Princess".

GENEALOGY: dau. of wife of Opo-yama-tu-mi-no-kami; younger sister of Ipa-naga-pime; wife of Piko-po-no-ninigi (Ninigi); mother of sons: Po-deri-no-mikoto (Fire-Shine). Po-suseri-no-mikoto (Fire-Full) and Po-wori-no-mikoto (Fire-Subdue, Fire-Fade); see also below.

OFFICES AND TITLES: Princess, Female Chieftain.

ASSOCIATED PLACES: Japan, The Cape of Kasasa, Ata, Satuma. The Island of Kyushu, Tsukushi, The Mountain of Takachiho.

In his summary, Murray records that His Augustness Prince Ninigo-no-Mikoto, grandson of the Sun-Goddess Ama-terasu, taking leave of the Plains of Heaven, came to the Mountain Takachiho; noting the place was a very good country, he built himself a palace and dwelt there. A marriage was arranged between him and the daughter of the family of a local Shinto deity.

Their meeting is thus described in the Kojiki: "Thereupon Ama-tu-piko-Piko-po-no-ninigi-no-mikoto met a lovely maiden at the Cape of Kasasa . . ." In the Nihongi she is described as a "noted beauty".

This Princess is an ancestress of the Emperor Jimmu.

It is recorded that Ninigi later mocked at his wife because her confinement had come sooner than he had expected. According to the Nihongi, "Therefore Ka-ashi-tsu-hime was wroth. She prepared a doorless muro, and entering, dwelt therein . . . So she set fire to the muro . . . When the flames first became bright, a child was born named Ho-no-akari no Mikoto; next, when the blaze was at its height, a child was born named Ho-no-susumi no Mikoto, also called Ho-no-suseri no Mikoto; next when she recoiled from the blaze, a child was born named Ho-no-ori-hiko-ho-ho-demi no Mikoto — three children in all. The fire failed to harm them, and the mother too, was not injured in the least. Then with a bamboo knife she cut their navel-strings (Aston: 'A note to the Shukai edition mentions a local custom of severing the umbilical cord with a bamboo or copper knife'.) . . .

Ataka-ashitsu-hime then presented herself and the children before Ninigi. The latter thereupon began to excuse himself by enumerating the various motives which had prompted his action. Among these is included the following: "Moreover, I wished to make it evident that thou dost possess a wonderful and extraordinary dignity . . . Therefore it was that on a former day I used words of mockery".

This goddess appears to have instituted a festival. According to the Nihongi, "Kami-ataka-ashi-tsu-hime by divination fixed upon a rice-field to which she gave the name Sanada and from the rice grown there brewed Heavenly sweet sake, with which she entertained him. Moreover, with the rice from the Nunada rice-field she made boiled rice and entertained him therewith". Commenting on this passage Aston writes:

"This incident is the mythical counterpart of the annual festival of the Nihi-nahe or nihi-name, now celebrated on November 23rd, when the new season's rice is offered to the Gods and partaken of by the Emperor for the first time".

A correspondence may be seen between Konohana-hime and the Indian Sita.

NAME: TOYO-TAMA-BIME-[NO-MIKOTO], TOYOTAMA.

ETYMOLOGY: Jap. Toyo-tama-bime-no-mikoto; (Phil.) toyo, "Abundant"; tama, "jewel", prps. "soul, spirit"; "Abundant Jewel Princess, Abundant Spirit Princess".

GENEALOGY: dau. of wife of Wata-tu-mi-no-kami; elder sister of Tama-yori-bime; wife of Po-wori-no-mikoto; mother of son: Ama-tu-Piko-nagisa-take-U-gaya-puki-apezu-no-mikoto.

OFFICES AND TITLES: Sea-Goddess, Princess.

ASSOCIATED PLACES: Japan, The Ocean Depths, The Little-shore of Delight.

Among the family of Konohana-bime and Ninigi-no-mikoto were three sons. The names of these princes are variously given (see under Konohana-bime).

According to the McAlpines' narration, Hosusori was a noted fisherman and Hikohohodemi a hunter.

At the suggestion of the latter the two brothers changed their occupations, to see how each would fare. In the course of this trial Prince Fire-Subside lost the fish-hook, and not being able therefore to return it to his brother, a dispute started.

While Prince Fire-Subside was weeping by the sea shore, a sea god named Shihotsuchi came to him and asked him why he wept. According to the Nihongi, "Now there was there a river wild-goose which had become entangled in a snare, and was in distress. He took pity on it, and loosing it, let it go. Shortly after there appeared Shiho tsutsu no Oji". On hearing his story Shihotsuchi built a boat, or, according to another account, a basket of bamboo canes. He then told Prince Hikohohodemi to sail in this boat to the bottom of the sea; there he would be guided by the vessel to the palace of an Ocean deity. He would come first to the great gates, where there was growing a cassia tree whose many branches overshadowed a well beneath. He must sit on top of that tree until, in due time, a princess of the palace would come to him; she would instruct him on what he was to do next.

The prince then embarked, and the boat thereupon sailed away of its own accord. He then fell asleep, and when he awoke he found that the vessel had come to rest on a shining yellow strand. Upon the sands stood a great gateway of beautiful design, flanked by towers of vermilion coral, and having a curved sloping roof of lapis lazuli tiles. In front of one of these towers by the gate was a cassia tree, with a well beneath the fanning branches. The prince came towards the gate, climbed the cassia tree, and waited.

After the prince had been there for some time, some maidens came out to draw water, and noticed the young man sitting in the tree. He then asked them for some water; and thereupon they drew the water and handed it to him in a jewelled cup, or, according to another version, in an urn.

The maidens returned to the palace telling their mistress, the Princess Toyotama, that there was a young man sitting in the cassia tree by the well. Meanwhile the Océan god came out, and recognizing him as Prince Fire-Subside, brought him into the palace; here there were spread out for him rugs to sit on, of eight-fold silks and eight-fold sealskins. A feast was then prepared of delicacies from the eight corners of the sea, and the princess herself poured out for him the fragrant wines.

As tide after tide flowed and ebbed the prince, among these new delights, thought less and less about his search for the fish-hook. In due course he was married to the princess Toyotama, and they lived in happiness for three years. In the words of the Kojiki, "They looked [at each other] lovingly and became man and wife".

At the end of the third year, the prince remembered the past and began to grow anxious and preoccupied. On being questioned as to the cause of his trouble, he told of his dispute with his brother about the missing fish-hook. The Ocean god in reply told him to stop his worrying, promising him that the fish-hook would be found.

The Ocean god thereupon called to the palace gates the fish of the sea, both large and small, and asked them whether any of them had seen or taken a fish-hook; but none of them had done so. They then told the Ocean god that one fish, the tai (a bream or perch) had said to them that she would not be coming, due to having a sore throat. The fish was asked to appear; and on opening her mouth, the fish-hook was found

inside and thereupon taken out. In one tradition quoted in the Nohongi this fish is called "the Red-woman (Aston: 'Akame, a name of the Tai'; in another she is called "The Kuchime (Aston: 'mouth-female').

According to Miss Waddell's account, "The tai was greatly pleased and promptly ate many of the fishes there present".

The prince having found the fish-hook, then asked leave, or according to another version, was told, to go and return it to his brother. He was, accordingly, set upon the head of an immense sea crocodile, which some consider to be a sort of leviathan. The Ocean god bade the crocodile to convey him carefully, and to come back and make his report.

On his return to the Upper World Prince Hikohohodemi gave back the fish-hook to his brother; and after some further quarrelling the latter agreed to pay homage to Hikohohodemi.

Meanwhile, in the Palace under the sea, the Princess Toyotama awaited the return of her husband. When he failed to come, she decided to make her way to him; and so, accompanied by her younger sister, she travelled to the Upper World, casting as she went a great splendour on the waters around her.

Having rejoined her husband, Princess Toyotama had a hut built by the edge of the shore, thatched with cormorants' feathers, as the time of her confinement had come. Upon approaching the hut she warned her husband not to follow her. He, however, unable to restrain his curiosity went in, and noticed that the princess had assumed the form of a sea crocodile, eight fathoms long.

After the birth of the child, Princess Toyotama told her husband that she was going to return to the Ocean depths. Having wrapped the child in rushes, she entrusted it to the care of her younger sister. Before she left she turned to her husband and made a song for him, offering her eternal love. He made this song in reply: "To the end of life, I shall never forget my younger sister with whom I slept on the island where the wild duck light, and the birds of the offing"; and for every night of his long life on earth he sang this song to the Sea.

According to one tradition quoted in the Nohongi, "Another account says: 'Hiko-ho-ho-demi no Mikoto took other women and made them wet-nurses, warm-drink-women, boiled-rice-chewers and bathing-women". In another passage it is

stated: "One version says: 'The statement that she placed the child on the beach is wrong. Toyo-tama-hime no Mikoto departed with the child in her own arms. Many days after . . she made Tama-yori-hime to take him, and sent him away' ". .

His Augustness-Prince-Fire-Subside in due time succeeded to the throne and, according to Murray, dwelt in the palace of Takachiho for five hundred and eighty years.

An illustration from a Japanese book, written about 200 years ago, is shewn by Aston. This depicts the Sea-King and the Princess Toyotama. Aston states that these "are represented as combining the Dragon with the human form".

NAME: TAMAYORI-BIME-NO-MIKOTO.

ETYMOLOGY: Jap. (K.) Tama-yori-bime-[no mikoto]; (Phil.) tama, "jewel", poss. "spirit"; yori, "to draw hither" etc. it has been suggested that tama-yori means a shamanistic spirit-medium; prps. "Spirit-Medium Princess"; (Miss Waddell) "Jewel-Good Princess".

GENEALOGY: dau. of wife of Ama-tu-piko-Piko-nagisa-take-U-gaya-puki-apezo-no-mikoto; mother of sons: Itu-se-no-mikoto, Ina-pi-no-mikoto, Mi-ke-nu-no mikoto and Waka-mi-ke-nu-no-mikoto (Jimmu).

OFFICES AND TITLES: Sea-Goddess, Princess.

ASSOCIATED PLACES: Japan, The Ocean Depths.

A princess by the name of Tamayori hime is mentioned in connexion with the descent of Ninigi. According to one tradition quoted in the Nihongi she is described as the daughter of Yorodzu-hime.

It is recounted in the Kojiki that the princess Toyotama, after her return to the ocean depths, sent her younger sister Tamayori to earth. She was entrusted with the care of the child Amatupiko-Pikonagisa whom she later married.

On the Japanese custom of consanguineous marriages Motoori writes: "There are those who hold, I know not why, that it is improper to marry one's aunt. In the books of antiquity . . we find no statement that this is improper".

Tamayori-hime bore four sons. One of them, "treading the crest of waves, crossed over to the Eternal Land"; a second "went into the Sea-Plain, the land of his mother." The two others moved eastwards; here they met with various adventures, in which they were assisted by a gigantic crow, eight feet long. According to Philippi crows appear to have been

regarded in early Japan as messengers of the Sun-Goddess.

The youngest of the brothers, Waka-mi-ke-nu-no-mikoto (Kama-Yamato-Iware-Biko) is accounted the first Emperor of Japan, being subsequently given the canonical name of Jimmu Tenno.

NAME: MIHOTSU-HIME.

ETYMOLOGY: Jap. (Ni.) Mi-ho-tsu-hime.

GENEALOGY: prob. dau. of Omo-mono-nushi.

ASSOCIATED PLACES: Japan.

This goddess seems, according to the Nihongi, to be a heavenly deity. The later wives of Omononushi are earthly deities.

NAME: IKUTAMAYORI-BIME.

ETYMOLOGY: Jap. (K.) Iku-tama-yori-bime; (Phil.) iku, "life, living"; cf. Tama-yori-bime (q.v.); "Living Spirit-Medium Princess".

GENEALOGY: dau. of wife of Suwe-tu-mime-no-Mikoto; wife of Opo-mono-nusi-no-kami (Omononushi); mother of son: Kusi-mi-kata-no-mikoto.

ASSOCIATED PLACES: Japan, Miwa.

This princess figures in the chapter of the Kojiki, "The God of Mount Miwa becomes the husband of Iku-tama-yori-bime . . ."

According to this account, "the Iku-tama-yori-bime mentioned before (i.e. in a previous genealogy) was beautiful in appearance.

"There was a young man whose form and dignity were without parallel at the time, who suddenly came at midnight.

"They loved each other and became man and wife".

The girl's family, desiring to know the identity of the young man, devised the following plan:

"Scatter red clay by the bed. Thread hemp yarn to a needle, and sew it on to the hem of his garment".

"She did as instructed.

"The next morning, when they looked, the yarn attached to the needle passed through the keyhole of the door and went outside . . .

"When they followed the yarn, the path went to Mount Miwa and left off at the shrine of the deity . . .

"Because there were three rolls of yarn left, the name of the place is Miwa".

Another wife of this god is the prophetess Yamato-totohi-momo-so-bime. Philippi renders this name as, perhaps, "princess of the myriad [lit. ten-hundred] robes"; he also refers to her identification, by modern scholars, as Queen Pimiko. The latter is described as a shamanistic queen of Yamadai (i.e. Yamato).

NAME: SEYATATARA-HIME.

ETYMOLOGY: Jap. (K.) Seya-tatara-pime; (Phil.) seya, prps. n. loc. tatara prob. "bellows".

GENEALOGY: dau. of wife of Mizo-kupi; wife of Opo-mono-nusi-no-kami (Omononushi); mother of dau: Poto-tatara-isusuki-pime-no-mikoto.

ASSOCIATED PLACES: Japan, Misima, Miwa.

An account is given in the Kojiki of the method by which the deity Omononushi gained this princess as his wife.

"Opo-kume-no-mikoto said (to the emperor Jimmu):

"... [The deity] Opo-mono-nusi-no-kami of Miwa saw her and admired her.

"When the maiden was defecating, he transformed himself into a red painted arrow". In this form he floated down the ditch in which the maiden was sitting and finally reached her intimate parts. "Then the maiden was alarmed and ran away in great confusion.

"Then she took the arrow and placed it by her bed.

"Immediately it turned into a lovely young man, who took the maiden as wife".

Okume describes this princess as "beautiful".

Seyatatarahime has a similarity to Idusi-wotome.

NAMES: MIZOHUHI HIME, TAMA-KUSHI-HIME.

ETYMOLOGY: Jap. (Ni.) Mizo-kupi-pime, Mizo-huhi hime; (Aston) mizo-kuhi, "water-channel pile"; (Ni.) Tama-kusi-pime, Tama-kushi-hime; (Aston) tama-kushi, "jewel-comb".

GENEALOGY: wife of Koto-shiro-nushi no kami; mother of dau: Hime-tatara I suzu-hime no Mikoto.

ASSOCIATED PLACES: Japan, Mishima.

Mizohuhi-hime is mentioned in the following passing in the Nihongi: "Another version is that Koto-shiro-nushi no Kami, having transformed into an eight-fathom bear-sea-monster, had intercourse with Mizo-kuhi hime of the island of Mishima (Some call her Tama-kushi hime)".

Mizohuhi hime appears to correspond to Seyatatarahime.

NAMES: HOTOTATARA-ISUSUKI-HIME-NO-MIKOTO, HIME-TATARA-ISUKEYORI-HIME, ISUKEYORI-HIME.

ETYMOLOGY: Jap. (K.) Poto-tatara-isusuki-hime-no-mikoto; (Phil.) poto, "female genitalia"; tatara, "bellows"; isusuki, "to be in confusion, to panic"; pime, "princess" etc. "Genitals Bellows Panicky Princess Lady"; Hime-tatara-isuke-yori-hime; (Ni.) Hime-tatara I-suzu-hime no Mikoto; (Aston) Tatarara is said to be the name of a plant. Isuzu (fifty bells) is the name of the site of the Inner Shrine at Ise.

GENEALOGY: (Kojiki) dau. of Seya-tatara-pime wife of Opo-mono-nusi; (Nihongi) dau. of Mizo-huhi hime wife of Koto-shiro-nushi; (both traditions) wife of Kamu-yamato-ipare-bikono-mikoto (Jimmu); mother of three sons: Piko-ya-wi-no-mikoto, Kamu-ya-wi-mimi-no-mikoto and Kamu-nunakapa-mimi-no-mikoto (Suisei); wife of Tagisi-mimi-no-mikoto.

OFFICES AND TITLES: Princess, Ope-kisaki, Great Empress.  
ASSOCIATED PLACES: Japan, The Plain of Taka-sazi, Yamato, The Sawi River.

This princess is described in the Nihongi as "a woman of remarkable beauty".

The first meeting between the Emperor and Isuke-yori-pime is recorded in the Kojiki as follows:

"At this time there were seven maidens playing on [the plain] of Taka-sazi-no. Isuke-yori-pime was among them.

"Opo-kume-no-mikoto, seeing Isuke-yori-pime, said to the emperor in a song:

"Seven maidens walking along  
The plain Taka-sazi-no In Yamato  
Which of them will [you] seek?"

"At the time Isuke-yori-pime was standing out in front of those maidens.

"Then the emperor, looking upon the maidens, knew in his heart that it was Isuke-yori-pime standing out in front, and replied in a song:

"The eldest maiden Standing slightly out in front.  
Her will I seek'".

". . . The home of Isuke-yori-pime-no-mikoto was by the river Sawi. The Emperor journeyed to Isuke-yori-pime's home and slept there one night.

"The river is called the Sawi River because there are many mountain lilies by the river . .

"Later, when Isuke-yori-pime entered the palace, the Emperor sang:

In a humble little house  
Nestling in a reed-plain,  
Spreading out the clean  
Rustling sedge-mats,  
The two of us slept".

Isuke-yori-pime is recorded as being the second or "great wife" of the Emperor Jimmu. The name of his first wife is given in the Kojiki as Apira-pime (Aira-hime).

NAME: THE MOTHER-TREE OF OMONOKI NO MURA.

ASSOCIATED PLACES: Japan, Kafuchi Province, Kusaka, Omo no ki no Mura.

The following episode appears in the records of the reign of Jimmu:

"Before this, at the battle of Kusaka, there was a man who hid in a great tree, and by so doing escaped danger. So pointing to this tree, he said: 'I am grateful to it, as to my mother'. Therefore the people of the day called that place Omo no ki no Mura (Aston: 'Mother-tree-village')".

NAME: HINAGA-HIME.

ETYMOLOGY: Jap. (K.) Pi-naga-pime; (Phil.) naga, "long" prps. connected with snakes; prps. "Long Princess of Pi"; cf. Skr. naga, -i. serpent with human face. (see the Nagis).

GENEALOGY: wife of Po-muti-wake (Homuchi-waki).

OFFICES AND TITLES: Snake-Princess.

ASSOCIATED PLACES: Japan, The Ocean.

This princess is mentioned in the following passage in the Kojiki:

"Then the prince (i.e. Homuchi-wake) wedded Pi-naga-pime for one night.

When he stole a glance at the maiden, she was a snake. Seeing this, he was afraid and ran away.

Then Pi-naga-pime grieved and, lighting the ocean, came in pursuit in a boat.

Then [the prince], more and more afraid, fled up the mountain pass carrying his boat".

Commenting on these verses Philippi writes: "Since verses 5-9 have no connection with the narrative they must have been inserted here . . . from other documentary source. The

story of Pi-naga-pime, of which we are given only this outline, seems to be the prototype of the familiar Dojoji tale involving Kiyohime, a snake-maiden, and the priest Anchin".

NAME: YAMATO-HIME-NO-MIKOTO.

ETYMOLOGY: Jap. (K.) Yamato-pime-no-mikoto; (Phil.) yamato, n. loc. "Yamato Princess".

GENEALOGY: dau. of Pibasu-pime-no-mikoto wife of Ikume-iri-biko-isati-no-mikoto (Suinin); sister of four brothers-including the emperor Keiko.

OFFICES AND TITLES: Princess, Priestess of the Sun-Goddess, Priestess of Ise, Archpriestess.

ASSOCIATED PLACES: Japan, Ise.

Yamato-Hime, or Yamato-Princess, is described in Murray's summary as Chief Priestess of the Temple at Ise, and in that capacity had charge of the imperial regalia which were deposited there. She is said to have officiated there for several hundred years, (See under Ama-terasu).

It is recounted that when the prince Yamato-Dake was about to start on his expedition to the East, he first visited the temple of the Sun-goddess in Ise, and worshipped at her shrine. His aunt, the Princess Yamato-Hime, priestess of this temple, gave him on his departure the sword of the Impetuous-Male-Deity and also a bag. This he was not to open until he found himself in great difficulty.

According to Murray's summary, the prince came to the land of Owari, and appears there to have been smitten by the charms of the Princess Miyazu (q.v.); and, planning to get married on his way back, plighted to her his troth and went on. Then he came to the province of Sagami, where he met the chief of the land. The latter deceived him by saying that in the midst of a vast moor was a lagoon where lived a deity. Yamato-Dake went over the moor to find the deity; whereupon the chief set fire to the grass, expecting to see the prince consumed. But Yamato-Dake, seeing his peril and being assured that the time of great danger had come, opened the bag which his aunt, Yamato-hime, had given him. There he found a fire drill with which a fire could be struck. He cut away the grass around him with the sword which she had also given. Within this area of bare earth he remained unhurt.

This princess is regarded as a person of great importance in Japanese tradition.

NAME: YAMETSU-HIME.

ETYMOLOGY: Jap. Yame-tsu-hime.

ASSOCIATED PLACES: Japan, Aha no Saki, The Land of Yame.

The following entry appears in the Nihongi.

"[18th. year (of the Emperor Keiko), Autumn, 7th. month] 7th. day. He (i.e. the Emperor) reached the district of Yame, where, crossing Mount Mahe, he looked down to the south upon Aha no Saki, and spake, saying: 'The peaks and glens of this mountain follow each other fold upon fold. They are exceedingly beautiful. May it be that a Deity dwells in this mountain?' Then Saru-ohomi, the Agata-nushi of Minuma, represented to the Emperor, saying: 'There is a female Deity named Yame-tsu hime, who dwells always among these mountains'. This is therefore the reason why this country is called the Land of Yame".

NAME: OTO-TACHIBANA-HIME-NO-MIKOTO.

ETYMOLOGY: Jap. (K.) Oto-tatibana-pime-mikoto; (Phil.) oto, "younger sibling"; tachibana (Hep.) the general name for fruits of the orange kind; "Younger Tatibana Princess."

GENEALOGY: dau. of wife of Oshiyama no Sukune; wife of Yamato-no-mikoto (Yamato-dake); mother of son; Waka-takeru-no-miko.

OFFICES AND TITLES: Princess, Empress.

ASSOCIATED PLACES: Japan, Azuma.

Oto-tachibana accompanied her husband during some of his travels. According to Murray's account, "she is famed for her heroic feat, whereby she stilled the fury of the sea by sitting down upon its surface".

It is recorded of Prince Yamato-dake that while he was returning by way of the Usai Pass opposite Mount Fuji, he paused in this lofty position. According to Murray's summary, while looking out to sea, he cried, "Azuma ha ya," that is, "Oh my wife." Murray states that Azuma is a name often used in poetry for that part of Japan north of this pass. The Nohongi, referring to this incident, records: "Therefore the provinces east of the mountains were given the name of Adzuma (Aston: 'Aga tsuma means my wife')".

On the title, Empress, applied to Oto-tachibana, Philippi writes:

"The word is usually applied only to the consorts of ruling emperors".

One of the favourite subjects of Japanese art is the representation of the Princess Oto-Tachibana sitting upon a pile of mats, and the boat with her husband sailing off in the quieted waters.

NAME: MIYAZU-HIME.

ETYMOLOGY: Jap. (K.) Miyazu-pime; (Phil.) Miyazu, ety. dub.

GENEALOGY: wife of Yamato-dake.

OFFICES AND TITLES: Princess, Ancestress of the Kuni-no-miyatuo of Wopari.

ASSOCIATED PLACES: Japan, Owari, The Land of Wopari.

The first meeting of Yamato-dake with the Princess Miyazu is referred to under Yamato-hime.

The Kojiki records the next meeting of Yamato-dake with Miyazu-hime as follows:—

"He entered the dwelling of Miyazu-pime, with whom he had previously made a promise [of marriage].

Thereupon, when presenting his food, Miyazu-pime brought the great wine-cup, and presented it to him.

. . Miyazu-pime had menstrual blood adhering to the hem of her cloak.

Noticing the menstrual blood he sang this song:

Across the heavenly                      Kagu Mountain  
Flies like a sharp sickle                      The long-necked swan,  
Your arm slender and delicate  
Like the bird's neck.  
On the hem                      Of the cloak you are wearing.  
The moon has risen.

Then Miyazu-pime sang this song in reply:

. . As the years one by one                      Pass by  
The moons also one by one                      Elapse . .  
Then they were conjugally united".

Philippi, in his commentary on this passage, suggests that menstrual blood might be regarded in Japan as a sign of ritual holiness.

In a variant version the end of Yamo-dake's song is as follows:

"O my beloved                      Upon the cloak

You are wearing

Like the morning moon            The moon has risen."

On Hirata Atsutane's comments on this subject. Philippi writes: "In this time the menstrual period was referred to as fire". He also refers to Takagi Toshio's identification of this fire with the holy fire kindled in religious worship.

The connexion between menstruation and fire is also suggested in a tradition quoted by Frazer. He records how two brothers, of the Taruma tribe of Guyana, did not know the secret of fire. At length they persuaded a certain woman to reveal it. "So she sat down, and spreading her legs wide apart produced fire from her genital canal. From that fire is descended the fire which we now use."

NAME: AKARU-HIME.

ETYMOLOGY: Jap. (K.) Araru-pime; (Phil.) N. of the goddess enshrined at the shrine of Pime-goso identified in the Kojiki as the spouse of Ame-no-pi-poko (Ameno-hikoko); "bright Princess".

GENEALOGY: dau. of the Woman of Agu-numa; wife of Ame-no-pi-poko.

ASSOCIATED PLACES: Korea, Silla (Shiragi) The Swamp of Agu-numa, Japan, Pime-goso (Himegoso), Nanipa, Osaka. Highashinari-ku, The Land of Toyo, Kusaki.

This deity appears in the Kojiki in the chapter, "Ame-no-pi-poko crosses from Korea to Japan in pursuit of his wife, born miraculously from a jewel".

The date of the arrival of this prince is given in the Nihon shoki as the third year of the reign of the Emperor Suinin.

According to Philippi, "this account was probably brought to Japan by early continental immigrants". He refers to Mishina's ascription of Manchu-Mongolian influence.

The following extracts are from the Kojiki.

"This woman (i.e. of Agu-numa) . . gave birth to a red jewel.

Then the lowly man who had been watching her asked for and received the jewel, which he wrapped, and wore constantly about his waist.

Since this man had rice paddies in the mountain valleys, he loaded a cow with food and drink for the workers in the paddies and went into the mountain valleys.

[Then he] met . . . Ame-no-pi-piko, who asked the man, saying:

"Why are you going into the mountain valleys with a cow laden with food and drink? . . ."

Thinking that the man had evil intentions, Amenohi-koko arrested him. He was, however, released when he had offered the prince the jewel.

"Then he released the lowly man, took the jewel away, and placed it by his bed. Immediately it transformed into a beautiful maiden. He married her and made her his chief wife.

"The maiden always prepared various kinds of delicious foods and presented them to her husband".

The prince, however, became arrogant and began to revile his wife.

"The woman said: 'I am not the kind of woman you deserve for a wife. I will go to my ancestral land'. (note by Philippi: literally, "I am not a woman who ought to be your wife", that is, "I am too good a wife for such as you").

Then she secretly boarded a small boat and escaped [to Japan], arriving at Nanipa.

This is the deity called Akaru-pime, enshrined at the shrine of Pime-goso at Nanipa.

At this time, Ame-no-pi-poko, hearing of his wife's flight, came in pursuit of her. As he was about to reach Nanipa, the deity of the crossing blocked his way and prevented his entry.

Then he went back again and landed in the land of Tad-ima"

Of this shrine of Pime-goso (Hime-goso) Philippi writes: "A shrine at Nanipa, which enshrined Akaru-pime, worshipped for safety at sea. The site of the shrine is believed to be Highashinari-Ku, Osaka".

The Nohongi gives the date of this episode as the beginning of the reign of the Emperor Suinin. The following are some extracts from this version.

"One writing says: 'In the beginning, when Tsunoga Aras-hito was still in his own land, he went into the country with an ox loaded with implements of husbandry. The ox suddenly disappeared, and seeking for it by its tracks, he found that the foot-prints ceased in a certain village".

On making enquiries, he was told by an old man that the ox has been sequestered; some indemnity, however, would be

given. "If thou art asked what thing thou desirest as the price of the ox, do not ask for treasures, but say that thou wishest to have the Deity worshipped by the village. Tell them so'. Presently the village chiefs came and said: 'What dost thou desire as the price of thy ox?' And he replied as the old man had instructed him. Now the Deity whom they worshipped was a white stone. So they gave the white stone to the owner of the ox, and he accordingly brought it away with him and placed it in his bed-chamber. This divine stone became changed into a beautiful maiden, upon which Arashito was greatly rejoiced, and wished to be united to her. But while he was away in another place, the maiden suddenly disappeared. Arashito was greatly alarmed, and inquired of his wife, saying: 'Whither has the maiden gone?' She replied and said: 'She has gone towards the East'. So he went in search of her, and at length, drifting far over the sea, he arrived in our country. The maiden whom he sought came to Naniha, where she became the Deity of the Himegoso shrine. Then proceeding to the district of Kusaki, in the Land of Toyo, she afterwards became the Deity of the Himegoso shrine. She is worshipped in both these places".

Akuru-hime has similarities to Kaguya and to several Chinese goddesses (see under White Wave). She has also a similarity to Astarte, often worshipped in the form of a stone.

NAME: SE-O-NYO.

ETYMOLOGY: prps. Korean-Japanese, Se-o-nyo; (Phil.) prps. "Fire-raven Woman".

GENEALOGY: wife of Yon-o-nang (prps. "Raven-greeting lad").

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: Korea, Silla (Shiragi), Japan, Yong-il-hyon (Sun-Greeting District), To-kui-ya (Capital Prayer Field).

The following old Korean tradition, dated about 1800 years ago, is quoted by Philippi from the Samkuk yusa.

"The fourth year of the reign of king Atalla, the eighth king [of Silla] . .

"On the eastern seashore there lived as man and wife Yon-o-nang and Se-o-nyo. One day Yon-o went to sea to gather seaweed. Suddenly there appeared a rock (in one version, a fish) which bore him to Japan. The people of that country saw him and said: "This is not an ordinary person. Then they made him their king.

"Se-o wondered that her husband did not return and went out searching for him. She saw her husband's discarded sandals and when she also mounted the rock it bore her also [to Japan] as before. The people of that land were greatly astonished and presented her to the king. Man and wife were united and he made her his favourite consort.

"At that time in Silla the sun and moon lost their radiance." A soothsayer then told the king of Silla that this was due to the departure of Yon-o-nang and Se-o-nyo.

A deputation was then sent by the king of Silla to Yon-o-nang and Se-o-nyo requesting their return.

Yon-o-nang in his answer told the messenger that their emigration to Japan had been divinely arranged: but he also told him that Se-o-nyo had a fine cloth which she had woven, and that this should be used in their religious ceremonies. He thereupon gave him the cloth.

The messenger returned and the cloth was used in accordance with the instructions given, "and soon after, the sun and moon became as of old".

"The cloth was stored in the imperial storehouse and was made a national treasure. The storehouse was named 'The Storehouse of the Favourite Consort'."

NAME: IZUSHI-OTOME-NO-KAMI.

ETYMOLOGY: Jap. (K.) Idusi-wotome-[no-kami]; (Phil.) "Idusi-Maiden Deity".

GENEALOGY: dau. of a goddess of Idusi wife of a god of Idusi; wife of Paru-yama-no-kasumi-wotoko; mother of a child.

ASSOCIATED PLACES: Japan, Idusi.

This deity appears in the chapter of the Kojiki entitled, "Paru-yama-no-kasumi-wotoko succeeds in marrying the desirable Idusi-wotome . . ."

From this chapter are taken the following extracts:—

"At this time there were two deities; the older brother was named Aki-yama-no-sitabi-wotoko; the younger brother was named Paru-yama-no-kasumi-wotoko.

The elder brother said to the younger brother:

'Although I have pursued Idusi-wotome, I have been unable to marry her.

Would you be able to win this maiden?'

He answered, saying:

'I can win her easily . . '

Then the younger brother told his mother everything.

His mother took wisteria vines, in one night, wove them into stockings and shoes as well as a jacket and trousers. She also made a bow and arrows.

Dressing him in this jacket and trousers, she had him take the bow and arrows and go to the maiden's house.

Whereupon the clothes and the bow and arrows turned into wisteria blossoms.

At this time Paru-yama-no-kasumi-wotoko hung up his bow and arrows in the maiden's latrine.

Then Idusi-wotome, thinking the blossoms strange, took [them with her].

Then he followed the maiden into the house and immediately they had conjugal relations".

A custom of a similar nature is described by Alexander. He writes: "At Paris, we are told that a gallant frequently accompanies his mistress to the shrine of the goddess [Cloacina], stands sentinel at the door, and entertains her with bon mots, and protestations of love all the time she is worshipping there".

Idusi-wotome has a similarity to Seyatatara-hime.

NAME: TSUBURA-HIME.

ETYMOLOGY: Jap. (Ni.) Tsubura-hime.

GENEALOGY: prps. wife of Oho-kura-nushi.

ASSOCIATED PLACES: Japan, The Bay of Oka.

This deity appears in an episode in the travels of the Emperor Chiui. The following account is given in the Nihongi.

"But in entering the harbour, the ship was unable to go forward. So he (i.e. the Emperor) inquired of Kuma-wani, saying: 'We have heard that thou, Kuma-wani, hast come to us with an honest heart. Why does the ship not proceed?' Kuma-wani addressed the Emperor, saying: 'It is not the fault of thy servant that the august ship is unable to advance. At the entrance to this bay there are two Deities, one male and the other female. The male Deity is called Oho-kura-nushi, the female Deity is called Tsubura-hime. It must be owing to the wish of these Deities.' The Emperor accordingly prayed to them . . appointing his steersman Iga-hiko . . a priest. So the ship was enabled to proceed".

NAME: TSUKISAKAKI HIME.

ETYMOLOGY: Jap. (Ni.) Tsuki-sakaki idzu no mi-tama ama-zakaru Muka-tsu hime; (Aston) The awful spirit of the planted Cleyera, the lady of sky-distant Mukatsu.

ASSOCIATED PLACES: Korea, Mukatsu, Japan, Watarahi, Ise.

This goddess is mentioned in the Nihongi. In the record of the reign of the Empress Jingo (q.v.) is the following entry:

"3rd. month, 1st. day. The Empress, having selected a lucky day, entered the Palace of worship, and discharged in person the office of priest (Kannushi). She commanded Takechi no Sukune to play on the lute, and the Nakatomi, Igatsu no Omi was designated as Saniha (i.e. oracle interpreter). Then placing one thousand pieces of cloth, high pieces of cloth, on the top and bottom of the lute, she prayed saying: 'Who is the Deity who on a former day instructed the Emperor? . . .' After seven days and seven nights there came an answer, saying: 'I am the Deity who dwells in the Shrine of split-bell Isuzu in the district of hundred-transmit Watarahi in the province of divine-wind Ise, and my name is Tsukisakaki idzu no mi-tama ama-zakaru Muka-tsu hime no Mikoto.'"

Other deities were also present, namely, "the Deity who comes forth on the ears of the flag-like Eulalia", and Koto-shiro-nushi and some more.

Commenting on this passage, Aston writes: "The Deity who dwells at Ise is the Sun-Goddess. But she chooses (apparently) to represent herself as a Corean Deity. Sakaki (Cleyera Japonica) is the [holy] tree of Shinto".

NAMES: OKINAGA - TARASHI - HIME - NO - MIKOTO, JINGO - KOGO, JINGO, JINGU.

ETYMOLOGY: Jap. (K.) Okinaga-tarisi-pime-no-mikoto; (Phil.) oki-naga, n. loc. tarasi, "belt" a frequent component in names of members of the imperial family. Jap. Jingo-kogo, (Chamberlain) Divine Prowess; from this is prps. deriv. Eng. jingoism (see below).

GENEALOGY: dau. of Kaduraki-no-Takanuka-pime wife of Okinaga-no-sukune-no-miko; eldest sister of (sister): Sora-tu-pime-no-mikoto (Sky-Princess Lady) and brother: Okinaga-piko-no-miko; wife of Tarasi-naka-tu-piko (Chuai); mother of son: Pomuda-wake-no-mikoto (Ojin).

OFFICES AND TITLES: Empress of Japan, The Divine Ruler, Grand Empress, Kannushi, Shinto Priestess.

ASSOCIATED PLACES: Japan, South-West Japan, Kyushu, Wani, Yamato, Chosen, Korea, Korai, Shiraki, Kudara, Umi, The Land of Tukusi, Ito, Kashishi, Matsunowo, Mikasa.

The Empress Jingo, as Murray writes, "is one of the heroines around whom much tradition had gathered, and her successful invasion of Korea is an event which the Japanese writers and artists are never tired of representing".

According to the Nihongi, "Okinaga-tarishi-hime no Mikoto . . . was made Empress in the second year of the Emperor Nakatsu-hiko. Whilst still young, she was intelligent and shrewd, and her countenance was of . . . blooming beauty . . ."

As wife of Chuai, the fourteenth Emperor of Japan, Jingo is described by Murray as a far more forcible and energetic character than her husband. It is said that, having consulted with the deities, she made the prophecy: "There is a land to the westward, and in that land there is an abundance of various treasures dazzling to the eye, gold and silver and other metals. I will now bestow this land upon thee". According to the Kojiki the empress Jingo often "summoned deities" (see under Tsukisakaki).

The Emperor replied, "If one ascends to a high place and looks westward, no country is to be seen; there is only the great sea". He then pushed away the lute which he had been playing.

The Prime Minister, Take-no-uchi, then said to the Emperor, "I am filled with awe, my heavenly sovereign, at this message. I pray thee continue playing thy august lute". Shortly after this the Emperor died.

The Empress and the Prime Minister concealed at the time the Emperor's death, and she herself proceeded to put into effect the plan for the invasion of Korea. According to Murray's account, with indefatigable energy she gathered her forces and equipped a fleet. She then set out from Wani in Kyushu in the tenth month. According to tradition the fish of the sea, both small and great, and also a miraculous wave were her allies; with one accord they bore on their backs the ship in which she sailed across the intervening straits.

The coming of the Japanese is said to have taken the people of Chosen, or Korea, by surprise; and the King of Shiraki, where Jingo-Kogo landed, at once offered his submission, proposing

that Shiraki become a tributary realm; this proposition was accepted. The Kings of Korai and Kudara then made similar proposals, which were also accepted. Each was to make an immediate contribution to the Empress and thereafter annually to send tribute to the capital of Japan. Having accomplished the object of her expedition the Empress returned to Japan and introduced new measures at home. She put down a rebellion led by her two stepsons, leaving a quiet succession to her son Ojin.

The Kojiki records that on the return of her son, "when he went back [to the capital] his mother Okinaga-tarasi-pime-nomikoto brewed wine auguring [his safe return] and presented it to him".

Among the other incidents in this reign recorded in the Nihongi are the following:

"... from the Palace of Kashishi she (i.e. the Empress) returned to the Palace of Matsunowo. At this time a whirlwind suddenly arose, and her august hat was blown off by the wind. Therefore the men of the time called that place Mikasa (August hat)."

"Proceeding northwards, she arrived at ... the bank of the river Wogawa, in the village of Tamashima. Here the Empress bent a needle and made of it a hook ... She went out on the rocks in the midst of the river, unravelled some threads from her skirt, and using grains of cooked rice as bait, fished for trout in the river. The name of ... this rock is Kati-do-pime (Philippi: 'Victory Door Princess'). For this reason, in the early part of the fourth month, the custom of women unravelling threads from their skirts and fishing for trout with rice grains as bait has continued unto today ... The men may angle for fish, but they cannot catch any."

Commenting on this passage Philippi writes: "The Manyoshu includes a poem on the subject by Yamanoue no Okura:

'Who has seen the stone where stood

The Divine ruler Tarasi-pime [Empress Jingu]

Angling for fish?'

"There is also a series of nine songs in the Manyoshu about the local girls fishing for trout in the Matura River. One of them, by Otomo no Tabibito, says:

'At Matura River

The rapids of the stream sparkle

As you, dear maiden, stand there

Angling for trout

Your skirt-hem moistened by the waters'."

"1st year (i.e. about 1,770 years ago) Winter, 10th month, 3rd day. The ministers honoured the Empress with the title of Grand Empress."

Okinaga-tarashi held office as Empress for sixty-eight years.

On the possible origination of the word jingoism, Chamberlain quotes Martin's suggestion, which is as follows: "This word seems to me to have been borrowed from the vocabulary of Nippon; it would be none other than the name of the Empress Jingo".

Another Empress, Gemmei, who reigned about five centuries later, completed the work of collecting the old traditions, started by the Emperor Temmu. This collection, the Kojiki, The Record of Ancient Things, was followed shortly afterwards by another collection, the Nihongi, or Chronicles of Japan. The latter appeared in the reign of the Empress Gensho.

In the Preface to the Kojiki is the following dedication of the work to the Empress Gemmei:—

"Prostrate, I consider how Her Imperial Majesty . . nurtures the populace.

Ruling in the Purple Pavilion, her virtue extends to the limit of the horse's hoof-prints; dwelling in the Concealed Palace, her influence illumines the furthest extent of the prows of the boats.

It must be said that her fame is greater than that of the Emperor Yu, and her virtue surpasses that of the Emperor T'ang.

On the eighteenth day of the ninth month of the fourth year of Wado, an imperial command was given to me, Yasumaro, to record and present the Kuji learned by imperial command by Piyeda no Are . .

These three volumes are recorded together and are reverently presented . . "

It is possible that the Kojiki may reflect an early matriarchal culture in Japan. On the preference shown, in the dispute between Ama-terasu and Susa-no-wo, to the female children, Philippi writes: "Takeda suggests that this show of respect for women might indicate that the Kojiki was transmitted by women and may be addressed as an argument that Piyeda no Are was a woman . . it is not impossible to regard the Kojiki account as a reminiscence of an earlier matrilinear social order . . "

On Piyeda no Are (Hiyeda no Are) Philippi writes also: "There has been some speculation about the sex of this person; a number of scholars believe that Are was a woman".

Writing on the position of women in Japan Harrison states: "In ancient days the sex was prominent in politics, literature, art and social life, some of the greatest names in native literature being those of women".

The degree of control exercised by the mother of a family over the children is shown in the following dialogue between the Emperor Suinin and his wife the Empress Sao-bime:

"Again the emperor said to his empress: 'It is usual for the names of children to be given by the mother. What name shall be given to this child?'

She replied, 'Since he was born amid the flames . . his name should be Po-muti-wake-no-miko.'

Again the emperor said: 'How shall he be reared?'

She replied: 'Employ a wet-nurse, and assign senior and junior bathing women; thus should he be reared'.

Thus he was reared in accordance with what the empress said.

Again he inquired of the empress, saying: 'Who is to loosen the auspicious little cord which you have made fast?'

She replied: 'The two princesses Ye-pime and Oto-pime . . therefore employ them'".

Commenting on this passage, Philippi describes the naming of the child as another indication of the strong maternal prerogatives. He also writes: "The custom of a wife or lover tying a cord on a man's garment is frequently mentioned in the Manyoshu".

NAME: THE SILLA MOUNTAIN GODDESS.

GENEALOGY: wife of Che-syang; mother of three daughters.

OFFICES AND TITLES: Goddess-mother.

ASSOCIATED PLACES: Silla (Kelin, Korea), Nyul-pho.

This lady is described in a passage in the Tongkam.

According to this account, as cited by Aston, Che-syang went from Silla to the Wa country (Japan). On his refusal to become a vassal of the Lord of Wa, he was put to death. Thereupon "The King (i.e. of Silla) . . was much grieved, and conferred on Che-syang the posthumous title of Great Ason . . and afterwards Che-syang's wife, taking with her her three daughters, went up to a mountain whence she had a view of

the Wa country . . She was made the Goddess-mother of this mountain, and there is now a shrine there."

NAMES: OTOHIME, KARU-NO-O-IRATSUME, SOTOHORI IRATSUME.

ETYMOLOGY: Jap. (Ni.) Otohime, Younger Lady. (K.) Karu-no-opo-iratume; (Phil.) "Great Lady of Karu". (K.) So-topasi-no-iratume, (mod.) So-toshi-no-iratsume; (Phil.) "clothing penetrating-through lady", because her body's radiance came through her garments; (Ni.) Sotohori Iratsume.

GENEALOGY: (Nihongi) younger sister of (sister): Osaka no Oho-nakatsu hime. (Kojiki) dau. of Osaka-no-o-naka-tsu-hime wife of Wo-asaduma (Ingyo), sister of three sisters: Nagata-no-o-iratsume, Tachibana-no-o-iratsume and Sakami-no-iratsume, and of five brothers: Ki-nashi-no-Karu-no-miko, Sakai-no-Kuro, Anaho-no-mikoto (Anko), Yatsuri-no-Shiro and O-hatsuse-no-mikoto (Yuryaku); wife of Ki-nashi-no-Karu.

OFFICES AND TITLES: The Karu Maiden, Imperial Princess, The Muse of Poetry.

ASSOCIATED PLACES: Japan, The Land of Tsuke, Sakata, The Land of Afumi, Yamato, Kasuga, Fujihara, Chinu, Kahachi, The Moor of Hine, Patuse.

Sotohori Iratsume is shown in two different contexts. In the Nihongi she is seen as the sister of the Empress Osaka no Oho-nakatsu; in the Kojiki she is regarded as the daughter of this empress.

The beauty of Sotohori is emphasized in both accounts. According to the Nihongi, "Otohime's countenance was of . . peerless beauty. Her brilliant colour shone out through her raiment, so that the men of that time gave her the designation of Sotohori Iratsume".

In the Nihongi version Sotohori is described as the beloved of the Emperor Ingio.

"7th year, Winter, 12th month, 1st day . . The Emperor's wishes had dwelt upon Sotohori Iratsume . . and the very next day he despatched a messenger to summon Otohime. At this time Otohime dwelt with her mother at Sakata in the land of Afumi . . Accordingly she came along with Ikatsu no Omi. When they reached Kasuga in Yamato they had food by the well of Ichihi. Otohime herself gave sake to the Omi, and soothed his spirit. The Omi that same day arrived at the capital, and having lodged Otohime at the house of Akoko, the Atahe of

Yamato, made his report to the Emperor. The Emperor was greatly rejoiced. He commended Ikatsu no Omi, and showed him liberal favour . .

8th year, Spring, 2nd month. The Emperor went to Fujihara and secretly observed how matters were with Sotohori Iratsume. That night Sotohori Iratsume was sitting alone, thinking fondly of the Emperor. Unaware of his approach she made a song, saying :

'This is the night                      My husband will come  
The little crab—                      The spider's action  
To-night is manifest'.

The Emperor, when he heard this song, was touched by it, and made a song, saying :

'Loosening and removing                      The brocade sash  
Of small pattern,  
Not often have I slept—                      But one night only'.

The next morning, the Emperor looked at the cherry flowers beside the well, and made a song, saying :

'As one loves the cherry                      Sweet of blossom  
Did I love another,  
Then her . .                      The girl whom I love'."

Commenting on Sotohori's poem, Aston writes: "It was considered that when a spider clung to one's garments, it was a sign that an intimate friend would arrive. Little crab is another name for spider. Sotohori hime was in after times looked on as the 'Muse of poetry'. This poem is a regular Tanka, as are the others in this passage".

The account continues: "The Emperor forthwith built a new palace in Chinu in Kahachi, and made Sotohori Iratsume to dwell there. And for this reason he frequently went a-hunting to the moor of Hine.

11th year, Spring, 3rd month, 4th day. The Emperor made a progress to the Palace of Chinu. Sotohori made a song, saying :

'For ever and ever                      Oh! that I might meet my lord!  
As often as drift beechward                      The weeds of the shore  
of ocean'.

Then the Emperor spoke to Sotohori Iratsume, saying: 'No other person must hear this song . . Therefore the men of that time gave a name to the shore-weed and called it Na-nori-ahimo.

"Before this time . . the Emperor commanded Ohotomo Muruya no Muraji, saying: 'Of late we have gotten a beautiful woman, the younger sister of the Empress by the same mother. In Our heart we dearly love her, and it is Our desire that her name should be handed down to after ages. How can this be done?' In accordance with the Imperial command, Muruya no Muraji proposed a plan for the Emperor's approval. Consequently the Miyakko of the various provinces were charged to establish Fujihara Be (i.e. guilds) on behalf of Sotohori hime. In a note concerning the word translated "sister" in this passage Aston writes: "The traditional Kana (i.e. syllables) has haha-hara-kara. As hara-kara by its derivation means 'of the same womb', it is needless to prefix haha, mother. But this shows that when these kana glosses were written, hara-kara had come to mean simply brother or sister, as it does at present". Aston also refers to "the prominence given to brotherhood and sisterhood by the same mother in the 'Nihongi', as in Homer". The Greek words adelphos and adelphe, brother and sister, are derived from delphys, the womb.

In the Kojiki, "Karu-no-opo-iratume, also named So-toposi-no-iratume" appears as the second daughter of the Empress Osaka-no-o-natatsu; she seems to be identified with the princess Karu no Oho-iratsume of the Nihongi. In both accounts she is described as inspiring the great romantic passion of her eldest brother, the Crown Prince Kinashi-no-Karu.

"23rd year (of Ingio), Spring, 3rd month, 7th day. The Imperial Prince Kinashi Karu was made Heir to the Throne. He was fair to look upon, and those who saw him spontaneously loved him. His sister by the same mother (Kojiki: full sister), the Imperial Princess Karu no Oho-iratsume, was also beautiful. The Heir Apparents' thoughts were constantly bent on becoming united to the Imperial Princess Oho-iratsume, but he dreaded the [taboo], and was silent. But his passion had become so violent that he was well-nigh on the point of death

. . At last he became secretly united to her . .

Accordingly he made a song, saying:

. . My beloved, whom I have visited

With secret visits;

My spouse for whom I have wept

With a secret weeping —

(or: My spouse      Who is secretly weeping)

Tonight at last

I caress her body with ease . .  
 After sleeping with her to the full,  
 Then, even if she leaves me . . .  
 (or : Then, even if people try to separate us)  
 With each other as beloved  
 If only we sleep together,  
 Then, even if we are separated  
 Like threshed reeds, let us be separated —  
 If only we sleep together”.

There then followed a struggle for the succession to the throne between Kinashi and a younger brother, Anaho. The former was eventually captured and sent into exile.

“When he was captured, the crown prince sang this song :  
 ‘O sky-flying                      Karu maiden —  
 Should I cry loudly,                      People would know.  
 Like the pigeons                      On Pasa Mountain,  
 I cry secretly’.

“Again he sang :  
 ‘O sky-flying                      Karu maiden :  
 Come hither secretly . .

“Prince Karu was exiled to the hot springs of Iyo. When about to go into exile he sang this song :

‘ . . Leave my sitting-mat alone! (i.e. take care of)  
 ‘Although I speak  
 Of sitting-mats, I really mean :  
 Leave my wife alone!’ . .

“So-toposi-no-miko presented a song; the song said :  
 ‘Oh, do not go, lest you tread  
 On the oyster shells                      On the beach of Apime  
 Or the summer grass —  
 Spend the night and return in the morning!

“Then later, overwhelmed by her feeling, she went after him.  
 At the time she sang this song :

‘Since you have set out  
 Many days have passed  
 Like the Yama-Tadu tree  
 I will go in search of you;  
 I can no longer wait’.

“When she caught level with him, he had been waiting and yearning for her, and he sang this song :

‘On Mount Patuse                      Of the hidden country,  
 On the large ridges                      Are erected banners,

On the small ridges                    Are erected banners.  
(Philippi: 'Banners were set up in religious ceremonies and  
funerals.')  
As upon a large ridge,  
Do you rely upon our troth,  
Ah, my beloved spouse!  
"Again he sang his song :  
'On the river of Patuse                    Of the hidden country  
(Philippi: "The rites at the river, Takeda says are . . funeral  
rites.")  
. . My beloved                    Who is to me as a mirror  
My spouse, Who is to me as a jewel —  
(Philippi: "The mirror and jewel were hung . . in order to  
summon the divine spirits.")  
Only if I hear                    That she is there  
Do I wish to go home                    Do I yearn for my country'."

NAME: MIFUTO HIME.

ETYMOLOGY: Jap. (Ni.) Mifuto hime.

OFFICES AND TITLES: The Goddess of Muraya.

ASSOCIATED PLACES: Japan, Muraya.

This Goddess is mentioned in the records of the reign of Temmu; she was one of the three deities who helped this emperor in his campaigns. The following passage is from the Nihongi.

"Moreover the Goddess of Muraya said by the mouth of a priest: 'An army is now about to arrive by the middle road of my shrine. Therefore let the middle road of my shrine be blocked.' Accordingly, not many days after, the army of Kurija, Ihoriwi no Miyakko, arrived by the middle road. The men of that day said: 'So the words of the teaching of the deity were true.' When the war was over, the Generals reported the monitions of these three deities to the Emperor, who straightway commanded that the three deities should be promoted in rank and worshipped accordingly."

NAMES: WAKA-UKA-HIME WAKA-UKE-NOME.

ETYMOLOGY: Jap. (Ni.) Waka-uka-hime; (Aston) "Young-Food Lady"; (Lovelock) Waka-uke-nome, "The young woman with food."

OFFICES AND TITLES: Food-Goddess. Oho-imi Deity.

ASSOCIATED PLACES: Japan, Yamato, Hirose, Kahawa.

Among the records of the reign of Temmu is the following entry:

"4th. year (i.e. about 1,300 years ago) Summer, 4th. month, 10th. day . . Ohobuta, Hashibito no Muraji, of Middle Shokin rank, and Karainu, Sone no Muraji, of Middle Daisen rank, were sent to worship the Oho-imi Deity at Kahawa in Hirose".

In a note on this passage Aston writes: "The Deity's proper name was Waka-uka-hime, i.e. the young-food-lady".

NAME: YASAKA-IRI HIME.

ETYMOLOGY: Jap. (Satow) Ya-saki-iri hime.

OFFICES AND TITLES: The Deity of Suta.

ASSOCIATED PLACES: Japan, Suta.

This deity is referred to in the Nihongi, under the reign of the Empress Jito. It is recorded that envoys were sent to worship certain divinities including the Deity of Suha.

This deity is identified by Aston with Ya-saka-iri Hime mentioned in Satow's **Handbook**.

NAMES: OTO, MIZUNOE.

ETYMOLOGY: Jap. Oto; cf. oto, the youngest child. Mizunoe, N. loc. cf. mizu, water.

OFFICES AND TITLES: The Dragon Princess.

ASSOCIATED PLACES: Japan, Tamba Province, Yosa. Tsutsukaha; The Sea Depths, The Horai Mountain, Mizunoe.

The narrative of Urashima and the Dragon Princess presents a detailed description of the Japanese Paradise. This has many correspondences to those Elysiums of other nations, particularly to those submarine and subterranean lands of happiness of the Irish Sidhe (Shee) and those Islands of Bliss of Western Medieval tradition.

Of the sources of this tradition, Saunders writes: "Urashima is . . given but passing mention in the Nihongi. The full story is contained in the Tango-fudoki . . and in the Manyoshu."

The events leading to the meeting of the fisher-boy Urashima with the Dragon Princess are described in the McAlpines' account, upon which the following summary is based.

It happened one evening when twilight was falling on the village of Mizunoe in the province of Tango, that the fisher-boy Urashima was coming home from a day's fishing. As

he was crossing the strand his attention was drawn to a large turtle whom some children were tormenting. Urashima in anger told them to stop; but they paid no heed. However, on his giving them some money, they went away.

Urashima then carried the turtle to the sea-shore; wading out knee-deep he let it go into the water, where after a look of gratitude, it turned seawards and swam out of sight.

Four or five days later Urashima was in his boat far from land when he was startled by a voice calling his name, "Urashima San, Urashima San". He turned quickly round and saw the turtle he had recently helped.

"I have come to show you my gratitude", said the turtle. "I have a great pleasure in store for you; I wish to invite you to the palace of the Dragon Princess whither I will escort you on my broad back".

"Do you really mean that you really know the Dragon Princess yourself?" asked the boy.

"Not only have I the honour to know the gracious Princess herself", answered the turtle, "but I am one of her chief retainers. I told my lady how you had saved my life, and she is anxious to meet you and thank you in person. I shall therefore take you on my back and swim with you along the lanes of the sea, which lead to my lady's palace".

Having got on to the back of the turtle, Urashima soon found himself travelling at a great speed. Then suddenly the turtle dived and moved with graceful and majestic pace into the depths of the sea. As they plunged deeper they were joined by the fair fish of the Ocean; swordfish, dolphins, and sea-horses, flanked by bream, formed a procession; and above and below, in long lines, swam sardines and angel-fish, gold-fish, and flying fish, mackerel, herring, jelly-fish, cuttle-fish and lamprey, globe-fish and tunny.

Deeper the cavalcade swam until there appeared a castle with gigantic gates. The turtle stopped and Urashima got off its back, the turtle telling him to wait while he went to report to his mistress. After a short while he returned and welcomed the guest with a ceremonial formula: "In the name of my gracious mistress, the Dragon Princess, I welcome you to her august palace. My mistress waits with impatience to greet her honourable guest; I will conduct you to her Imperial presence".

Urashima went through the gates and then found himself in a paradise of rainbow colours. Before him loomed the outline of a palace of magnificent splendours, ornamented with the tracery of towers, turrets and pagodas. On coming nearer he saw rows of beautiful maidens in rich brocade dresses, with fans held over their heads. On looking closer he saw that each one was wearing a garland of sea-grass and bright anemones among her high piled tresses. The line of attendants then parted and a woman of divine beauty was revealed. As she moved slowly towards him, Urashima fell to his knees and bowed deeply.

"You are welcome to my humble dwelling", said the Princess. "I owe you a debt of gratitude; I and my people will rejoice if you will honour us with your company for as long as you may like to stay".

Urashima again bowed deeply and then walked with the princess along the great corridors of the palace, followed by the attendant maidens. From the alcoves along the corridors were heard sounds of music. Eventually they came to a room in which stood a low red table covered with a cloth of the richest damask, and carved chairs of the same vivid red wood. The Princess told Urashima to sit in one of them, while she sat in the other alongside.

"You must be hungry, Urashima San", said the princess. "So let us eat". Food was then brought in on trays of gold lacquer. While they were eating, maidens performed ancient court dances and sang songs of love from old romances to the accompaniment of harp, lute and drum.

The meal ended, the Princess then shewed Urashima round the palace. They went through rooms of various rich hues, each room having its ceiling carved with the gold and red dragon of Princess Oto's house.

At length they came to a room in which the princess paused; and standing near one of the sliding screen windows she said to Urashima, "I will now show you the four seasons". She then slid back the first of the screens and Urashima saw before him a landscape in all the verdure of spring. A haze hung over cherry trees already coming into bloom, and from the willows came the song of birds.

The Princess then opened the window in the next wall, and suddenly summer in all its warmth broke forth; fragrant gardenia blossoms encircled a pond, covered with floating lilies

of every shade, while jewel plumaged water-fowl darted over the surface. Cicadas filled the air with their songs and frogs croaked in contentment.

Then the Princess drew the screen of the third-wall, and before Urashima the landscape unfolded into the distance and was afire with the autumn red of the maple tree; a mackerel sky hung over the mountains, and the waters of the river and the lake glowed red. The air was heavy with the smell of chrysanthemums.

Then the Princess drew the last screen; and now the landscape was in the grip of winter. Twilight hung over the frozen pond, where stood the motionless cranes. Bulrushes and reeds rustled in a wind that suddenly came and went. Antlered deer and bears stood under the dark pine trees.

Urashima's delight knew no bounds. All thoughts of returning home left his mind; his only wish was to remain for ever with Princess Oto in her enchanted land.

As month followed month all count of time was lost.

Then, suddenly, thoughts of his family and his old home began to disturb him. At last he spoke to the princess. "Only let me visit my old home for a short while, and I shall return to live happily with you forever".

Seeing Urashima's restlessness, the Princess with great reluctance granted his request. However, just before he left, she handed him a beautiful gold leafed lacquer box tied with tasselled red cords. "I give this to you", said the Princess, "and wish with all my heart for your quick return to me, Urashima Sama; and I shall be waiting for that day".

On the back of the turtle Urashima started his journey to the Upper World. In silence they travelled until at last they came in sight of a low sandy beach. As the turtle swam into the shallows he said to Urashima, "Urashima Sama, I shall be waiting to take you back to your home under the sea". The turtle then turned his great body round and swam away.

To the great astonishment of Urashima there were only a few landmarks he could recognize. The old familiar houses had gone, and new ones had been built. The wayside shrine was still at the entrance to the village, but a new road had been cut.

Meanwhile an old woman approached Urashima. Feeling lost, he spoke to her and told her that his name was Urashima.

"Urashima", said the woman. "That was the name I heard

as a child. Was he not the boy who went over the sea on a big turtle's back and never returned? It is said he was taken to the Dragon Palace. I heard the story as a child; they say it happened more than three hundred years ago".

Urashima's thoughts then once more turned to the Princess and to his new home under the sea. He ran back to the beach and searched for the turtle; but nowhere was it to be seen.

Then Urashima remembered the lacquer box. He untied the tassels and opened the lid. A cloud of misty vapour rose from the box and enveloped him in its folds; he felt a change come over him, and he found that his body had become that of a very old man. Soon he would be ready to go back to his home beneath the sea.

According to Saunders' summary, which is based on the Tango fudoki version, "Urashima had gone fishing for three days and three nights, and yet he had caught nothing. At length he snared a turtle who, when captured, changed into a beautiful maiden. The girl bade Urashima close his eyes, whereupon she led him to a wondrous island in the middle of the sea".

Having entered the palace "The two were left alone. They made love, and Urashima, enamoured of the princess, completely forgot his former life".

As in the other account, Urashima returned home after three years, finding that three hundred years had passed on earth. Having opened the box, which was a comb box set with jewels, "He turned towards the island in the sea and spoke his love, while on the breezes the maiden's voice came softly to him urging him never to forget".

This episode is briefly recorded in the Nihongi. The date is given as the 22nd. year of the Emperor Yuriaku (about 1,500 years ago), Autumn, 7th. month. The name of the place is given as Tsutsukaha in the district of Yosa in the province of Tamba. This account follows mainly the Tango/fudoki version, and ends thus: "They went together into the sea and reached Horai San, where they saw the genii. The story is in another Book".

An illustration shewing the Princess meeting Urashima is described thus by Saunders and Frank (**Larousse Mythology**): "Urashima is sitting empty-handed and disconsolate on an

island, while the Princess Mizunoe, disguised as a tortoise, approaches him from behind. On her back she bears the fabulous jewel-strewn island . . ."

There are close similarities between this account and the Celtic tradition of Oisín and Queen Niamh (Niav) of the Golden Hair, and also the medieval tradition of Ogier the Dane and Morgana or Morgan le Fay. In the Irish account, the period spent by Oisín in Tir na nÓg, the Land of Youth, is stated to have been about three hundred years.

NAME: KAGUYA-HIME-NO-MIKOTO.

ETYMOLOGY: Jap. kagu-ya-hime-no-mikoto; (Phil.) kagu-ya-, prob. "to shine, to be radiant"; N. of a consort of the Emperor Suinin; also N. of the heroine of the Taketori monogatari.

OFFICES AND TITLES: The Moon Princess.

ASSOCIATED PLACES: Japan, Fujiyama; The Moon.

The Bamboo-cutters Romance, Taketori Mono-gatari, is, according to Chamberlain, one of the earliest Japanese classical romances. A summary of this is given in the McAlpines' Anthology.

According to this account, which refers to an early period of Japanese history, a certain wood-cutter had as usual gone into the forest to cut bamboos. While he was working, his attention was drawn to one particular cane which he had just cut. It was very young and slender and of a deep green colour; a radiance was coming from its leaves and stem and a sound of singing from its roots. On examining it closer he saw the tiny figure of a girl; her face was fair and her hair, long and black, hung over her shoulders; her eyes, looking at him, shone like stars. She was dressed in the rich robes of a princess, and from her body came the scent of a myriad flowers. With a warm smile she held out her hand to the old man.

The wood-cutter quickly went back to his house telling his wife that a miracle had happened, and that he wanted a basket. The child was then put there and carried to the hut, which was soon filled with the flower-like fragrance from her body. Having no family of their own, she was adopted as a daughter by the man and his wife.

On considering the important matter of naming the child, the wood-cutter's wife suggested that they should first talk to the local schoolmaster, noted for his scholarship. Accord-

ding to Murray, in ancient Japanese tradition, a child's name is given by the mother. (See under Jingo).

The child was named Kaguya, a word which signifies radiance and beauty.

As time passed the girl grew. A mysterious glow came from her, and the house itself became in some strange way more beautiful; it was permeated with the flower smell which the wood-cutter had first noticed when first he saw the child. From the outside, the house remained the same, giving no indication of the secret life of the old couple and their foster-child within.

Fortune also began to favour the wood-cutter. It happened one day, while he was cutting as usual, that he heard a tinkling sound coming from the stem of a bamboo, and before his eyes there came a shower of gold coins. He gathered the money and returned home. From then onwards the same thing happened repeatedly, and soon the family became very rich and prosperous.

The presence of the maiden and the improved circumstances of the family in time became noticed in the neighbourhood. It was therefore eventually arranged that a great banquet be given in honour of the Princess, to which all the neighbourhood would be invited. This lasted for three days and three nights, and was said to have been the greatest ever held in the village.

As the fame of the Princess grew, many suitors came to the house, but the wood-cutter, considering them all as ineligible, sent them away. Then there appeared five young men, all of them of social consequence and rich; they were Prince Kurumamochi, Prince Ishitsukuri, the Minister Abe-no-Miushi, the Chief Councillor Otomo-no-Miyuki and the Deputy Chief Councillor Iso-no-Kamimaro. Refusing to be discouraged, they swore that they would not go away until they saw the princess. The old man went to see her and pleaded the cause of the suitors. She agreed to show herself, but only to him who would bring to her the particular object she required of him. She then wrote on a scroll her demands, and told the wood-cutter to show it to the suitors. The suitors were then shewn the scroll, with the tasks allotted to each of them.

Of these tasks, it is with the one fourth in the list that the narrative is chiefly concerned. This was allotted to Iso-no-Kamimaro and read as follows: "As for you, Iso-no-Kamim-

aro, the Princess desires you to bring the Cowry Shell which the Hosai Mountain Swallow has within her. Nor must you harm the Bird nor the shell in obtaining it".

"The Princess is remarkably difficult to please", groaned Iso-no-Kamimaro when he heard his assignment.

In connexion with the symbolism of the cowrie shell Miss Valiente, in her **ABC of Witchcraft**, writes: "The first holy stone very probably was actually a 'holey' stone; that is, a stone with a hole in it. The reason for its magical powers is the same as that for another very ancient amulet, the cowrie shell; namely, that it is a female emblem . . ."

The narrative continues by describing how the suitors then turned from the house, and on their way home played their flutes and recited poems about their difficult tasks.

None of the suitors succeeded. Some tried to devise substitutes, but the attempt made by Iso-no-Kamimaro was the one most conscientiously undertaken; thus, while not winning her hand, he gained from her a warm letter together with many gifts and tokens of her esteem.

News of the Princess finally reached the Emperor. At first he sent an embassy demanding her presence; but she refused to go. The Emperor, overcome with curiosity, eventually decided to go to her himself. Without ceremony he walked straight into the house and opened the door of Kaguya's room. Struck by her beauty, the Emperor fell before her, saying, "Princess Kaguya. I am indeed the Emperor. I have come in person to visit you, for the rumours of your beauty fill the country. With all my heart I wish you to return with me to the palace".

On the refusal of the Princess, the Emperor attempted to seize her hand. At the same moment, pitch darkness fell like a heavy mantle over the room. After groping and stumbling in the blackness, he went down on his knees, asking her pardon, and then pleaded for one further sight of her. The darkness went, and before him stood Princess Kaguya in all her beauty. He gazed fixedly at her, then quietly went from the room and rode back to the palace.

Four years after the Emperor's visit Kaguya entered into a strange mood. On moonlit nights she would be found sitting by her window gazing at the moon. Then one evening she told to the wood-cutter and his wife the story of her life. "You must have guessed", Kaguya said to them, "that I am

not of the same race as the people here; I was born in the country of the Moon, and there is my true home. Now the time has come for me to return to my own country; for many weeks the voices from the Moon have been calling me. I have had love and devotion from you and I love you both dearly; but my people long for my return and to them I must go".

The wood-cutter, without delay, went to the Emperor and told him the whole story of Kaguya. He was thereupon granted a force of two thousand men to prevent anyone taking away the Princess on the night set for her departure.

On the evening of the appointed night the Emperor himself and his retinue surrounded the cottage. As the ordained time of midnight approached a strange radiance became noticeable, and the watching men saw gathering in the sky a great host of beings dressed in all the rainbow hues. Then a graceful palanquin glided down the broad path of the moon's beams. As it approached, many beautiful beings were seen to be grouped upon it, some standing, some sitting, and all dressed in kimonos of every colour. The palanquin drifted down to the cottage and he who had guided it, a moon god, addressed the princess. "Princess Kaguya, Princess Kaguya", he called, "your people await you".

The Princess, taking one of her writing brushes from a lacquered box, wrote on a scroll a poem of farewell. She then rolled it and handed it to the wood-cutter saying, "Give this poem and this pitcher to the Emperor. My poem is a farewell to a beloved man; the pitcher holds a potion which, when he tastes it, will bring him eternal youth". With a long look at the old couple she turned to the messenger and said: "I am ready to return". A look of majesty came over her as she stepped into the palanquin and began her journey home.

When the Emperor had received Kaguya's poem and potion, he fell into a deep meditation, and for five days he saw nobody. At the end of that time he called his retainers and asked them the question, "Which is the mountain nearest to Heaven in our country?" To this they all replied that it was Fujiyama.

"We shall start for Fujiyama immediately", said the Emperor. Then, having come to the mountain, he climbed to the top. With his retainers ranged about him, the Emperor committed Princess Kaguya's poem and the pitcher to the red



*Kaguya handed it to the wood-cutter saying, "Give this poem  
and this pitcher to the Emperor."*

glowing crater. As they burned the smoke rose thick and black. Gradually it lessened, leaving a thin wavering thread of smoke which spiralled towards the heavens.

"It is reaching for the Moon country of the Princess Kaguya", murmured the Emperor. And with these words he began his long journey home. Many times he looked back, and always there was the thin thread of smoke.

NAME: THE MIRROR MAIDEN.

GENEALOGY: prps. wife of Hidari Jingoro.

ASSOCIATED PLACES: Japan.

In this summary of the biography of Hidori Jingoro, one of Japan's most famous sculptors, Chamberlain recounts the following occurrence: "On one occasion, the artist, having seen a frail beauty in the street, became so enamoured that on getting home he set about carving her statue and between the folds of the statue's robes he placed a mirror, which the girl had let drop and which he had picked up. Thereupon, the statue, Galatea-like, came to life, and the two lovers were made happy".

NAME: THE AINU SUN-GODDESS.

ASSOCIATED PLACES: Japan, the Lands of the Ainu.

In connexion with the concealment of Ama-terasu (q.v.) Philippi writes: "A similar myth exists among the Ainu; the sun-goddess was taken captive . . ."

NAMES: HUCHI FUCHI.

ETYMOLOGY: Aino, Huchi, Fuchi, (Chamberlain) prps. from this name is derived that of the mountain Fuji or Fuji-yama.

OFFICES AND TITLES: The Goddess of Fire.

ASSOCIATED PLACES: Japan, The Aino districts of Japan, Fuji-yama.

This goddess is one of the deities of the Ainos, the early inhabitants of Japan. According to Chamberlain, in a form of grace said by the Ainos before meals, are the words: "The Goddess of Fire will be glad, and we shall rejoice accordingly".

On the name Fuji, Chamberlain writes: "Probably Fuji is not Japanese at all. It might be a corruption of Huchi, or Fuchi, the Aino name of the goddess of fire; for down to times almost historical the country round Fuji formed part of Aino-

land, and all Eastern Japan is strewn with names of Aino origin".

The connexion between women and fire is shown in a recent dithramb in praise of women, quoted by Chamberlain. It begins:

"The purest flame, the hottest heat,  
Is Woman's power over Earth".

NAME: THE EZO GODDESS.

GENEALOGY: wife of an Ezo God.

ASSOCIATED PLACES: Japan, The Island of Ezo (Hokkaido), Eastern Ezo.

According to Saunders' account, the Ainu traditions speak of a primitive man and woman. The woman makes Eastern Ezo or Hokkaido and "spends her time chattering with other goddesses".

Saunders sees a parallel between this goddess and Izanami.

NAME: THE MAIDEN FROM THE MOON.

ASSOCIATED PLACES: Japan; The Moon, The Lunar City of Tsuki no miyako.

The Japanese traditions, according to Chamberlain, speak of a maiden from the moon, who comes to earth amid various picturesque scenes. They also speak of a great city in the moon, Tsuki no miyako. The palace of the moon is mentioned in the No plays, as follows: "Fairy: I will dance it here,—the dance that makes the Palace of the Moon turn round, so that even poor transitory man may learn its mysteries".

In a poem, quoted by Chamberlain, the moon is seen personified as a woman. The following passage is taken from **The Midnight Winds**.

" . . If the wizard rout

Flit in through the broken window for a lady-moon  
welcomed!

Ever a gentle violet upturns her eye:

Ever a radiant rose polish her thorns against".

The Moon plays a very important part in the art and literature of Japan; Chamberlain quotes a saying that "all griefs can be assuaged by gazing at the moon". In the traditional calendar, the year was divided into twelve lunar months, with an intercalary month added every few years.

The Maiden from the Moon corresponds closely to and may perhaps be identified with the Princess Kaguya.

NAME: THE MOON TREE.

OFFICES AND TITLES: Cinnamon or Cassia Tree.

ASSOCIATED PLACES: Japan; The Moon.

In the Moon, according to Japanese tradition, is a Cinnamon-Tree.

A reference to this tree is found in one of the No plays, as follows:—

“Chorus: Where’er we gaze, the circling mists are twining,  
Perchance e’en now the moon her tendrils fair Celestial  
blossoms bear,

Those flow’rets tell us that the spring is shining,—

Those fresh-blown flow’rets in the maiden’s hair”.

The maiden here referred to is a fairy.

Chamberlain mentions “a Japanese poetess who gracefully suggests that the particular hue of the autumn moon may come from the changing autumn tints of this tree”.

NAMES: SHOKUJO, TANABATA HIME, TANABATA TSUME, ORIHIME, THE HEAVENLY WEAVER-GIRL.

ETYMOLOGY: Jap. Shokujo, (Hep.) The Weaver or the star Vega near the Milky Way; Jap. Tanabata Hime, id. from Tanabata, the festival of the Weaver or the Star Vega, and hime, princess, noble lady; Jap. Orihime, id. cf. ori, vb. to weave, to work a loom, and hime.

GENEALOGY: wife of Kengyu (see also the Heavenly Weaver-Girl of China).

OFFICES AND TITLES: The Celestial Weaving-Girl, The Star Vega, Princess.

ASSOCIATED PLACES: China, Japan; The Star Vega, The Milky Way.

The traditions concerning Orihime, the Heavenly-Weaving-Girl, are according to Chamberlain of Chinese origin (see Heavenly Weaver-Girl).

Hepburn refers to the Amano-Sayohashi — “the bridge across the Milky Way by which Kengyu and Shokuyo go to meet one another”.

There is a reference to this star in the following song, attributed in the Nihongi to Shitateru—hime (q.v.).

“Like a string of pearls      worn on the neck  
Of the Weaving-maiden,      That dwells in Heaven . . .”  
For the Kojiki version see under Takahime.

At the festival named Tanabata, the Weaver-Girl as the Star Vega is worshipped on the seventh day of the seventh month. On this night strips of paper with poetic compositions in honour of the Weaver-Girl and the Herdsman are struck on stems of bamboo grass and displayed in various places. Hepburn also gives as a name of this festival, "Shck-ujō no Kwaigo, the meeting of the herd-boy and the weaver; a festival of the 7th. of the 7th month".

NAME: INARI.

ETYMOLOGY: Jap. Inari.

OFFICES AND TITLES: Vixen-Goddess.

ASSOCIATED PLACES: Japan, Kyoto.

Inari the Fox-Goddess is associated with fire and smith-craft. When referring to her, Chamberlain writes of "the assistance rendered by that deity to the famous swordsmith Kojiki, for whom she blew the bellows while he was forging a sword for an ancient Mikado".

The worship of Inari is mentioned by Chamberlain in his description of the places of pilgrimage in Japan; he states that "the great Kyoto temple of the fox-deity Inari has a branch in almost every village". This animal is considered in Japan to be of great magical importance.

Japanese women, according to Harrison's account, attach great importance to foxes "and take great pains to be on the . . . side of the goddess Inari". The same author also states that "Geisha and women of pleasure are sometimes colloquially spoken of as kitsune (i.e. foxes)".

Among the greater festivals of the Japanese Calendar, Chamberlain includes the first day of the Horse (Hatsu-uma) in February, a moveable feast, holy "to the Fox-Goddess Inari". Again on November the eighth, the Festival of the Goddess of the Kitchen Range (q.v.), fires are lighted in honour of Inari and other deities.

This goddess may have some connexion with the vixen, Aunt Piety, of China.

NAME: THE SENJO.

ETYMOLOGY: Jap. Senjo, Female genii; a fairy; cf. sen, senjin, genii; a fairy, and senjutsu, magic arts, or miraculous performances of sennin, and senkyo, the place where sennin are supposed to dwell, fairy-land; cf. jo. a woman, female.

OFFICES AND TITLES: Female Genii, Fairies.

ASSOCIATED PLACES: Japan.

According to Hepburn the Sen or the Sen-nin are a kind of spirit or fairy.

Among the names for Elysium Hepburn refers to Horai; this he describes as a fabulous mountain in the sea where the Sen-nin reside in immortality and happiness.

NAMES: THE NINGYO, THE MERMAIDS.

ETYMOLOGY: Jap. ningyo, mermaid.

OFFICES AND TITLES: Mermaids.

ASSOCIATED PLACES: Japan, The Sea.

The Ningyo or Mermaids are among the list of preternatural beings mentioned by Chamberlain. They appear to be of an ethereal nature. Sometimes, however, they manifest in a degree of density which enables them to be seen by earthly eyes.

NAMES: KONO HANA-SAKUYA-HIME, SENGEN, ASAMA.

ETYMOLOGY: Jap. Ko-no-hana-saku-ya-hime, (Chamberlain).

The Princess who Makes the Blossoms of the Trees to flower. Jap. Sengen; cf. the Senjo (q.v.). Jap. Asama.

ASSOCIATED PLACES: Japan, Fuji-yama.

On this deity Chamberlain writes: "Fuji is inhabited by a lovely goddess named Ko-no-hana-saku-ya-hime, which, being interpreted means 'The Princess who Makes the Blossoms of the Trees to flower'. She is also called Sengen or Asama, and numerous shrines are dedicated to her in many provinces".

A shrine of Sengen-sama was built, according to Lovelock on the summit of the holy Mount Fuji. Pilgrims climb to this in the summer to worship the rising sun. In view of this practice, the same author suggests a connexion between Sengen and Ama-terasu.

The Japanese are said to be fond of drawing comparisons between Mount Fuji and an inverted fan.

NAME: THE AMATSU-OTOME.

ETYMOLOGY: Jap. amatsu-otome, (Hep.) female angels; from ama, heaven and atome, young woman, girl, young lady, virgin.

OFFICES AND TITLES: Female Angels.

ASSOCIATED PLACES: Japan; The Heavens.

NAME: YAMA-UBA.

ETYMOLOGY: Jap. Yama-uba, from yama, mountain, hill and uba, woman.

OFFICES AND TITLES: The Woman of the Mountain, Spectre, Witch.

ASSOCIATED PLACES: Japan.

Yama-uba is the name of a certain female mountain spirit or witch who is said to devour people.

Hepburn mentions several Japanese names for witches; among these are ichiko, (a witch, fortune-teller, spiritualist, necromancer; one who has communication with the spirits of the dead); Kuchiyose, (a necromancer, witch, conjuror); and miko (a woman, who dancing in a miya, or Shinto temple, who claims to hold communication with the deities and the spirits of the dead, and to tell fortunes; a fortune-teller, witch, enchantress).

The esteem in which such women were held, in the reign of Temmu, is shewn in the following passage in the Nihongi:

"The lower district of Katsuraki in Yamato reported that there was a fowl with four legs.

"Such monstrosities denoted that the Monarch and his Ministers pay attention to the sayings of nuns and old women and show them excessive kindness.

"Moreover the district of Higami in the province of Tamba reported that there was a calf with twelve horns".

NAME: THE WHITE WOMAN.

OFFICES AND TITLES: Phantom.

ASSOCIATED PLACES: Japan.

Among the lists compiled by Chamberlain of preternatural beings, is the White Woman; she is described as wandering about in the snow.

NAME: THE TENNIN.

ETYMOLOGY: Jap. Tennin, ethereal female being.

OFFICES AND TITLES: Female Angels.

ASSOCIATED PLACES: Japan, The Heavenly Realms.

According to Hepburn's summary the Tennin are ethereal beings represented in Buddhist tradition as beautiful females enjoying perpetual youth; they are winged, and are clothed in feather robes. They are skilled in music and singing, and have their dwellings in heaven.

These beings are described by Chamberlain as "females, apparently of a certain age, who float in mid-air, robed in long, gay-coloured garments resembling swaddling-clothes, and who often play on flutes and lutes and other musical instruments".

The Tennin have a similarity to the Indian Gandharvis.

NAME: THE FEMALE DAIBOTH.

ETYMOLOGY: Jap. (Ikeda) daibatsu, (Hep.) dobutsu, a clay idol.

ASSOCIATED PLACES: Japan.

According to Brewer, Daiboth is in Japanese tradition an "idol of colossal size. Each of her hands is full of hands".

This idol appears to be that of a Bodhisattva, perhaps of Kwan-on.

The following description of Japanese idols is given by Marco Polo in *The Travels*: "You must know that the idols of these islands (i.e. of Japan) are of the same type as those of Cathay and Manzi. I assure you that the islanders, and the other idolaters as well, have idols with the heads of cattle and pigs, of dogs and sheep, and of many other sorts. There are some with heads of four faces and some with three heads, one in the proper place and one on either shoulder. Some have four hands, some ten, and some a thousand. But these are the best and the ones that command the greatest reverence . . . The works of these idols are so manifold . . . that it is not proper to speak of them in our book".

NAME: HATSCHIHIME.

ETYMOLOGY: Jap. Hatschihime.

GENEALOGY: see below.

ASSOCIATED PLACES: Japan.

Hatschihime appears in a Japanese tradition. She is here described as a girl of remarkable beauty. She had, however, through bereavement, become left in a state of destitution; and as a result she earned her living by working in the fields.

It was the habit of Hatschihime always to wear a wooden helmet low down on her head; and she allowed no one to see her without it. She had adopted this custom on the advice of her mother, who feared that her good looks might expose her to danger.

It happened, on one occasion, that the girl had taken off her helmet in order to wash her face; and as she was doing so the son of the house chanced to catch a sight of her. Immediately he fell in love; and despite all opposition, it was finally agreed that they should marry. According to Lovelock's summary, "During the ceremony it was found impossible to remove the helmet, but at the end it burst open with a loud report and the pieces scattered over the floor turned into precious stones".

NAME: THE MAPLE-TREE SPIRIT.

ASSOCIATED PLACES: Japan.

This spirit figures in the No play, Matsura, by Zenchiku.

According to Lovelock's summary, "The locality was a traditional one for viewing the reddening of the maples in autumn. One reddened before all the others and was immortalized in a poem in its praise by a passing poet. Modestly satisfied by such praise the spirit of the tree decided to remain green ever after. In the play she explains this to a monk who is wondering at this phenomenon one autumn night".

NAME: THE FAIRY MOUNTAIN-MULBERRY BRANCH.

ASSOCIATED PLACES: Japan, the river Yoshino.

The tradition concerning the fisherman and the flowering branch is summarized by Lovelock as follows: "A man called Umashine built a fish-weir on the River Yoshino. Catching a flowering spray from the mountain-mulberry tree, he took it home; here it turned into a beautiful girl, whom he married."

NAME: THE GODDESS OF MOUNT UNEBI.

OFFICES AND TITLES: Mount Unebi, The Spirit of Mount Unebi.

ASSOCIATED PLACES: Japan, The Yamato Plain, Mount Unebi.

Unebi figures in an ancient tradition concerning the mountains of Yamato. It is said that the spirits of the neighbouring mountains, Kagu and Miminashi contended for the love of the mountain-goddess Unebi.

NAME: KICHIJO-TEN.

ETYMOLOGY: Jap. Kichigo-ten; cf. (Hep.) kichi, adj. lucky, fortunate; jo, woman, female; ten, sky, heaven.

OFFICES AND TITLES: The Goddess personifying Good Fortune and Beauty.

ASSOCIATED PLACES: Japan.

Kichigo-ten, according to the **Larousse Mythology**, personifies good fortune and beauty. She is honoured in the Mahayana Buddhist scripture, the Konkomyo-saishookya.

This goddess corresponds to Lakshmi or Sri.

NAMES: KARITEIMO, KISHIBOJIN, KISHIMOJIN.

ETYMOLOGY: Jap. (Saunders and Frank) Karitei-mo, "Mother Hariti". Jap. (Hep.) Kishibojin, (the mother of demons). A Buddhist female divinity, Harite of the Hindoos.

GENEALOGY: mother of demons.

OFFICES AND TITLES: Demoness, Ogress, Goddess-Mother of Demons, Protectress of Childbirth and Infancy. Bestower of Children.

ASSOCIATED PLACES: India, Rajagriba, China, Japan, Eastern Japan.

Kariteimo manifested at first as a demoness of India. She is said to have devoured children in the town of Rajagriba while the Buddha Sakyamuni was living there. As a result of an arrangement, Kariteimo agreed to adopt her peaceful aspect; and Sakyamuni promised her that the members of his community would from thenceforth leave offerings for her and her children.

The cult of this goddess spread to China about 1300 years ago; and from there it came to Japan. According to Saunders and Frank (**Larousse Mythology**) "The Kishimo-jin cult, which was well known in China . . first developed in Japan within the framework of Shingon esotericism". About 700 years ago she became very popular among the members of the Nichiren sect. "The reason for this sect's particular fidelity to a former demon is that she declares in one of the chapters of the 'Lotus of the good law' that she will protect from danger all who are true to this book". There is a tradition which asserts that Nichiren himself was protected by her when a trap had been laid for him. "Belief in Kishimo-jin spread from the two great Nichiren monasteries of Kanayama, near Tokyo and Zoshigaya . . and extended in particular to eastern Japan. Very tiny infants are taken . . for ceremonies that will confer upon them the goddess' permanent protection. This

sometimes takes the material form of little bells that are attached to their clothing and are supposed to keep all evil influences from them".

Kariteimo is represented, according to Lovelock, "as standing with a baby at her breast and holding a flower of happiness (cf. Kuan Yin) or seated in the Western fashion and surrounded by children". A panel painting, reproduced in the **Larousse World Mythology**, shews Kishimo-jin in an attitude typical of Kwan-yin. She is sitting with her left leg up and her right leg down. A baby is suckling her; and four other infants are sitting upon, or holding, her legs.

This goddess, as previously mentioned, closely corresponds to Hariti.

NAME: MARISHI-TEN.

ETYMOLOGY: Skr.-Jap. Marishi-ten; cf. Skr. Marichi, N. of a goddess of the Buddhist pantheon.

OFFICES AND TITLES: Embodiment of a Light Ray.

ASSOCIATED PLACES: Japan.

The original place of manifestation of this goddess appears to be India. According to Saunders and Frank "Marishi-ten . . is in Indian legend an embodiment of the ray of light that appears in the sky before the sun. Buddhist texts of Tantric inspiration on this subject explain that this light precedes the star of day in its journey across the sky and never loses sight of it although it remains invisible itself. Men are not able either to see it, know it, gain possession of it or harm it. But, on the other hand, anyone who knows its name can acquire all its marvellous powers . .

"Marishi-ten was brought into Japan by the esoteric movement, and was . . revered in feudal times by the warrior class. It was a custom with many of them to place her image on their helmets, as a protective charm against the enemy's blows". Her cult was also adopted by the Zen sect.

Marishi-ten is represented, according to the same authors, "either sitting or standing on a galloping boar or on a pack of seven boars. She herself has two, six or eight arms holding different attributes, including a bow, sword and other weapons . . ."

NAME : KIYOHIME,

ETYMOLOGY: Jap. Kiyohime.

OFFICES AND TITLES: **Demoness, Oni.**

ASSOCIATED PLACES: Japan, Komatsubara, the river Hidaka.

Kiyohime is described by Lovelock as a Lamia-like spirit; he states that the generic name of this class of being is Oni. Hepburn defines Oni as, "a devil, demon, fiend, imp, a ghost; Onibaba, a hag, a fury".

Kiyohime appears in early Japanese traditions, and later figures in the No or Kabuki schools of drama. According to Lovelock, the tradition tells of "a young widow named Kiyohime living near the town of Komatsubara who made advances to a monk called Anchin who stopped there while on pilgrimage. He tells her that he will call on his way back, but fails to do so". The widow is not to be thwarted; "she tracks him down to the Dojoji temple where he has taken refuge, but is cut off from it by the river Hidaka. Her rage drives her to turn into a serpent and she swims over; Anchin hides from her inside the huge temple bell which is lowered over him, but she guesses his hiding-place, coils round it and roasts him alive".

Kiyohime, as well as resembling the Lamiae, corresponds in her elemental aspect to the goddess Kundalini.

NAME: EGUCHI.

Eguchi appears in the No play of this name. She is associated with the poet Saigyô who lived about 800 years ago.

ETYMOLOGY: Jap. Eguchi.

OFFICES AND TITLES: Courtesan.

ciated with the poet Saigyô who lived about 800 years ago.

Eguchi is sometimes represented sitting on a white elephant.

NAME: TATSUTA-HIME.

ETYMOLOGY: Jap. Tatsuta-hime (see below).

GENEALOGY: prps. wife of Tatsuta-hiko.

OFFICES AND TITLES: Wind-Goddess.

ASSOCIATED PLACES: Japan.

Tatsuta-hime is described by Lovelock as "a minor wind-goddess in partnership with the god Tatsuta-hiko". He states that they are both named after the shrine in which they are honoured.

According to the same writer, "They are prayed to for good harvests. Fishermen and sailors are their fervent devotees and wear their amulets for protection against storms".

NAME: THE QUEEN FISH.

ASSOCIATED PLACES: India, Japan.

In his collection of Zen and pre-Zen Buddhist writings, Reps recounts the following tradition:—

“Inayat Khan tells a Hindu story of a fish who went to a queen fish and asked: ‘I have always heard about the sea, but what is this sea? Where is it?’.

“The queen fish explained: ‘You live, move, and have your being in the sea. The sea is within you and without you, and you are made of sea, and you will end in the sea. The sea surrounds you as your own being’ ”.

NAME: BENTEN, BENZAITEN, BENZAI-TENNYO.

ETYMOLOGY: Jap. (Hep.) Benteu, Benzaiten, N. of a buddhist idol, the goddess of wealth; hence reikyaku Benteu-dori wo-suru, to stroll about Benteu street looking at shops; cf. benzetsu, eloquence; zai, talent, wealth; ten, heaven.

OFFICES AND TITLES: One of the Seven Deities of Luck and Wealth, Goddess of the Gift of Eloquence, Goddess of Music, Goddess of Luck, Goddess of Wealth, Goddess of Love.

ASSOCIATED PLACES: Japan.

The Seven Deities of Luck, The Shichi Fukujin, according to Chamberlain's account, have come together from many different sources, including Japanese Shintoism, Chinese Taoism, Indian Buddhism, and Brahmanism. The beginning of the veneration of this popular group of deities can be traced back to within the last four hundred years. Other authors give an earlier date.

Connected with the Deities of Luck is the Takara-bune, or Treasure-Ship, which is said to sail into port on New Year's Eve, with the Deities of Luck as passengers and with various treasures on board; these include a magic hat, a lucky rain-coat, an inexhaustible purse, a precious jewel, a weight, and a flat object apparently representing a coin. Pictures of this Treasure Ship are sold in the streets at New Year's Time, and every person who puts one into the little drawer in his wooden pillow on the night of January 2nd. is said to be ensured of a lucky dream. At the side of the picture is printed a stanza of poetry so arranged that the syllables, when read backwards, give the same text as when read forwards.

Chamberlain refers to Benteu as being also the Goddess of Love.

According to Lovelock, "Benzaiten is a love goddess of Hindu origins who rides on a dragon and plays a biwa (a kind of guitar). Her messenger is a snake."

In the *Larousse Mythology*, Saunders and Frank write: "Benzai-ten . . . originally personified the waters of an Indian river, the Sarasvati . . . which murmured so melodiously that it was thought to evoke the accents of speech and music." She appears in the Mahayana Buddhist scripture, Konkomyo-saishookyo. Here, according to the same authors, she promises that she will protect all those who possess this book, and will give them, "in addition to increased eloquence and wisdom . . . all sorts of material advantages: freedom from calamity, cures for sickness, long life, victory, repute, riches . . ."

Among the devotees of Benzai-ten, according to Saunders and Frank, are "merchants, speculators, gamblers, actors and . . . the geisha, those 'ladies devoted to the arts,' professional dancers, musicians and conversationalists combined."

The fanes dedicated to Benzai-ten reflect her syncretic nature. As Saunders and Frank state: "Some of these have the shape of a Buddhist temple, but the majority are Shintoist in style, being merely simple little wooden buildings, painted red . . ."

The forms of representation of this goddess are thus described in the *Larousse World Mythology*: "Benzai-ten is depicted as a very beautiful woman, with a very white complexion and ornate garments. She is usually shown with two arms holding either a lute or . . . the sword and jewel. In another type of portrait, which is also fairly widely known, she has eight arms, and in her hands she holds various objects. She generally has a torii (i.e. temple gateway) on her forehead . . ." An image of this goddess, made about 700 years ago, is thus described by Saunders and Frank: "Eight-armed image of the goddess Benzaiten. Wooden statuette . . . Crown and jewels of metal . . . The foremost left hand holds the jewel that grants desires' Treasure of the Shinto temple of Enoshima, Kanagawa prefecture. Yasuda Saburo."

Tiny images of the Luck Deities are carved out of rice grains. Harrison mentions the custom, among Japanese women, of carrying charms in the form of Benten to help display beauty, accomplishments and attractiveness.

NAMES: SANZUKAWA NO OBAASAN, SANZU-NO-BABA.

ETYMOLOGY: Jap. Sanzukawa no Obaa-san; cf. Sanzugawa, the river which the souls of the dead cross in going to Hades;

the river Styx; Obaa-san, an old woman, — used in respectfully addressing an old woman or in speaking to others. (Saunders and Frank) Sanzu-no-baba, from baba, grandmother, old woman, (polite name).

OFFICES AND TITLES: Old Woman of The River of Three Ways.

ASSOCIATED PLACES: Japan, Yomi (The Shinto and Buddhist Hades), Yomiji, The Road to Hades, Shide-no-yama, The Shide mountain, The Sanzu River (The River Styx).

This goddess is described in the following account by Hepburn: "Yomiji; the road to Hades by which the souls of the dead, crossing the Shide mountain and the Sanzu river, travel to Emma cho, the place of judgment; from this place two roads branch off, one to gokuraku (paradise), the other to jigoku (hell). Before crossing the river they are stripped of their clothes by an old woman, called Sanzukama no obaasan".

Yomi, according to the same author, is the place of the departed spirits, the Hades of the Shinto; Yomiji denotes the Buddhist Hades. The Shide-no-yama is a mountain in Hades over which passes the road that the souls of the dead must travel to reach Emmacho. Emma or Emma-o, King of Hades, takes a part in judging the dead.

According to Saunders and Frank, death is often announced "by the apparation of infernal agents;" these take charge of the spirit or shade and guard him on his way to the Other World. In the "Journey of Intermediate Existence" he travels across a vast plain. At the entrance to hell is the Shide Mountain, veiled in darkness; and having groped his way over this he reaches the Mituse-kawa (River of Three Passages) also known as Sanzu-no-kawa (River of Three Ways). On the far side is the woman Sanzu-no-baba, awaiting his arrival. His clothes are stripped from him and hung from branches of a tree. "Some traditions state that if she was given a coin she did not strip her victim bare and presumably that is why a few small coins were always placed in coffins."

Gokuraku and Jogoku refers to the Buddhist Paradise and Hells. Of the latter there are eight; these are each divided into sixteen, making in all one hundred and twenty-eight.

Hepburn also refers to the Johari-no-kagami, "a mirror in Hades, which reflects the good or evil deeds which those that look into it have done while in this world".

Another name for the Underworld is Kosen, defined by Hepburn as literally "yellow fountain", Hades, the place of the

dead, supposed to be situated in the centre of the earth.

The same writer speaks of "the cuckoo, hototogisu, a bird that is supposed to cross the Shide mountain and come from the spirit-land".

Hepburn also mentions the Japanese expression, "I will have part of my seat (on the lotus flower) waiting for you in paradise, (as a dying husband says to his wife)". The word used for paradise is gokuraku.

NAMES: YOMO-TSU-SHIKO-ME. SHIKOME. HISAME, GOGOME.

ETYMOLOGY: Jap. (K.) Yomo-tu-siko-me; (Phil.) yomo, "yellow spring" i.e. Hades; shikome, terrible woman. (Ni.) also Hisame. (The Wamiosho) Gogo-me, female bogey.

ASSOCIATED PLACES: Japan, The Underworld, The Land of Darkness, Hades.

The Shikome are among those who joined Izanami in the pursuit of Izanagi. (See under Izanami).

In a description of the Japanese Underworld, Philippi writes as follows: "Yomi: The Japanese Hades or Sheol, a subterranean land of the dead . . . Yomi is consistently written with the ideographs 'yellow spring', a Chinese expression for the land beyond the grave . . . Motoori has the following interpretation of Yomi. 'It is the land where men go to live when they die; . . . it appears to be a place of darkness; . . . it is a land in the nether regions . . . The noble, the common, the good and the bad when they die all go to this land of Yomi . . .'"

Summarizing the traditions concerning Yomi in the Kojiki, Philippi also writes: "There was no idea of a final judgment or of retribution or reward after death . . . There were houses in Yomi; its inhabitants were conscious, moved about, ate food; but in some respects the mode of existence of the dead differed from that of the living". It appears that those who have once eaten food cooked in the fire of the "hearth of Yomi", then become incorporated into that realm.

References are made in the Kojiki to Yomo-tsu-hira-saka, described by Philippi as "the mountain pass connecting the land of Yomi with the human world, prps. 'Flat Pass of Yomi'".

NAMES: OTSUCHI-NO-KAMI, TSUCHI-NOME OYA-NO-KAMI, GREAT SOIL DEITY, EARTH-MOTHER DEITY.

ETYMOLOGY: Jap. (K.) Opo-tuti-no-kami, (Hep.) tsuchi, earth, clay, soil, ground, mortar, the earth; (Phil.) "great soil deity", prob. a deification of the earth. Jap. (K.) Tuti-no-me-oya-no-kami; (Phil.) "august ancestral deity of the soil," prob. "Earth-Mother Deity".

GENEALOGY: dau. of Ame-tikaru-midu-pime wife of Opo-tosi-no-kami; see below.

OFFICES AND TITLES: Earth, Earth-Mother Deity, Great Soil Deity, August Ancestral Deity of the Soil.

ASSOCIATED PLACES: Japan.

See under "Other Goddesses of the Idumo Pantheon".

NAME: WAKASANAME-NO-KAMI.

ETYMOLOGY: Jap. Waka-sana-me-no-kami; (Phil.) N. of a goddess, waka, "young", sana-me, prps. "rice-planting maiden; kami, "deity"; prps. "Young Rice-planting-Maiden Deity".

GENEALOGY: dau. of Opo-ge-tu-pime-no-kami wife of Pa-yama-to-no-kami; see below.

ASSOCIATED PLACES: Japan.

See under "Other Goddesses of the Idumo Pantheon".

NAMES: NATSUTAKA - TSUHI - NO - KAMI, NATSUNOME - NO - KAMI, SUMMER WOMAN DEITY.

ETYMOLOGY: Jap. (K.) Natu-taka-tu-pi-no-kami; (Phil.) natu "summer"; taka, "high"; pi, "sun"; prob. a deification of summer; prps. "Summer High Sun Deity". Natu-no-me-no-kami; "Summer Woman Deity".

GENEALOGY: dau. of Opo-ge-tu-pime-no-kami wife of Pa-yama-to-no-kami; see below.

OFFICES AND TITLES: Summer, Summer Woman Deity.

ASSOCIATED PLACES: Japan.

See under "Other Goddesses of the Idumo Pantheon".

NAMES: AKIBIME-NO-KAMI, AUTUMN-PRINCESS DEITY.

ETYMOLOGY: mod. Jap. (K.) Aki-bime-no-kami (Phil.) aki, "autumn"; bime, "princess", Kami, "deity"; "Autumn Princess Deity".

GENEALOGY: dau. of Opo-ge-tu-pime-no-kami wife of Pa-yama-to-no-kami; see below.

See under "Other Goddesses of the Idumo Pantheon".

OFFICES AND TITLES: Autumn-Princess Deity.

ASSOCIATED PLACES: Japan

NAME: THE GODDESS OF POETRY.

ASSOCIATED PLACES: Japan.

The introduction of European style bronze statuary into Japan, took place, according to Chamberlain, about 80 years ago. "Since when", he writes, "that ancient method of commemorating departed and even living worth has gradually come into vogue . . . Not only so, but the friezes of public buildings soon began to be adorned with cupids of a Japanese countenance, Goddesses of Poetry and Agriculture etc".

NAME: THE GODDESS OF AGRICULTURE

ASSOCIATED PLACES: Japan.

See under the Goddess of Poetry.

NAME: THE GODDESS OF FERTILITY AND BIRTH.

ASSOCIATED PLACES: Japan.

Bouquet, in a table of Deities, includes a Japanese Goddess of Fertility and Birth.

NAMES: OKITSU-HIME-NO-MIKOTO, OBEHIME-NO-KAMI, THE HEARTH-GODDESS.

ETYMOLOGY: Jap. (K.) Oki-tu-pime-no-mikoto; (Phil.) N. of a goddess; oki, "interior", usually means "offshore"; prps. "Embers-Princess Deity". Opo-be-pime-no-kami- opo, "Great"; be, "door" preferably the pe or be meaning "hearth, furnace"; "Great Hearth Princess Deity".

GENEALOGY: dau. of Ame-tikaru-midu-pime wife of Opo-tosi-no-kami; see below.

OFFICES AND TITLES: Hearth-Deity.

ASSOCIATED PLACES: Japan.

Of this goddess the Kojiki states: "This is the hearth-deity worshipped by all the people".

See also under "Other Goddesses of the Idumo Pantheon"

NAME: HETTSUI-NO-KAMI.

ETYMOLOGY: Jap. Hettsui-no-kami, from hettsui, cooking-range, kitchen furnace, and kami, a deity of the Shinto religion.

OFFICES AND TITLES: The Goddess of the Kitchen-Range.

ASSOCIATED PLACES: Japan.

Hettsui-no-kami is one of the many Shinto deities connected with domestic life. Chamberlain also mentions deities of the saucepan, the cauldron, the gate and the kitchen.

The most notable of the festivals of November, according to Chamberlain, is that "held in honour of the Goddess of the Kitchen-Range". This festival, called Fuigo Matsuri, or the Feast of Bellows, takes place on November the eighth. Inari and other deities are also honoured on this day. Prayers are also offered to this goddess at other times.

Writing on the symbology of the oven, Neumann speaks of "the profound identity between the food-giving and food-transforming Feminine, not only with the mill but in a positive sense with the oven . . . an old proverb says: 'The oven is the mother' . . . Another indication of this thoroughgoing identification of the oven with the Feminine is that the oven is looked upon as 'prophetic' and is questioned about destiny and other matters".

On the relationship between heat and women, the same author writes: "But the goddess is not merely the vessel . . . she is also the dynamic of the life contained in it. In Egypt as in India and in alchemy this dynamic is manifested as fire and heat". He also shows the practical implications of this in domestic life; "Baking, like weaving, is one of the primeval mysteries of the Feminine". (See also under Kundalini).

In magic, many of the workings of witches take place in the kitchen and are closely concerned with the hearth fire or the range, the cooking pots and the ovens.

In Japan, according to Eberhard, numerous spirits or kamis are believed to be resident in various parts of the house and its outbuildings. He also refers to storehouse deities; these would appear to be similar to the Roman Penates.

There is a parallel between Hettsui-no-Kami and Fornax, the Roman Goddess of ovens.

## List of Abbreviations

- acc. according.  
 adj. adjective.  
 assocd. associated.  
 cf. confer, compare.  
 Chin. Chinese.  
 Class. Classical.  
 conn. connected.  
 dau. daughter.  
 deriv. derived, derivation.  
 du. dual.  
 dub. dubious.  
 Eng. English.  
 ep. epithet.  
 equiv. equivalent.  
 esp. especially.  
 ety. etymology.  
 fem. feminine.  
 fig. figurative.  
 Gen. genealogy.  
 gen. genitive.  
 Gr. Greek.  
 Heb. Hebrew.  
 Hep. Hepburn.  
     (see book list)  
 id. idem, the same.  
 i.e. id est, that is.  
 indecl. indeclinable.  
 I.U. Isis Unveiled  
     (see book list)  
 Jap. Japanese.  
 K. The Kojiki.  
 Lat. Latin.  
 lit. literally.  
 loc. local.  
 L.S. Liddell and Scott  
     (see book list).  
 Macd. Macdonell.  
     (see book list).  
 masc. masculine.  
 metr. metronymic.

M.H. Murray's Handbook

(see book list)

mod. modern.

N. name.

n. noun.

Ni. The Nohongi.

Nihon shoki.

num. numeral.

O.E.D. Oxford English Dictionary.

Pers. Persian.

pers. personified, personification.

pl. plural.

poss. possibly.

pr. proper.

prob. probably.

pron. pronounced.

prps. perhaps.

q.v. quod vide, which see.

rel. related.

rend. rendering.

repr. represented.

S.D. The Secret Doctrine.

(see book list).

sg. singular.

Skr. Sanskrit.

Tib. Tibetan.

trans. transposition.

un. accents unrecorded.

usu. usually.

vb. verb.

V.I. Veronica Ions.

(see book list).

W.R. White and Riddle.

(see book list).

. . break in text, as quoted by the author.

. . break in original text.

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