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65. "The Nine Stones."

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to compare the variable curve of the skull, this gives the relative height and further the degree of ortho- or prognathism.

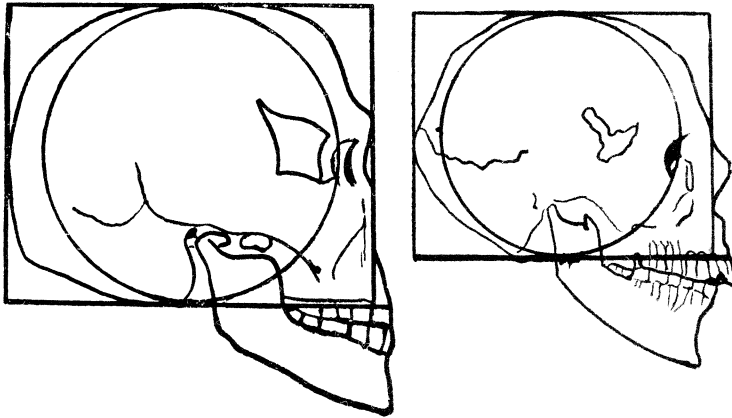


FIG. 4.—NORMA LATERALIS.

I think the application of the method to the *norma occipitalis* unnecessary. The skulls should of course be always photographed, occupying the same position. The position which I adopted is the German one in which the lower

border of the orbit and the centre or top of the contour of the external auditory meatus are on the same horizontal plane.

WILLIAM WRIGHT.

England: Archæology.

"The Nine Stones." By A. L. Lewis, F.C.A., Treasurer of the Anthropological Institute.

Lewis.

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The application of the term "nine-stones" to some rude stone monuments, which originally consisted of more than nine stones, as well as to others in which nine may have been the original number, has been the cause of many conjectures. For my own part I think that the term "nine" as applied to standing stones simply means "holy."

The number nine, like the number seven, has had a more or less sacred or mystic significance in many places, and the two numbers are found in conjunction in various parts of the globe, and even amongst our own rude stone monuments, as, for instance, at Stanton Drew. In one form of marriage in India the bridegroom goes round a tree nine times and the bride round another seven times. In another form, the pair walk round a sacred fire hand in hand and take seven steps together to the north-east. In China the porcelain pagoda at Nankin had nine stories, but some pagodas had only seven. The pavement in connection with the south altar at Pekin had nine circles round a single stone in the middle, the circles consisting of 9, 18, 27, 36, 45, 54, 63, 72, and 81 stones respectively. The Tartar city of Pekin had nine gates, but the Chinese city had only seven.

In Mexico and Hawaii counting, for certain purposes, was by nines; this counting referred to the nights, and the period was supposed to be ruled over by the so-called "nine lords of the night."

In the Philippines a nine days' festival, called Tibao, is held among the Tagals on the death of an adult.

Although the number nine was not without importance in Egypt, Greece, &c., it seems to have been of more note in the north of Asia and Europe. In a book called the *Mysteries of Freemasonry*, some astronomical reasons are assigned for this, which I shall not now repeat, as they may very likely be incorrect. In Siberia the number nine is of considerable importance in mystic rites. In a long description of certain healing ceremonies in southern Siberia (*The Standard*, Sept. 3, 1897), it is stated that "the great Shaman takes the *Tiur* and *Orba* in his hands again, and walks nine times round the blazing bonfire in the direction of the sun from east to west," &c. In the *Journal of the Anthropological Institute* (XXIV., p. 135) we are told that at the funeral of a Shaman, the "nine sons," that is nine selected young men, walk round the corpse singing. Mr. Sumner, writing on the Yakuts of Siberia in the same journal

(XXXI., p. 104), says, "in the ninth generation" (of hereditary smiths) "a smith obtains almost supernatural qualities . . . only in the ninth generation can a smith without danger to himself forge the iron ornaments of the shaman's professional dress and drum."

At Upsala, in pagan times, nine persons are said to have been sacrificed every ninth year (Borlase, *Irish Dolmens*, II., p. 473); and in our own country, and in connection with a well-known rude stone monument, the Men-an-Tol, in Cornwall, which was very likely surrounded by a circle at one time, we are told that a sufferer from rickets or a crick in the back crawled or was drawn through the hole in the stone nine times against the sun (Hunt, *Fopular Romances of the West of England*, p. 415).

Many other instances of the use of the number nine could be cited, but I think enough has been said to show the great probability that the "nine stones" means the stones of the nine ceremonies, or of the nine gods, or it may be of both, or, in other words, the holy stones. In like manner the dancing tradition, connected with the "Nine Ladies" on Stantoñ Moor and Dance Maen in Coruwall, may be a dim reminiscence of sacred circular dances formerly carried on at these places; and the custom at weddings of going to certain remarkable stones, sometimes natural, as at les Noces near Calais, or the Bridestones near Biddulph, sometimes megalithic, as at the Marshpool circle in Shropshire, may perhaps be connected with the name "the wedding," given to the circles at Stanton Drew, as showing that weddings were celebrated at the circles in prehistoric times. Although the construction of many of the circles may have taken place in the neolithic age, there is abundant evidence that they were resorted to for various purposes in the historic period, but of course it does not follow that the objects for which they were frequented were the same throughout the whole of their long existence.

A. L. LEWIS.

Scotland: String Figures.

Gray.

Some Scottish String Figures. By the Rev. John Gray.

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The first four figures are well known among the children of the Cowgate in Edinburgh. The Leashing of Lochiel's Dogs was recently collected by me in the island of Eriskay, Outer Hebrides.

In describing these figures I have adopted the nomenclature devised by Drs. Rivers and Haddon. (MAN, 1902. 109.)

1. *The Bunch of Candles* [Figs. 1 and 4 (1)].—Lay the string single across the palm of the left hand; bring the long loop at the back of the hand to the front, passing the radial string between index and middle finger, the ulnar string between little finger and ring finger. Take up the palmar string between the strings of the long loop, and pass it over middle and ring fingers to the back of the left hand, and draw out tight. (The string now lies palmar across middle and ring fingers, encircles index and little finger, and depends in a long loop at the back.) With two fingers of right hand take up palmar strings of index and little finger, and pass the four strings so obtained between the fingers to the back, in such a way that the two middle strings pass between middle and ring fingers, and the outer strings pass between index and middle finger, and the ring finger and little finger respectively, leaving two pendent dorsal loops on middle and ring finger. Pass the two pendent loops at the back of the hand under the dorsal string embracing middle finger and ring finger distal and towards the wrist. Pass the dorsal string

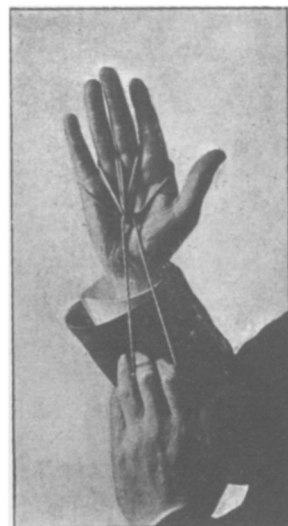


FIG. 1.

THE BUNCH OF CANDLES.