XVIII.—*Remarks on the Gryphon, Heraldic and Mythological.* Communicated
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I.—THE HERALDIC GRYPHON.

THE science of heraldry has faithfully preserved to modern times various phases of some of those remarkable legends, which, based upon an accurate study of natural phenomena, exhibit the process whereby the greater part of mythology has come into existence. There we find the lunar Unicorn, the wild, white, fierce, chaste moon, whose two horns, unlike those of mortal creatures, are indissolubly twisted into one, a most remarkable myth, which I have recently fully considered;^a and there, also, as in every department of ancient thought, the solar power is fully represented. I now propose to examine, briefly, the ancient and widely-spread heraldic myth of the Gryphon.

It is not necessary for me in the present state of science to refute the opinion that such a concept as the Gryphon was the result of capricious fancy and arbitrary invention. We are now aware that every ancient and widely-spread myth or legend rests upon a solid basis of fact, which, however, may or may not be historical; and that archaic ideas connected with natural phenomena, though often exceedingly obscure to us on account of our ignorance of the particular standpoint of early thinkers, are, notwithstanding their sometimes bizarre presentation, invariably distinguished by a really great simplicity, being natural impressions drawn by an analogy, often indeed erroneous but to them obvious, from still simpler and more immediate experiences. We are, of course, also aware that the Gryphon, the Unicorn, and various other charges had existed in idea for centuries prior to the organization of heraldry as a formal system, their adoption in which was due to their previous notoriety and renown. Although in later instances the Gryphon at times is blazoned *argent* or even *sable*, yet, as might be expected, *or* is his proper tincture. Thus we find that “a male Griffin is distinguished by two straight horns rising from the forehead, and *rays of gold* which issue from various

^a Vide Robert Brown, Jun., *The Unicorn, a Mythological Investigation* (Longmans, 1881).

parts of the body;"^a and so, as will further appear, represents the horned and radiate sun.^b In the *Roll of Karlaverok* the Gryphon appears as a charge, and is duly tinctured or :—

<p>"Symon de Montagu, Ke avoit banière e escu De inde, au grifoun rampant de or fin."</p>	<p>(Simon de Montagu, Who had a banner and shield Blue, with a griffin rampant of fine gold.)^c</p>
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ARMS OF SIMON DE
MONTACUTE.

This, mythologically speaking, would represent the rising sun, Hyperîon, in the blue vault of heaven. As the chronicler applies the term *rampant* to the Gryphon, it was an unnecessary distinction,^d and one not much approved by Guillim,^e to employ the word *segreant* (Lat. *erectus*) in respect of this creature. The Gryphon appears in various phases in the arms of Montacute. "In the Roll in the Cottonian MS. they are thus blazoned : 'Quartile de argent e de azure ; en les quarters de Azure les griffons de Or. . . The fact appears to have been that Simon de Montacute bore two coats . . . the other, *Azure*, a griffin segreant *Or*; for on the secretum to his seal is a griffin in that position.'"^f

But in another example of the arms of this same Simon the Gryphon, an excellent specimen of the combined eagle and lion, appears as *statant*.^g The following examples of this charge occur in the Roll of Edward III. :—

"Monsire de Swillington, *gules*, a une Griffin *d'argent*.
Monsire de Griffin, *sable*, a une Griffin *d'argent*, beke et pieds *d'or*.
Monsire John de Meux, port *d'azure*, a vi. Griffins *d'or*.
Monsire Oliver de With, port *d'azure*, a trois Griffins *d'or*.^h

But one of the earliest examples of the Gryphon as a charge, or at all events as a badge or cognizance, in English heraldry, occurs in the De Reviers, Redvers or Rivers family, Earls of Devon, *circ.* A.D. 1100—1245. The arms of Richard

^a Cussans, *Handbook of Heraldry*, 95.

^b Vide Robert Brown, Jun. *The Great Dionysiak Myth*, ii. 112 *et seq.* Mr. Dennis (*Cities and Cemeteries of Etruria*, i. 401) gives a representation of a two-horned and bearded Bacchus, whose head with large ox-ears appears in the centre of a bronze disk, like the sun in the solar system. The artistic treatment, including the moustache, is strikingly similar to that shown in the head of a two-horned personage also forming the centre of a disc, a picture of which is given in Strahlenberg's *Description of the North and Eastern Parts of Europe and Asia*, 1738. It is possible that these representations show a link between Etruria and the Turanian East.

^c Wright, *The Roll of Caerlaverock*, 17.

^e *Display of Heraldrie*, edit. 1660, p. 258.

^g Ap. Planché, *The Pursuivant of Arms*, 128.

^d Vide Leigh, *Accidence of Armoiry*, 1562, in *voc.*

^f Sir Harris Nicolas, *The Siege of Carlaverock*, 243.

^h *Ibid.* 129.

de Redvers, who was at Senlac, and who died A.D. 1107,^a are said to have been "Gules, a griffin segreant or";^b and an excellent type of Gryphon is shown on the seal of Richard de Redvers, Earl of Exeter, A.D. 1162.^c Later examples of the heraldic employment of the Gryphon are numerous. Thus the Lord Stanley, *temp.* Edward IV., bore as a badge "A griffin's leg, erased, gold";^d and amongst the arms of native Irish families we find: "Nearns—A Griffin segreant, holding in each paw a key. Froyhins—Two Griffins combatant."^e The arms of the Finches, Earls of Nottingham and Winchelsea, were "Arg. a chevron between three Griphons passant sa." The Honourable Society of "Grayes Inne, bear for their coat, Sable, a Griffin segreant (or rampant) or." ^f The Gryphon is also frequently employed as a crest, and heralds have been good enough to supply the kingdom of the West Saxons and Cerdic its founder with arms, namely, "Gules, a Griffin segreant Or"; as S. Lucius, of Britain, "the first christened king in the world," has had with equal authority ascribed to him "Or, an eagle displayed with two heads Sa."

THE SEAL OF RICHARD
DE REDVERS.

^a Vide Planché, *The Conqueror and his Companions*, ii. 45.

^b Heylyn, *Help to English History*, 1773, p. 220.

^c Vide Planché, *The Pursuivant of Arms*, 127. The pedigree of the family with notice of their Gryphon seal, etc. is given by Ellis, *Antiquities of Heraldry*, 107.

^d Planché, *The Pursuivant of Arms*, 223.

^e Ellis, *Antiquities of Heraldry*, 241, note.

^f Guillim, *Display of Heraldrie*, 401.

^g The famous heraldic double-headed eagle affords a good instance of the persistence of an established symbol. Prof. Sayce, when treating of the monuments of the Hittites, observes: "At Eyuk . . . on the eastern bank of the Halys . . . we find a representation of a double-headed eagle, which seems the prototype of the Seljukian eagle of later days" (*Trans. Soc. Bib. Archaeol.* vii. 250). And again, he says: "If Boghaz Keui represents the Pteria of the Greeks, it is possible that, as Longperier suggested, the city may have been symbolised by it, *pteris* being the Greek name of the *pteris aquilina*, or fern with leaves like a double eagle. However this may be, the Seljukian Sultans adopted the old symbol of the Hittites after taking possession of Kappadokia and Lykaonia in the eleventh century, and from them it was carried by the Crusaders into Europe" (*Ibid.* 263). "Herodotus expressly states that the Greeks had borrowed their helmets as well as the 'emblems' on their shields from the Karians; and the Karians, as we now know, were once subject to Hittite influences. I am tempted to see in the emblems or symbols on the shields a reminiscence of the Hittite hieroglyphics" (*Ibid.* 303-304). Thus through hundreds and even thousands of years do archaic ideas, passed on from race to race and from land to land, variant in phase, yet maintaining a true identity, continue to exist. From the non-Semitic tribes of western Central Asia, who at an early period descended into the Euphrates Valley, through Hittite and Phœnician to Greek, Turk and Crusader, is handed down a mysterious symbol, originally representing some natural analogy deduced by a childlike mind.

To meet the difficulty:—How is it that we never see a Gryphon in the flesh? it was laid down that “the Griffon, having attained his full growth, will never be taken alive;”^a but there was still some satisfaction in seeing his claws. Mr. Tylor remarks: “Rhinoceros horns, supposed to be griffin’s claws, were mounted in gold and silver in Europe in the Middle Ages, and preserved as relics in churches. There is or was one in Corpus Christi College, Cambridge, mounted on little gilt claws, which sufficiently show what it was thought to be.”^b “It is said that three talons of the Gryphon were preserved at Bayeux, and fastened on high festival days to the altar;” and there was a legend “concerning a cup, formed of a Gryphon’s claw, and dedicated to S. Cuthbert.”^c Similarly, sceptics who doubted the existence of the unicorn, were shown “the spiral tusk of the narwhal,” which used “to be sold as the real horn of the unicorn.”^d Guillim remarks that “some have made doubt whether there be any such beast as this or not. But the great esteem of his horne (in many places to be seen) may take away that needlesse scruple.”^e

It is to be specially observed that the Gryphon, despite his strange form and double nature, is not an evil beast like, *e.g.*, the dragon; but a symbol of “strength and vigilancy,” etc. With any Christian symbolism which has been attached to the creature, I am not here concerned, as this is an arbitrary addition to the original idea.

II.—THE GRYPHON-LEGEND.

The Gryphon-Legend, as recorded by Greek prose writers, is usually repre-

^a Guillim, *Display of Heraldrie*, 259. Opinions were divided respecting the possibility of capturing the unicorn alive. Some, following Pliny and other ancient authorities, stoutly maintained that “the unicorn is never taken alive; and the reason being demanded, it is answered, that the greatness of his mind is such that he choseth rather to die than to be taken alive” (*Ibid.* 176). But it was more generally held that he would come gently and lay his head in a virgin’s lap, “sicque deprehenditur a venatoribus” (Vide Robert Brown, Jun. *The Unicorn*, 2, and authorities cited). This incident is shown on a miserere at Stratford-on-Avon. There the crescent-moon appears on the shield over the unicorn’s head. The basis of the myth is the sway of the chaste virgin Moon-goddess, Artemis-Diana, over the lunar orb.

^b *Early History of Mankind*, 3rd edit. 319-320.

^c E. J. Millington, *Heraldry in History, Poetry and Romance*, 278.

^d Rev. J. G. Wood, *Illustrated Natural History*, 85-86.

^e *Display of Heraldrie*, 175. The representation of the Unicorn in Conrad Gesner’s *Historiae Animalium*, shows exactly the narwhal’s horn arbitrarily attached to an imaginary beast.

sented as having been first narrated in western regions by Aristeas of Prokonnêsos, who, be it remarked, is described as being a special votary of Apollôn.^a Whether Aristeas be a historical or a purely mythical personage is unimportant; the broad fact remains that, as Hêrodotos says, "These stories are received by the Scythians, and by them passed on to us Greeks."^b Pausanias gives an excellent presentation of the legend. After noticing that Gryphons were wrought on each side of the helmet of Athena, which surmounted her statue of ivory and gold in the Parthenon, he continues: "These Gryphons, Aristeas the Prokonnesian says, in his verses, fight about gold with the Arimaspians (who dwell) beyond the Issedonians; and (he says) that *the gold which the Gryphons guard was sent up from the earth* (ἀνιέναι τὴν γῆν) : and that the Arimaspians were all one-eyed men from their birth; and he states that the Gryphons are like wild beasts (θηρία), but have the wings and beak of an eagle."^c Pausanias had also heard that Gryphons were spotted like leopards, but rejected it as an idle tale.^d Hêrodotos says, "The northern parts of Europe^e are very much richer in gold than any other region. The story runs, that the one-eyed Arimaspi purloin it from the Griffins; here I am incredulous."^f According to the poem attributed to Aristeas, above the Issedonians "dwelt the Arimaspi, men with one eye; still further, the gold-guarding Griffins; and beyond these, the Hyperboreans, who extended to the sea."^g "The Issedonians are reputed to be observers of justice; and it is to be remarked that their women have equal authority with the men."^h Thus our knowledge extends as far as this nation. The regions beyond are known only from the accounts of the Issedonians, by whom the stories are told of

^a Herod. iv. 15. Another famous mythical inhabitant of the unknown north-east, Abaris, is similarly connected with the Sun-god. "Abaris is said to have been a Hyperborean, and to have gone with his arrow all round the world without once eating" (Herod. iv. 36. Canon Rawlinson's translation). The cycling progress of the arrow-armed sun is evidently the basis of the story; and it is quite unnecessary to suppose that the arrow of Abaris represents the magnet, or that Abaris was "a Scythian, who wished to make himself acquainted with Greek customs."

^b Herod. iv. 27.

^c Pausanias, i. xxiv. 6.

^d Ibid. viii. ii. 3.

^e Herodotos, it will be remembered, regards the north of Asia as forming part of Europe.

^f Herod. iii. 116.

^g Ibid. iv. 13.

^h Prof. Sayce, when speaking of the Laws of Akkad, remarks that the "importance of the mother in family-life is still a distinguishing feature of the Finnic-Tatar race" (*Records of the Past*, iii. 21). According to Akkadian law a married woman's property was her own, a principle to which we are slowly but surely tending (vide Stat. 45 & 46 Vict. cap. 75).

the one-eyed race of men and the gold-guarding Griffins.”^a Ktésias states, “There is gold in the Indian country; but there are many and great mountains, wherein dwell the Griffins, four-footed birds of the greatness of the wolf, but with legs and claws like lions. The feathers on the rest of the bodies are black, but red on the breast. Through them it is that the gold in the mountains, though plentiful, is most difficult to get.”^b Aischylos makes Promêtheus council Iô: “Be on thy guard against the Gryphons, the keen-mouthed unbarking hounds of Zeus, and the one-eyed equestrian Arimaspien host, who dwell around the stream flowing-with-gold, the ferry of Ploutôn.”^c

Such is the ancient myth, repeated “with advantages” by numberless subsequent writers, amongst whom may be mentioned Aelian, Solinus (who describes the Gryphons as “*Alites ferocissime et ultra rabiem saevientes*”), Albertus Magnus, and Sir John Mandeville,^d who specially connects the Gryphon with “Bactrie.” Pliny says many have written on the subject, “*sed maxime Herodotus, et Aristeus.*” He speaks of the one-eyed Arimaspi, “*quibus assidue bellum esse circa metalla cum gryphis, ferarum volucris genere, eruente ex cuniculis aurum, mira cupiditate et feris custodientibus, et Arimaspis rapiuntibus.*”^e The story being in the hands of Euhemerists when we first meet with it, the accounts of their successors, chiefly consisting of repetitions and arbitrary additions, are quite unimportant, except in so far as they may occasionally chance to preserve—of course, without understanding it—any genuine incident of the myth.

One or two archaic features in the general classical and mediæval legend deserve special notice. The first of them is the great hatred of the Gryphon for the horse. As Servius and Aldrovandus assert, they are “*equis vehementer infesti*,”^f to which trait Vergil alludes,—

“Jungentur jam gryphes equis, aevoque sequenti
Cum canibus timidi venient ad pocula damae.”^g

^a Herod. iv. 26-27. Herodotus gives a derivation of the name ‘Arimaspi,’ “*arima* being the Scythian word for ‘one,’ and *spû* for the eye.” Prof. Rawlinson is of opinion that these words are Aryan (Herod. iii. 161; vide *inf.* Appendix).

^b *Indika*, xii.

^c *Prometheus Desmotês*, 822-825. Aischylos is derided (Aristophanes, *Batrachoi*, 929) for using high-sounding words such as *grupætos*, ‘gryphon-eagle.’

^d Vide Robert Brown, Jun. *The Great Dionysiak Myth*, i. 337.

^e *Hist. Nat.* vii. 2. Vide also *Ibid.* x. 70.

^f Vide *Monstrorum Historia*, 341.

^g *Ecloga*, viii. 27-28.

The Gryphon appears in Greek legend, and is sometimes portrayed on the vases, as warring with the Amazons.

The Gryphon is connected with a mysterious egg. According to Albertus Magnus, "in its nest the griffin lays the agate for its help and medicine." In the Middle Ages "the gryphon's egg (so-called) was considered a valuable curiosity, and used as a goblet."^a

The connexion of the Gryphon with tombs, the goddess Nemesis, the Wheel, and the light-divinities Apollôn, Dionysos, and Athena, will also be noticed subsequently.

Lucan^b foolishly remarks that the Arimaspi adorned their hair with gold, a good instance of a worthless addition of a late writer. Milton's fine comparison of Satan to a Gryphon pursuing an Arimaspi, will, of course, be remembered.

According to Philostratos, Apollonios of Tyana, on his return from India, "described the gold-digging griffins, that they were *sacred to the sun* (his chariot is represented as drawn by them), about the size of lions, but stronger because winged; that their wings were of a reddish membrane, and their flight was low and spiral; and that they overpowered lions, elephants and dragons"^c—i.e., large serpents.

Such, then, is the archaic legend, which is practically summed up in the statement that the horse-hating, keen-mouthed, unbarking, egg-laying, gold-guarding Gryphons (eagle-lions) lived in the far East, were sacred to the sun, and fought with Amazon and one-eyed Arimaspi. I will next further illustrate the legend by noticing some instances of the treatment of the Gryphon in art.

III.—THE GRYPHON IN ART.

The following instances of the Gryphon in art are not intended to be by any means exhaustive of the subject, but are cited as merely illustrative of some phase of the myth, or to show its wide-spread character.

I. *The Gryphon in Kem*^d ("the Black" Land).—The winged Hieracosphinx,^e called Sefer, painted at Beni-Hassan, and a compound of bird and beast, if it may not actually be styled a Gryphon, is exceedingly gryphonesque. We are told

^a E. T. Millington, *Heraldry*, 279.

^b *Pharsalia*, iii. 280.

^c Vide Priaulx, *Apollonius of Tyana*, 52-53.

^d Egypt. *Αἰγυπτος* (according to Brugsch) = Ha-Ka-Ptah ("House-of-the-cult-of-Ptah").

^e Vide Wilkinson, *Ancient Egyptians*, ii. 93.

by Greek writers that the Androsphinx showed the union of intellectual and physical strength; a symbolism which thus represents abstract ideas belongs to a developed and established civilization, and we have some difficulty in laying bare the simple nature-myths of Egypt on account of the many *strata* of later thought which conceal them. Sir Gardner Wilkinson compares the Egyptian compound-animals "to the creations of heraldry."

The Gryphon with a bird's beak, straight ears or horns, stiff erect tail and animal's body, is a symbol of "*Bar*, Baal,"^a the Semitic sun-god.

Another winged monster in the Hieroglyphic lists, named Âkhekh,^b though called a Gryphon is rather a dragon, and, as such, connected with darkness; Âkhekh being also a name for dragon, the ideograph showing "the demon of darkness, the serpent Apop"^c (Apophis), pierced with knives.

"The monster with stiff ears, peculiar snout, and tail erect,"^d which is a symbol of Sat (*cf. sat*, flame, *sati*, sun-ray), the devouring and burning Sun-god, has also been incorrectly styled a Gryphon.

A gem of the Hellenico-Kemic period, figured by Leonardus Augustinus,^e shows a so-called Canopic vase on the back of a female Gryphon, whose sinister paw rests upon a wheel on which is a cross. Sir Gardner Wilkinson remarks;—"Vases surmounted with a human head, forming the cover, appear to have been frequently used for keeping *gold* and other precious objects, representations of which are met with in the small side chambers of Medeenet Haboo."^f "Canopus" means "Golden floor," or "Golden land,"^g and is also the name of that brilliant star of the first magnitude which in a poem of the time of Thutmes III. is said to "pour his light like a glance of fire."^h Augustinus well remarks, "Gryphus anteriore pede movet rotam, quod symbolum est solis, quippe procreatione rerum veniente ex circuitu et motu currus solaris." The wheel is a familiar Dionysiak and solar emblem, and as such is represented as an object of adoration on the Topes of Sanchi and Amravati.ⁱ According to Proklos, a cross within a circle symbolised the vivifying principle that animates the universe.

^a Bunsen, *Egypt's Place*, i. 529.

^b *Ibid.* v. 368.

^c Tiele, *History of the Egyptian Religion*, 75.

^d *Ibid.* 51.

^e *Gemmae et Sculpturae Antiquae*, 1694, No. 205.

^f *Ancient Egyptians*, ii. 10.

^g Coptic Kahinoub, χρῶσεον ἑδαφος; *kaa* = 'floor,' and *nub*, 'gold' (Vide Dr. Birch in Bunsen's *Egypt's Place*, i. 441; Wilkinson, *Ancient Egyptians*, ii. 10).

^h Ap. Brugsch, *Egypt under the Pharaohs*, i. 371.

ⁱ Vide Fergusson, *Tree and Serpent Worship*; Robert Brown, Jun., *The Great Dionysiak Myth*, ii. 92.

Here the Gryphon, true to its solar nature, supports the golden Canopus ; and guards the golden and all-animating sun, from which nevertheless it is quite distinct.

II. *In the Purat (Euphrates) Valley.*—The testimony of Hêrodotos does not specially connect the Gryphon with the Purat Valley, but with more northern regions ; and the term “gryphon” has sometimes been somewhat loosely and incorrectly employed in describing Euphratean monsters. Thus the late George Smith, speaking of the Kaldean “dragon of the sea,” observes : “The form of this creature, as given on the gems, is that of a griffin or dragon, generally with a head like a carnivorous animal, body carved with scales, legs terminating in claws, like an eagle, and wings on the back. Our own heraldic griffins are so strikingly like the sculptures of this creature that we might almost suspect them to be copies from the Chaldean works.”^a We have, however, only to read this description to see that the creature portrayed is not a Gryphon ; and the point is important in the consideration of the myth, for the Gryphon, though terrible, is a creature obedient to the gods and not wicked or malevolent ; whilst the Dragon, as in the case in question, is the exact opposite, the two being respectively representatives of light and darkness.

Again, Ainsworth, speaking of ruins at Al Hadhr, near Kalah Sherghat, says : “On one of the walls is the finely-sculptured figure of a griffin, with twisted tail, also *relievi* of busts, birds, griffins,” etc.”^b It would not, however, be safe, in the absence of a drawing, to assume that the Gryphon is really the creature portrayed.

But the Gryphon proper may, I think, be recognised in one or two instances on the cylinders, especially in the following scene : Double-winged Gryphon attacking unicorn-stag, over which a crescent.^c This is a highly interesting combination. The Unicorn, as I have elsewhere shown, represents the lunar power ; and the design would thus symbolize the victory of the day-light over the night-light.

III. *In Cyprus.*—Major Palma di Cesnola, F.S.A., in his *Salamina*, gives the following instances of representations of the Gryphon on Cypriot cylinders, the designs on which are modelled upon Babylonio-Hittite prototypes :—

^a *Chaldean Account of Genesis*, 1st edit. p. 90. Prof. Sayce has judiciously omitted this passage, and observes : “The dragon itself, according to the representations of the monuments, was a composite monster, with the tail, horns, claws, and wings of the mediæval devil” (*Ibid.* 2nd edit. p. 113).

^b Ap. Bonomi, *Nineveh and its Palaces*, 118.

^c Lajard, *Culte de Mithra*, Pl. xliii. Fig. 21. Cf. also Figs. 12, 13 ; and Pl. xlv. Fig. 18. Vide *inf.* p. 376, note ^d.

1. Gryphon *sejant*, a very good specimen, beneath which a lion *sejant*.
2. "Winged Gryphon, which must be carefully distinguished from the Egyptian sphinx."
3. "Gryphon, seated in adoration before the Paphian goddess." What is called "the Paphian goddess" is some object like a club, radiate, upon a globe or star, with a serpentine ornament on each side. The Gryphon is adoring (or watching or guarding) some symbol of light.
4. "Gryphon *segreant* adoring," as in the last instance.
5. Another "archaic cylinder" shows "animals in heraldic style on either side of an eagle." The "animals" seem to be Gryphons *segreant*, standing something in the manner of supporters. I cannot discern what the object between them may be, but above it is the globe or star.
6. "Two Gryphons in the Babylonian style." In another instance "the winged Gryphon has become a sphinx."

IV. *In Skythia*.—The palace of Skylas, king of Skythia, was ornamented with Gryphons carved in white marble.^a

Prof. Rawlinson remarks, "The griffin has been found as an ornament in Scythian tombs, the drawing, however, being Greek;" and he gives^b a drawing of a Skythian Gryphon of the true type, *i.e.*, with eagle's head, lion's body and wings. He derives the Gryphon "from the winged lion of the Assyrians, which was the emblem of the god Nergal." But with this view I am unable to agree, for, as he shows, Nergal's emblem is "the man-lion,"^c which has nothing to do with the Gryphon, and explains neither the combination, nor the incidents of the myth.

The connexion of the Gryphon with tombs, I shall again refer to.

The Gryphon is frequently shown on the coins of Pantikapaion in the Taurik Chersonesos, the type being:—

"Horned Gryphon, stepping to l., on ear of corn; in mouth a spear.

Fore part of Gryphon to l.

Horned Gryphon stepping to l.; in mouth, a javelin; below, ear of corn."^d

The horned, radiate, solar-power, armed with the spear-ray, steps forward to the west, and is particularly connected in a specially corn-producing region with

^a Herod. iv. 79.

^b Herodotus, iii. 20.

^c Vide *Ancient Monarchies*, i. 137.

^d Leake, *Numismata Hellenica*, in voc. *Panticapæum*.

the grain which it ripens. Aristaios, the rural divinity, son of heaven and earth, is but a name of Apollôn,^a and the guardian of the *arista* or "ear of grain."

V. *At Mykéné*.—Here Dr. Schliemann found "three griffins of gold; the upper part of their bodies is that of an eagle, the lower that of a lion; the wing is ornamented with spirals. Böttiger explains these monsters as simple productions of the Indian carpet manufacture, because from a remote antiquity the Indians delight in compounding their sacred animals,"^b an excellent specimen of an explanation which explains nothing. People portray Gryphons because it pleases them so to do. Schliemann adds, "It appears certain that the Griffin came in the retinue of Dionysos from India to Greece, and that it therefore became here the symbol of wisdom and enlightenment." In *The Great Dionysiak Myth* I have endeavoured to show that Dionysos did not come from India, but was, as antiquity has styled him, an "Assyrian stranger." As a Sun-god he is specially connected with the Gryphon, a symbol not of "enlightenment" but of light.^c

VI. *In Etruria*.—When describing the contents of the museum at Volterra, Mr. Dennis says, "Griffons are favourite subjects on these urns. That they are embodiments of some evil and destructive power is evident in their compound of lion and eagle." This idea, as we see by the whole tenour of the myth, is erroneous; as well might it be said that the majestic man-lion of Nergal was an "embodiment of some evil power." "Thus [*i.e.*, lion and eagle] they are generally represented; now, like beasts of prey, tearing some animal to pieces; now overthrowing the Arimaspes The Arimaspes on these urns are not one-eyed."^d

Again, speaking of urns at Perugia, he says: "There are several with a griffon as a device; one remarkable for having an eye [probably intended for the solar eye] in its wing. The griffon is still the crest on the arms of Perugia."^e

Dempster, in his *De Etruria Regali*, gives an excellent example of a Gryphon from a bronze seal found at Cortona; it has long ears, wings, a beak, and the body of a lion.

VII. At a temple of Artemis in Elis was preserved in the time of Strabo, a celebrated picture by Arêgôn the Korinthian, representing Artemis carried by

^a Cf. Pindar, *Pyth.* ix. 116; Robert Brown, Jun., *The Great Dionysiak Myth*, i. 402.

^b *Mycenæ and Tiryns*, 177-8.

^c Vide Robert Brown, Jun., *The Great Dionysiak Myth*, i. 334 *et seq.*; 409-410; ii. 58.

^d *Cities and Cemeteries of Etruria*, ii. 174.

^e *Ibid.* 448.

a Gryphon.^a As she is a light-goddess and a "wide heaven possessor" the connexion is not inappropriate.

VIII. Similarly, on each side of the helmet of the statue of the dawn-goddess Athena, in the Parthenon, was wrought a Gryphon.^b

IX. *On Vases.*

1. Swan between two Gryphons.^c Rather a favourite design. The swan is a bird connected with Zeus; and, as we have seen, the Gryphons are the Zeus-dogs.

2. *Oinochoë* with "spout modelled in the form of a Gryphon's head with erect ears."^d Keeness of sight and hearing is a trait in the Gryphon-concept. Cf. *Hêlios*, ὅς πάντ' ἐφορᾶς καὶ πάντ' ἐπακούεις.^e

3. Group of seated Zeus and others. "His chair has an upright back terminating in the head of a Gryphon."^f

4. Panther crouching and a Gryphon *couchant*.^g

5. A lion and a Gryphon *courant*.^h

6. The hyperborean Apollôn riding on a Gryphon; in his left hand a laurel-branch.ⁱ "The crown of the god and the berries of the laurel^k are gilded."^l

7. Dionysos drawn by Gryphons.^m

8. Combat of Amazon and Gryphon.ⁿ "Sometimes," says Dr. Birch, "the Amazons are depicted . . . fighting with Gryphons, in detached scenes, like the combats of the Gryphons and Arimaspi."^o In this design the Amazon is dismounted; the Gryphon "has leapt on the back of her horse and seized it by the throat; the horse springs off the ground in agony." The Gryphon is painted white. The Amazon "wears a Phrygian cap."^p

9. The same subject.^q "The Amazon attacks the Gryphon with her spear, making her horse rear against him; the Gryphon meets the horse breast to breast, rearing against him."

10. Contest of Amazons and Gryphons.^r In centre, an Amazon aiming, with an axe held in her right hand, a blow at a Gryphon, "who is striking her on the flank with both forepaws; on the right another Gryphon has fastened his beak and claws on her knee; a third Gryphon, on higher ground on the right,

^a Strabo, VIII. iii. 12.

^b Pausanias, I. xxiv. 5.

^c Vide *British Museum Vase Catalogue*, Nos. 377, 379.

^d *Ibid.* No. 435.

^e *Iliad*, iii. 277.

^f *British Museum Vase Catalogue*, No. 182.

^g *Ibid.* No. 946.

^h *Ibid.* No. 953.

ⁱ *Ibid.* No. 934.

^k *Δάφνη*, "the Burning."

^l Birch, *Ancient Pottery*, 205.

^m *Ibid.* 239.

ⁿ *British Museum Vase Catalogue*, No. 1368.

^o Birch, *Ancient Pottery*, 265.

^p As to the Amazon-Myth, vide *inf.* sec. v.

^q *British Museum Vase Catalogue*, No. 1393.

^r *Ibid.* c. 21.

rushes at her head. At a little distance two other Amazons coming to her assistance. The Gryphons are painted white."

11. *Rhyton*, terminating in a Gryphon's head.^a

12. "Two Gryphons confronted, with their right paws raised; between them a tripod,^b a utensil specially connected with Apollôn.

13. Gryphons attacking horses.^c

14. Gryphon and crow,^d a bird specially connected with the Sun-god.

15. Speaking of the vases of Pantikapaion, Dr. Birch observes: "The most remarkable of these is that of the Athenian potter Xenophantos, having for its subject a combat of Gryphons and the Arimaspoi, a story of local interest."^e

X. *On Lamps*.—The Gryphon appears, suitably enough, as an ornament on lamps.

1. Lamp with "the Gryphon and *patera* of Apollo."^f

2. Lamp, the handle formed of a Gryphon's head and neck, with erect ears and crest.^g

XI. Demi-gryphon, with head reverted, pricked ears, and rayed crest.^h Apparently a carved figure.

XII. *On Coins*.—The coins of Pantikapaion have been already referred to.

1. Abdera.—Gryphon *sejant* or *couchant* to *r*, left foot raised. Type from Teôs.

2. Assos.—Gryphon *couchant* to *l*.

Gryphon *trippant* to *l*.

(ABDERA.)

(ASSOS.)

Gryphon "*couchant* to *l*., with right foot raised." Leake observes, "The wheat of Assus was renowned The gryffon was a type of Apollo; Assus was also called Apollonia."ⁱ Other coins bear the Dionysiak bunch of grapes and *kanthar*.

3. Teôs.—Gryphon with wings *addorsed*, open mouth, protruded tongue, and raised left paw; in the field, grapes and vine-branch.

^a *British Museum Vase Catalogue*, No. 1471.

^b *Ibid.* No. 1524.

^c Birch, *Ancient Pottery*, 287.

^d *Ibid.* 403.

^e *Ibid.* 432.

^f *Ibid.* 514.

^g Montfaucon, Vol. v. Pt. ii. Pl. cxl. Fig. 3.

^h Caylus, *Antiquités Gauloises*, Vol. iii. Pl. xcvi. Fig. 6.

ⁱ *Numismata Hellenica*, in voc. *Assus*.

Gryphon—*couchant*. Rev. *Diota*.

Gryphon—*passant*. Rev. Two Lions in ivy wreath.

Gryphon—*courant*. Rev. Triple-chord lyre. Teôs was renowned for its magnificent temple of the sun-god Dionysos.

4. Smyrna.—A common type on coins of this place is Tychê (Fortuna), who in an inscription is identified with Nemesis.^a Her statue holding the horn of Amaltheia, was first made for the Smyrniots by Boupalos of Chios, *circ.* B.C. 520;^b and the learned Nonnos^c calls the γρὺν ψ πετέροεις the messenger of the goddess, and an ὄρνις ἀλάστωρ, or avenging bird" (Alastôr = Deus Vindex). The wheel (τροχός) is also named as an adjunct of Tychê-Nemesis. Now *trochos* = (1) a runner; (2) anything circular which runs or moves easily; *e. g.*, (3) the sun's disk, the sun being the great racer or runner, and the gryphon-guarded wheel. Hence on these same Smyrniot coins we find:—

Gryphon, *statant* to *r.*; left fore-paw on wheel.

And an elegant lamp, engraved in Montfaucon,^d shows a fine specimen of the winged Gryphon *statant*, with pricked ears and sinister paw on wheel. The solar wheel in its progress reveals the varied fortunes of men; and the revealing Gryphon of light becomes to the wicked an Alastôr, or avenging-divinity, in the same way that the innocent dawn-light Saranyû is transformed into the dread Erînyes.

5. Soloi.—In Kilikia. Head of Athena with Gryphon on shield.^e

6. As.^f—Head of Hercules, wearing the skin of the lion's head as a cap. Rev. Fine head of Gryphon, horned, and with horned crest. Hêraklês, as is well-known, is an Aryan solar divinity; but with whose mythic career much non-Aryan incident and ideas have been mingled.

7. C. O. Müller mentions coins of Chalkêdôn showing Apollôn "flying on a griffin."^g The Gryphon thus somewhat resembles the luminous, solar, man-bird Garuda, the steed of Vishnu, who is described as "red-winged," "white-faced," and "white-and-red."

XIII. *On Gems.*

1. Gryphon *statant*, with sinister paw on the lyre of Apollôn; behind, the raven of the Sun-god, Amethyst (Florence). The lyre thus corresponds with the wheel, and, as Mr. Ruskin finely says: "The sun is always thought of as

^a "Deae Nemesi, sive Fortunae" (Gruter, i. 80).

^b Pausanias, iv. xxx. 4.

^c *Dionysiak.* xlvi. 375 *et seq.*

^d *L'Antiquité Expliquée*, Vol. v. Pt. ii. Pl. clxii. Fig. 2.

^e Cf. No. vii.

^f Museum, Jesuits' College, Rome.

Ancient Art and its Remains, 449; cf. No. vii.

the master of time and rhythm, and as the origin of the composing and inventive discovery of melody."^a

2. Two Gryphons devouring a stag.^b In Aryan mythology the stag represents (1) the cloud; (2) "The moon in the gloom of night;" or (3) "The whole sky of night;"^c and thus is appropriately represented as being overcome by the diurnal and solar Gryphon.

3. Erôs with two Gryphons yoked to his car.^d Love is allied to light, heat, strength, and subdues all things. The Gryphon becomes the Hippogriff.

4. The Gryphon of Apollôn fighting with giants.^e

5. Gryphon "with large wings extended."^f

XIV. *On Tombs.*—The Gryphon is appropriately sculptured on tombs, (1) as the type of a vigilant and powerful guardian power; (2) as a symbol of the *nemesis* or fate which awaits mankind generally; and (3) like the Cherub, as a solar emblem, the sun affording the great type of death and renewal of life through death.

1. Demi-eagle and demi-lion.^g A variant phase, the fore part of the creature, including the fore feet, being like an eagle, the hinder part like a lion.

2. Gryphon on back of bull *couchant*, which it assails.^h

3. Similar scene.ⁱ With this may be compared another scene, also on a sepulchral urn, where a winged Genius, hovering over the bull, plunges a dagger into his head.^k I think we have here the Mithraik Gryphon,^l and that the combination is a variant phase of the familiar representation of Mithra and the Bull.

4. Goat-headed Gryphon.^m A rare variant phase."

5. Ordinary Gryphon on tomb.ⁿ

XV. *The Mithraik Gryphon.*

The Gryphon (*gryphus*) is appropriately one of the seven "portentosa simu-

^a *Queen of the Air*, i. 41.

^c *Gubernatis, Zoological Mythology*, ii. 83.

^e Müller, *Ancient Art and its Remains*, 449.

^g Montfaucon, Vol. v. Pt. i. Pl. xxix. Fig. 1.

ⁱ *Ibid.* Pl. xlix.

^l Vide *inf.* No. xiv.

ⁿ As to the solar character of the Goat, vide Robert Brown, Jun., *The Law of Kosmic Order*, sec. xix. Capricornus, the Sea-goat.

^o Montfaucon, Vol. v. Pt. i. Pl. xxxvii. lxxviii.

^b King, *Antique Gems and Rings*, Vol. ii. Pl. lv. Fig. 7.

^d Caylus, *Recueil d'Antiquités*, Vol. i. Pl. lxxv. Fig. 3.

^f Cesnola, *Salamina*, 50.

^h *Ibid.* Pl. xxxi.

^k *Ibid.* Pl. lxxiv. Fig. 2.

^m Montfaucon, Vol. v. Pt. i. Pl. lxxix. Fig. 2.

lachra," "which gave names to the seven initiations" ^a in the cult of the solar Mitra-Mithras.

1. Mithraik talisman. "A man blindfolded, with his hands tied behind his back, is bound to a pillar, on which stands a Gryphon holding a wheel." ^b

2. Mithraik design from the Roman wall, Northumberland. Guarding a cross-marked circle (wheel) stands a Gryphon, over whom is a crescent, a cross, and a star, one above the other.^c

At the initiation described by Apuleius, the garments of the votary were adorned with animals portrayed in various colours, amongst which were "gryphes hyperborei."^d

XVI. On the horn of Ulf, in the vestry of York Minster.^e The Gryphon, an excellent example, with lion's body, eagle's beak, wings with curved tips, and pricked ears, stands on one side of a sacred tree, as guarding it in Assyrian fashion. His companion animals are the lion, the unicorn,^f and a kind of winged wolf or bear, probably meant for a dragon.

XVII. The Gryphon also appears carved in churches. Thus numerous and interesting examples occur on miserere-seats in Beverley Minster.^g

XVIII. Gigantic carved Gryphons have also been met with in Burmah,^h as for instance at Thyetmyo, on the Irrawaddy. Here they are called Chin Thay, and stand at the entrance of one of the great pagodas dedicated to the cult of Buddha.

IV.—THE MEANING OF THE NAME "GRYPHON."

The name of the creature appears in Greek in the forms *grups*, *grupon*, *grubos*, and *grunos*,ⁱ the Lat. *gryphus* (an extended form of *grups*), *gryphes*, Low Lat., *griffus*, French and Middle Eng. *griffon*, Eng. *gryphon*, *gryfon*, *gryphin*, *griffon*, *gryffen*,^j *griffin* (a weakened form), *griph*, *grype*, and *gripe*.^k Minsheu, after the manner of his time, derives the word "ab Heb. *garaph*, arripere." He says,

^a *Archaeologia*, XLVII. 207.

^b King, *The Gnostics and their Remains*, 61.

^c Waring, *Ceramic Art in Remote Ages*, Pl. xxxvi. Fig. 2.

^d *De Asino Aureo*, lib. xi.

^e Figured in Poole and Huggall's *York Cathedral*, York, 1850, facing p. 191.

^f Vide Robert Brown, Jun., *The Unicorn*, in which the unicorn on this horn is fully noticed, and a picture of it given.

^g Figured in Wildridge's *Misereres of Beverly Minster*, Hull, 1879.

^h Vide Robert Brown, Jun., *The Great Dionysiak Myth*, i. 336.

ⁱ Vide Hesychios, in voc.

^j Minsheu.

^k Cotgrave.

“Gryphes est animal pennatum et quadrupes : ideoq. per terram currunt ut Leones, per aëra volunt ut Aquilae. Omni parte corporis Leones sunt ; alis et facie, et pedibus, Aquilis similes. Multum equos infestant, adeoq. equitem armatum cum equo in sublime rapiunt.”^a The word is akin to the Greek *grupos*, “curved,” “bent,” “hook-nosed” ; and, according to Prof. Skeat,^b the root is unknown. But I think we may without much hesitation derive *gryphon* from the Proto-Aryan root *garbh*,^c the earliest form of which is probably *grap*, Vedic *grabh*, Sk. *grah*, Zend *gerew*, Lith. *grėbjũ*, Slav. *grablju*, Goth. *greipan*, Irish *grabaim* (“I devour”), Eng. *gripe*, *grab*, *grasp*, etc. The Gryphon is, therefore, as I have already explained the word,^d “the Grasper or Clutcher,” the creature that grips the gold.

So, again, the Vedic *grabha* (= grabber) is “a taking possession of,” *grabhītri*. “one who seizes,” and the Sk. *graha* means “seizing,” “taking.” This latter is a very interesting word in the present connexion, for it is applied to “the power that seizes the sun and moon and causes eclipses” ;^e and, as we shall see, the Gryphon is a sun-seizing power, having an exactly opposite effect from that of the sun-swallowing demon Rahu, who, in Hindu astronomy, becomes the ascending node. The term *graha*, “seizer,” is, however, not merely applied to this monster, but is the general name for “planet” ; and, according to Prof. Weber, “is evidently of astrological origin.”^f He suggests that Hindu astronomico-astrology is primarily Chaldean in part ; and I would illustrate the term *graha* as applied to the progress of a planet, from a Babylonian astronomical inscription, where we read :—

“Nibat-anu [Mars] the constellation of the Scorpion faces.

The Zodiacal Sign by its lower part it seizes.”^g

The Gryphon is thus practically *Graha*, “the Seizer.”

The name *grype* is applied by old English writers to a kind of eagle or vulture. Thus Holinshed says : “This *griph* or geire is a kind of an eagle.”^h And Holland : “There was not a vulture or *grype* anywhere to be seene.”ⁱ According to Vossius, the Gryphon is “avis fabulosa,” and derives its name “ab adunco rostro.” According to Sir Thomas Brown, “the word Γρύψ, or *gryps*, some-

^a Dictionary, 1627, in voc. *Gryffen*.

^b English Etymological Dictionary, in voc. *Griffin*.

^c Fick, *Wörterbuch*, i. 74.

^d The Great Dionysiac Myth, ii. 58.

^e Monier Williams, *Sanskrit English Dictionary*, in voc.

^f History of Indian Literature (English translation), 1878, p. 250.

^g Ap. Prof. Sayce, in *Trans. Soc. Bib. Archaeol.* iii. 181.

^h Ireland, ii. 18.

ⁱ Livius, p. 1109.

times mentioned in Scripture and frequently in humane authors, properly understood, signifies some kind of eagle or vulture; from whence the epithet *grypus*, for an hooked or aquiline nose." But though this might be the opinion of a scientist, the simple old faith was then generally held, so he adds, "That there are griffins in nature, that is, a mixt and dubious animal, in the fore part resembling an eagle, and behind, the shape of a lion, with directed ears, four feet, and a long tail, many affirm, and most, I perceive, deny not."^a

In the well-known Pahlavi work, the *Bundahis* ("Cosmogony"), the Gryphon is thus spoken of: "The fourth genus [of living creatures] is the flying, of which the griffon of three natures is the largest."^b Elsewhere it is spoken of as "the griffon-bird, which is a bat,"^c meaning, I presume, "which resembles a bat in its nature"; for it is clear that the Gryphon of the *Bundahis*, largest of flying creatures, does not literally mean the harmless little bat. Again, we read, "First of birds the griffon of three natures was created *not for here* (this world)."^d And again, "Of birds Kamros is chief, who is worth all the birds . . . except the griffon of three natures."^e The Gryphon thus stands at the head of flying creatures, its three natures being, I presume, those of the lion, and eagle, and of the compound or monstrous creature. Mr. West identifies this Gryphon with the *Sîmurgh*, the mighty mythical bird of Persian legend. This creature was "a bird or griffon of extraordinary strength and size (as its name imports, signifying as large as thirty eagles), which, according to the eastern writers, was sent by the Supreme Being to subdue and chastise the rebellious Dives. It was supposed to possess rational faculties and the gift of speech."^f Southey adds, "In Mr. Fox's collection of Persic books is an illuminated copy of Firdusi, containing a picture of the Simorg, who is there represented as an ugly dragon-looking sort of bird." The *Sîmurgh* is thus, like the Gryphon, a good power; and the Dives, the *Devas* of Zarathustra (Zoroaster) are the powers of darkness, chaos and evil.

Again, "as Apollo is the prophetic and divining deity, whose oracle, when consulted, delivers itself in enigmas, the word griffen, too, meant enigma, logogriph being an enigmatical speech, and griffonage an entangled, confused, and embarrassing handwriting."^g Thus Baily gives, "*Griph*, a Riddle."^h

^a *Vulgar Errours*, iii. 11.

^b *Bundahis*, xiv. 11. Ap. E. W. West, *Pahlavi Texts*, pt. i.

^c *Ibid.* xix. 18.

^d *Ibid.* xxiv. 11.

^e *Ibid.* xlv. 29.

^f Fox, in the Notes to Southey's *Thalaba*.

^g Gubernatis, *Zoological Mythology*, ii. 205.

^h *Dictionary*, 1724.

V.—THE EXPLICATION OF THE GRYPHON-MYTH.

Mr. Tylor, having remarked, apropos of “myths of observation in Siberia,” that “the curved tusks of the *Rhinoceros tichorhinus* are something like the claws of a monstrous bird,” and are believed by the Siberians to be such, observes, “Adolf Erman connects with much plausibility the well-known *rukḥ* of the *Arabian Nights*, and the *Griffin* of Herodotus, with the tales of monstrous birds current in the gold-producing regions of Siberia; and he even suggests the remark that gold-bearing sand really underlies the beds which contain these fossil ‘birds claws’ as an explanation of the passage, ‘it is said that the Arimaspi one-eyed men seize (the gold) from underneath the griffins’ ”^a (ὑπὲρ τῶν γρυπῶν). The objection to such an explanation is, that (1) it by no means satisfies the incidents of the myth, in fact, leaves nearly every one of them utterly unexplained; and (2) comparative mythology teaches us that the true explanation of these myths of unnatural animals and birds is almost always supplied by the Natural Phenomena Theory, by means of which we are enabled to understand perfectly the nature of the heraldic lion and leopard, of unicorn, dragon, and phoenix. Why is the Gryphon connected with the sun and with Nemesis, and believed to have a special hatred of horses? Who are the one-eyed Arimaspians, and why should they wish to steal the gold? Have any of *their* bones or other remains been discovered, so as to supply the basis for a “myth of observation”? It is often only when a myth is presented in its completeness that the inadequacy of a plausible partial explanation appears. Thus, for instance, we are specially told that the gold which the Gryphons guarded “was sent up from the earth,”—not buried in it;^b and as the country had no inhabitants except the Gryphons, and they did not send the gold up but guarded it when it was sent, it is sufficiently evident that no metallic substance lies at the base of the story.

The Gryphon is an emblem of the sun-guarding, solar light and brightness, which receives into its care the golden solar egg when sent up in the morning from the earth and the Underworld; which combines the potencies of the heaven-soaring king of birds, always connected like his master with the upper expanse, and of the majestic king of beasts, himself ever a type of and closely-connected with the sun;^c which, like Hêlios himself, with keen eye and pricked ear hears

^a *Early History of Mankind*, 3rd edit. p. 319.

^b Vide *sup.* sec. ii.

^c As to the leonine sun, vide Robert Brown, Jun. *The Unicorn*, secs. xi. xii.; *The Law of Kosmic Order*, sec. xiv. Leo, the Lion.

and sees all things ; which never barks—for light is silent—although it is the keen hound of Zeus, lord of the broad bright heaven ; which dwells each morn near the eastern ocean-stream, caused by the rising Hêlios to flow with gold, the ferry of Ploutos-Ploutôn, lord of the wealth of the Underworld ; which fights with the Amazons, the varying clouds of storm and sunshine ; which, sacred to the sun, places its paw upon the solar wheel ; which is the “avenging bird” of Nemesis, because Time, of which the sun is lord, brings in due course the doom and retribution upon the evil-doer ; and because the light-power searches and finds out the wicked, even as the Vedic dawn-nymph Saranyû becomes changed into the dread retributive Erînyes;^a which hates the horse because that animal is connected with the Arimasian ;^b which is placed on tombs to show that it still guards the sun in the Underworld, and will pursue the Arimasian thief through the darkness until at dawn the gold is once more recovered ; which devours the bull, or plants its paw upon the bull’s head, to show the triumph of the diurnal power over the nocturnal Lunus-Taurus ;^c and which fights with and pursues the flying, one-eyed, Arimasian, storm-and-darkness monster who rides upon the tempest, and of whom Polyphêmos is a protagonistic type, as he essays to steal and hide the solar golden egg, Martanda, the Vedic egg-sun, “a smooth lump, destitute of any modifications of shape,”^d called in Egypt of old “the golden ape of the gods without hands or feet.”^e

As to the Arimasians ;—“Among the mythologies of many nations,” says Miss J. E. Harrison, “it is not the architect, nor the craftsman Cyclops, who most often meets us, but the one-eyed cannibal robber-giant. Among peoples the most diverse—Kelts, Teutons, Oghuzians, Esthonians, Indians, dwellers in Polynesia—we light upon legends which look like shattered shreds of the Homeric tale. . . . In Zakynthos the peasants of to-day stand in awe of monsters of superhuman strength, with one eye only in the middle of the forehead ; it is of huge size, and spurts out fire,” the lightning flashing from the angry sun ; and she quotes a saying to one “about to go into a strange land,” “Beware lest the one-eyed fall upon you and eat you^f” (οἱ μονόματ’ ῥιχνούντ’ καί σε τρώνε).

^a Prof. Max Müller, *Lectures on the Science of Language*, ii. 564.

^b Vide *inf.* Appendix : On the meaning of the name “Arimasian.”

^c Robert Brown, Jun. *The Unicorn*, sec. iv. Deus Lunus ; *The Law of Kosmic Order*, sec. xi. Taurus, the Bull.

^d Muir, *Sanscrit Texts*, v. 49.

^e *Funereal Ritual*, cap. xlii.

^f *Myths of the Odyssey in Art and Literature*, 1892, pp. 30-31.

Prof. Sayce,^a also, cites various instances of the myth of the one-eyed monster, which he regards as being Turanian in origin. Thus, amongst the Turkish-Tatar Oghuzians, this creature is called Depé-Ghoz ("Eye-in-the-crown"). He also appears in Basque legends, and generally dwells in a cave, *i.e.* "the blind cave of night." As there are many Gryphons, so there are many Arimaspians; and Polyphêmos has numerous fellows and friends.

The basis of the myth is the one eye, solar or lunar, glaring wildly through the storm by day or night; or also, as regards the moon, in the gloomy, cloudy night; and if it be asked, How is it consistent that the gold guarded by the Gryphon should be identical with the eye of the Arimaspians, let me answer, in the words of Dr. Paley: "A curious but well-known characteristic of solar myths is the identification of the sun both with the agent or patient, and with the thing or object on or by which the act is exercised. Ixion is the sun, and so is Ixion's wheel. . . . Now this, so far from being an objection to the theory, goes far to confirm it. It is *the unconscious blending of two modes of representation.*"^b Thus Hêraklês (the sun) shoots his arrows (rays) at Hêlios (the sun), who, admiring his courage, gives him a golden boat-cup (the sun), in which to sail over ocean. This is one phase of what I have styled the Law of Reduplication.

With reference to the statement of Hêrodotos, that the Arimaspians seize the gold "from underneath the Gryphons," an incident upon which Erman lays special stress in connexion with his theory, it is literally true in the myth; for it is when the Sun, which is as it were upheld by its Gryphon-guardians, is sinking, that the Darkness-power seizes it from under them and drags it down to the Underworld.

As to the Amazons, against whom the Gryphons war, they are, in the words of Sir G. W. Cox, "mysterious beings, of whom it is enough to say that they are opposed or slaughtered not only by Theseus, but by Heraklês, Achilleus, and Bellerophôn, and that thus they must be classed with the other beings in whom are seen reflected the features of the cloud enemy of India. Their beauty, their ferocity, their seclusion, all harmonise with the phenomena of the clouds in their varying aspects of storm and sunshine."^c In a word, they appear in Greek mythology as the constant opponents of the powers of light. In mythic history they are connected with Skythia and the regions adjacent,^d and Hêrodotos says

^a *Principles of Comparative Philology*, p. 321 *et seq.*

^b *On the Origin of Solar Myths*, Dublin Review, July, 1879, p. 109.

^c *Mythology of the Aryan Nations*, edit. 1882, p. 309. ^d Vide *Iliad*, iii. 189; Herod. iv. 110-117

that the Scythians called them Oiorpata (= ἀνδροκτόνοι). The name "Amazon" is not Hellenic, and its usual derivation is purely arbitrary. Some have connected it with an Armenian word, *maza*, said to mean "moon" (cf. the Sanskrit *mās*, "moon"; *māsa*, "month"); and the Amazons were associated "with the Ephesian Artemis"^a (probably *amazón* is intensive and = *polymastos*), "who was worshipped as Amazô,"^b and whose temple they were said to have founded.^c is in allusion to this connexion with the crescent-moon that Soudas speaks of the Ἀμαζόνειον κέρας.

Such, then, is the origin and meaning of the Gryphon-Myth;^d and truly has it been said that "Heraldry is the short-hand of history. In its figures, properly interpreted, we read the chronicle of centuries."

^a Murray, *Manual of Mythology*, 256.

^b Sir G. W. Cox, *Mythology of the Aryan Nations*, 309, note p. 3.

^c The historical basis, as distinguished from the Natural Phenomena basis, of the Amazon-legend is supplied by the Hittite cult (rather than by the Phœnician cult, as Duncker, *History of Greece*, i. 62 *et seq.*, holds) of the great non-Aryan goddess of Asia Minor, known as Kybelê, Kybêbê, Omphalê, Ma, and Artemis Ephesia. Thus Prof. Sayce remarks:—"Her handmaids and ministers, the Amazons, are certainly of Hittite origin, and are usually connected with places where there are Hittite remains." (*Trans. Soc. Bib. Archaeol.* vii. 273.)

^d Apropos of the Gryphon in the Purat Valley (vide *sup.* p. 363), "twenty-four gold gryphons of Assyrian workmanship" have been "discovered near Kiev on the Dnieper" (Rev. Is. Taylor, *The Alphabet*, ii. 216, note 1); and, in illustration of the non-evil nature of the Gryphon, and of his being on the side of the gods against the powers of evil (vide *sup.* p. 358), we find that in Indian mythology "the shades of the blessed" were said to be conveyed to the paradise "on the summit of Mount Meru . . . in celestial chariots drawn by winged gryphons" (Murray, *Manual of Mythology*, 380).

APPENDIX.

ON THE MEANING OF THE NAME "ARIMASPIAN."

If, contrary to the opinion of many eminent authorities, we agree with Donaldson, Jacob Grimm, and Professor Rawlinson, that the Scythians were an Aryan and not a Turanian (Finnic-Tatar) race; or, if at least we agree that they spoke an Aryan dialect, and that Hêrodotos has correctly reported the meaning of the word "Arimaspiân" in the *Scythian language*, a further question still remains. For the Arimaspians were not Scythians, and if they had any actual historical existence (which they probably had) they were certainly not one-eyed, nor is there any evidence to show that they were Aryans. The derivation, according to which ἄριμα = ἔν and σποῦ = ὀφθαλμός has been supplemented by another, according to which ἄρι = ἔν and μασπός = ὀφθαλμός, a circumstance scarcely calculated to increase belief in the correctness of either; whilst Donaldson, noticing that the Arimaspians are styled by Aischylos "equestrians" (ἵπποβάμονες—hence the legendary hatred of the Gryphon for the horse), derives the name from a Median form Orim-aṣpa, "Horse of light." Now a possible derivation must never be accepted when it runs counter to the main gist of a myth; the Arimaspians are not connected with light but with darkness, and are therefore not horsemen of light.

A singular passage in the *Iliad* (ii. 782-3) states that the couch (grave-bed) of the rebel giant Typhôeus, who was hurled by Zeus to the Underworld, was εἰν Ἀρίμοις, rendered by the Latin poets Inarine (Vergil, *Aen.* 716; Ovid, *Metam.* xiv. 89), in the land of the Arimoi, a region which, like the Dionysiak Nysa, has been placed by different authorities in various terrestrial localities. It may next be noticed that we find an historical tribe, the Arimai, amongst the Hittite peoples of the north of Nahri, the Assyrian form of Aram Naharaim ("of the two rivers," i.e. Mesopotamia), *circ.* B.C. 820 (Professor Sayce, in *Trans. Soc. Bib. Archaeol.* vii. 292. Cf. the Urume of the Assyrian Inscriptions, the Urima of Ptolemy, now Urum on the Euphrates). The Arimai thus adjoined Armenia, which was "regarded by the Accadians as the cradle of their race," though "afterwards the home of the Aryan Medes" (Sayce, *Introd. to the Science of Language*, ii. 370). The Hittites, like the Akkadai, were a non-Aryan and non-Semitic people; and it is therefore in some Turanian dialect that the meaning of the name "Arimai" must be sought.

The Rev. Isaac Taylor observes, "Arimi, according to Strabo and Hesychius, meant 'apes.' Naturally no word for 'ape' is found in the Siberian vocabularies. Possibly Arimi meant 'little men.' In the Turkic and Mongolic languages *ar* or *er* is a 'man,' and 'little' is *hene* in Yenissei" (*Etruscan Researches*, p. 318). There is no reason to think that Arimai meant "little men"; but with the Mongolic *er* (Strahlenberg, in his *Vocabularium Calmucko-Mungalicum*, 1738, gives "*are*, a man") we may compare the Akkadian *eri* (Assyrian, *zicaru*, Heb. *zokhar*, "a male"), "man." *Ma* means "land" alike in Akkadian and Etruscan, and also in several of the Finnic-Tatar dialects. Its Assyrian equivalent is *padinnu* "plain," e.g. Padan-Aram. Thus *ma*, by the addition of the individualising affix *da*, becomes Mada (Media), i.e. "the land." The Arimai would therefore be

"the men of the plain," Lowlanders. But the nomadic lowlander of Central Asia, the native home of the horse, is preeminently a horseman. So Hérodotos says of the Scythians, "One and all of them shoot from horseback" (Herod. iv. 46). Now, as noticed, the Aryan Medes established themselves in Armenia, and may well have described the equestrian Lowlanders as Arimaspians, *i. e.* "Horse men (warriors) of the plains"; the *horse* or *courser*, *i. e.* "the Rapid (animal)" from a Teutonic root *har*, "to run" (*cf.* Lat. *currere*), is called in Sanscrit *asva*, the Zend *aspa*, Gk. *ikkos* and *hippos*, and Lat. *ekvus* (*equus*). In this case the name "Arimaspian" is a compound of Aryan and Turanian words, and would be a general term for the nomadic, equestrian, warrior tribes of Asia, who were certainly, in the words of Aischylos, στρατὸν ἵπποβάμον.' That the name "Arimaspian" is connected with "horse" is, moreover, exceedingly probable, on account of the intense (legendary) antipathy, otherwise inexplicable, of the Gryphon for that animal.

Souidas appears to connect Ἀριμα with Ἀριμάνιος, the Zarathustrian Angrômainyush, Añro-maīnyas, or Añgra-mainyu, the Parsi Aharman and the modern Persian Ahriman, "the Hurtful-spirit" (Haug), "the Attacking-spirit" (Tiele), "l'Esprit d'Angoisse" (Darmesteter). But this is inadmissible, especially as Ἀρειμάνιος (Plutarch, *Peri Is.* xlvii.) is the proper Greek form of the name.

At the next meeting, February 22nd, 1884, in illustration of the above communication:—

A. W. Franks, Esq., F.R.S., V.P., exhibited a Gold Armlet, each side of the opening of which is formed of a Griffin in full relief.

C. H. Read, Esq., F.S.A., exhibited and presented a drawing of a "Griffin's Claw," preserved in the British Museum.

Both these objects are fully described in *Proc.*, 2d S., vol. ix. pp. 249-251.

H. S. M.

"The Griffin," by Edward Peacock, Esq. (*The Antiquary*, Nov. 1884, No. 57, vol. x. pp. 89-92), is an interesting addition to the literature on the subject.