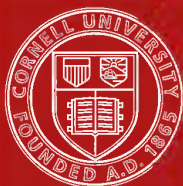




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SYMBOL-PSYCHOLOGY

A NEW INTERPRETATION OF
RACE-TRADITIONS

BY
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FOREWORD

THERE is but little to say in placing this book before its readers. The author has started from the premises that there is an infinite God, who can by infinite means reveal Himself to His children, and that He has done so; that we are *all* His children, and that we have always been; that Greek and Roman, Jew and Gentile, are His children, and that He tells unto them all the wonderful story of the birth and growth of their souls, and to each child in his own sweet mother-tongue, and by symbols intelligible to him and conveying to him, either consciously or subconsciously, the same manner of instruction.

FOREWORD

A few of the symbols known to the race have been gathered together here, and an effort has been made to show their intrinsic coherence—with what success the reader will judge. And if the author has failed to impress upon the reader the value of this symbol or of that, it will be a source of regret to him for his lack of ability to express what was in his mind; but if he has failed to impress upon the mind of his reader the fundamental thought of the unity of the race and of the Fatherhood of God, then will he have failed in the actual purpose of the book—failed in showing that God talks to all His children and tells them all the same sweet story of His fatherhood to them, and of their childhood to Him—unto each as he can comprehend, and unto each in the tender accents of his own native mother-tongue.

May the little book be a help to those who

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are studying the Works and the Word of God, and may the Wonder Book indeed be a "Lamp unto their feet and a Light unto their path."

ADOLPH ROEDER.

ORANGE, N. J.,

In the summer, 1903.

SYMBOL - PSYCHOLOGY

I

INTRODUCTORY

AT the outset, the question arises: "What is Symbol - Psychology?" In the first place, we are aware that every force in Nature leaves behind it certain traces of its work. The forces which have helped in the formation of the earth's surface—wind, water, heat, light, gravitation, the vegetative and the animal forces—have written the story of the world's creation in legible lines all over the face and substance of the globe. Line upon line, precept upon precept, the attentive student is learning to read more and more of the history of the life of the globe from the traces which the forces of life have

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written into rock and tree, into sea-shore and crag, into bone and muscle, into hair and skin. Each line, each cluster of lichen, each group of hairs, each dent in tooth or bone, symbolizes a physical process. It tells the story of physical forces at work upon physical structures, and the progress made and the design involved.

In the same way, in the world of mental things, a series of forces has been at work, and has left distinct traces of itself. The forces of the mental world are not yet as familiar as those of its physical counterpart; they are more obscure, more occult, more intimately related to and interwoven with man's own mentality, and they therefore escape his notice, growing elusive from sheer familiarity. Yet there are direct lines of force growing as legitimately from a dual centre, as all known physical forces grow from their dual centre—heat and light. Radi-

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ating out from volition and intellection, or from the potentialities called Will and Understanding (whether posited in the sense of Schopenhauer and Spencer or of Berkeley and Swedenborg), are distinct sets of forces called reason, imagination, habit, language, custom, tradition, art, science, logic. They are as distinct and legitimate a series as are magnetism, electricity, gravitation, etc., their physical confrères and shadows, and as subject to law.

In whatever sense mental and physical forces are granted, the facts required for our present purpose remain the same—namely, that mental forces leave traces of their work behind, which traces resemble and correspond to traces left on physical structures by physical forces.

Every student of language knows that he is investigating certain definite forces and their habits as soon as he scrutinizes at all

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closely the habits of words and of letters. For instance, let us assume that a student is comparing two languages, say German and English. He has found out the fact that the two languages are closely related, and has devised a theory to cover that relationship to his satisfaction. In his further investigation he encounters a law familiar to him from previous study of other languages—namely, the law of persistence. He finds that the forces active in creating the thing called language show undeniable tokens of persistence in somewhat the same way as matter in general shows tokens of a common factor called resistance. That is to say, he has noted that the root-form selected by the race-mind for certain elementary words does not alter. That the Shemite, for instance, establishes the letter B or P as the basis of the word Father, and the letter M as the basic element of the word Mother,

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and that upon this radical there has gradually been built a persistent word which shows in Greek as Pater, in Latin as Pater, in German as Vater, and in English as Father, while the other shows in Greek as Meter, in Latin as Mater, in German as Mutter, and in English as Mother. Putting this side by side with about twenty-five or thirty such persistent roots, the student has reason to think that the forces active in the creation of the thing called language have certain elements of *persistence* about them. He now proceeds to note in what way the force called persistence becomes subject to modification, and he proposes to trace this in a comparison of the two languages, German and English. He notes, first, that certain words are exactly alike:

Hand.hand
Land.....land
Band.....band, etc.;

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that in certain others there are slight changes,

Hut.....hat

Hund.hound

that is, vowel changes, and he delights in noting that his irregular English nouns, such as mice, oxen, feet, geese, etc., were "Made in Germany." But this, although sufficient to prove the element of persistence, is not sufficient to show a *law* of *modification*. He now takes up such words as these:

Tisch.dish

Fabrik.fabric

They are evidently the same word, but when the German says Tisch, he means the table, and when the Englishman says dish, he means the thing *on* the table; when the German says Fabrik, he means the factory; when the Anglo-Saxon says fabric, he means the thing that comes *from* the factory. This

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discovery, fortified by a dozen or more similar ones, confirms the student in the statement that "Where the German leaves off, the Anglo-Saxon begins"; and he has found, actually stumbled upon, a law in language, the exact counterpart of a psychological law of ethnology, for the German *does* carry a thing theoretically up to a certain point, and there he drops it, and right at this point the Anglo-Saxon gathers it up and starts in with it. Witness the whole history of Philosophy, of Religion, of Literature, and it will bear out this point and establish the law of persistence of mental forces and the manner in which ethnic cells—for each nation is but a set of cells in the giant unit called Race—will receive and transmit a thought-impulse and leave permanent traces of this fact in the structure of language as permanent as are traces of fire in lava and of erosion in a deserted river-bed.

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Again, the student becomes interested in the general law of inversion. He has traced that law through a number of instances, some of them merely pleasant pastime, such as these:

Live.....Evil
Nebel.....Leben

and therefore easily and properly set aside. But he has reached others, made of sterner and more real word fabric. Thus he has noted that the Shemitic and Sanscrit root T B, which means "good," is inverted in several language-families into B T or b-d- (as in bad, böse, etc.), and means the opposite of good; that the Aryan root K-B-R, which refers to cover, or to *raise* a mound, when inverted to K-R-B- refers to uncovering, or to *depressing*, or digging a grave (grab, grave, grube, Cerberus, grapho, and a multitude of other words growing

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from this root), and that another inversion of the root, B-R-K-, refers to the fact that a thing, once covered, may *break forth* (or uncover itself); and in noting this and similar series, the student has been mentally prepared to see that, there *is* a law of inversion, and that if he chooses to follow that law along, he will find it to be as true (and true for the same reasons) as is the law in Mathematics that a quantity changes its sign in crossing the equator; thus, $4 + 6 = 10$ is the same as $4 = 10 - 6$. He may discover a natural factor through which this law manifests itself. He may, on due investigation, ascertain this series of facts: the word folio (leaf) or the root F-L in Latin, turns about to L-F (or leaf) in English. In doing so, it passes through a process common among the uncultured classes—that is to say, a certain stratum of human society *turns words about*. Thus, in the South the

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word "ask" is frequently turned to "aks" on the lips of the unlettered, and the word "thief" is with equal frequency pronounced "fieth" (so "ossifer" for "officer," "anemone" for "anemone"). But the fact that the means whereby the turn is made are known does not explain its psychological origin. *Why* do the uneducated classes turn words around? Why not do some one of the many other things with them which are within the reach of possibility? The fact remains that, by this means or that, words turn around, just as the entire structure of language turned around at one period of the world's history, and there arose a great branch of the human family that wrote from left to right, whereas all writing up to that time had been from right to left. The fact that the world, at the period of time when this change took place, had sunk to the lowest dregs of vulgarity and degra-

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dation simply confirms the law that when people are uncultured they say things backward. The point to be established is that there is a law of inversion in language, as there is in Mathematics, in Light (the eye inverts the image), in Music, and in every department of human activity, mental and volitional, and this law is here simply introduced to serve as a specimen of a series of laws in every way coinciding with and corresponding to specific series of laws as discoverable in and applicable to physical substances, forces, and phenomena.

There is evidently a law of persistence, of transmission, of inversion, etc., in language, as evidently as there is a law of gravitation, of capillarity, of cohesion, etc., in physical substances.

Having established this point, the student is prepared to realize that there are laws and that he can trace these laws in the mak-

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ings and markings of words, as he can trace the laws governing matter in the makings and markings of rocks.

It is but natural that the student should pass from the consideration of single words and letters to the construction of stories and tales from these letters and words, just as he would pass from the consideration of single rocks to the study of stratification and from the consideration of a single tree to the study of the botanical and geographical distribution of that type of tree.

He is urged to this particular view of the case by various incidents, the most prominent of which is the recurrence of certain typical stories in all countries and among all nations. As a student of geology, finding cobbles at the foot of a mountain-range in North America, and again in South America, and again in Switzerland, will naturally conclude that the mountain-range and the cobble - stone

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stand in some fixed relationship to each other, so the student who finds in a series of two hundred and fifty odd stories gathered from all countries a Twin Brother Idea, and a Captive Maiden Idea, and an Impostor Idea, and a Witch Idea, etc., all given in almost unchanging sequence, will come to the conclusion that there is some intrinsic nexus in the sequence, and that the mind of the Race has submissively recognized that nexus and tacitly admitted it.

To the study of these common factors in the myths, sagas, legends, and folk-lore of the peoples does this work address itself. In doing so, the author has found the following common factors which enter into the construction of the traditions, and has divided them into three cycles, which may in general be called:

- I. The Creative Cycle.
- II. The Constructive Cycle.
- III. The Reconstructive Cycle.

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Under the heading of the first cycle there are to be grouped the following common factors:

1. Creation Stories.
2. Garden (Paradise, Hesperides) Stories.
3. Flood Tales.
4. Fratricide.
5. The Building of a Tower or City.
6. The Tale of Restoration.
7. The Story of Captivity.

The second cycle, called the Constructive, may be arranged under the following heads:

1. The Twin Brother Story.
2. The Man-Animal Story.
3. The Life-Token.
4. Journeyings and Combats.
5. The Captive Maiden and the Sleeper Story.
6. God, Heroes, Dwarfs, and Giants.
7. The Architecture of Souls.

The third, or Reconstructive Cycle, most naturally falls under these heads:

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1. The Hero or Savior.
2. Miracles attending the Hero or Savior.
3. Transfiguration.
4. Sacrifice and Death.
5. Resurrection and Ascension.
6. Overthrow of the Enemy.
7. The New Order of Things.

Equal interest attaches to all three of these cycles, but the second is the one that has received least attention at the hands of writers hitherto. It is to this, therefore, that it is proposed to confine the present work. We, therefore, take up the second cycle in its order.

II

THE TWIN BROTHER STORY

IN order that the method of interpretation, whereby this work will endeavor to solve a few of the problems presented by myths and symbols may come clearly before the reader, a word on the idea of Dualism is essential as preliminary to the introduction of the facts in hand. If we persist in the method of tracing Laws and Forces and Conditions pointed out in the first chapter, the student of things mental, who follows the general method of analogy or correspondence, will first investigate the Law of Duality as set forth and demonstrated in things physical.

He opens his investigation at the foot of the ladder and calls to mind that at the bot-

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tom of things there is a primal duality—the duality of Substance and Force. Whatever theory or school of philosophy may be used in interpreting the origins, causes, and interrelations of these two entities, they two remain in the end as an ultimate analysis—there is a thing (or series of things) called force, and there is a thing (or series of things) called substance. Philosophically, we reduce this idea to the ultimate analysis of a thing acting or an agent, and a thing being acted upon or a recipient (reagent). In all cases, and under all known conditions, there is an agent and a reagent. The existence of this duality has begotten and warranted a second duality, since in considering these two things, Force and Substance, the thinker may reason on and emphasize the operation of Force upon substance or the reaction of substance against force. If he reasons predominantly in the one way, we call his reasoning and his

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method of procedure synthetic; if he proceeds in the second way, we call it analytic. Stepping from this fundamental rung of the ladder to the next one, the student is immediately impressed with the fact that Force is dual in its presentation, in that it has a positive and a negative manifestation. So distinct is this duality that we readily recognize it in attraction and repulsion, in condensation and evaporation, in the peculiar duality of magnetism and electricity, which we have called positive and negative for want of a different (and possibly a better) term. And as he passes upward into the study of structure in substance, he has unfolded before him a peculiarly striking manifestation of duality in sexuality; whether he looks upon it in its lowest form of cast and matrix, or in a higher form of pollen and pistil, or in the highest form of male and female, there is the definite idea of agent and reagent, of

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actor and recipient elaborated in kaleidoscopic multiplicity and in bewildering and fascinating detail.

And passing from this second rung of the ladder, he ascends the third; he passes from physical things to things metaphysical, from things material to things spiritual, from body to mind, and instantly mind presents the same phenomena which the body presented—he is faced by what the philosophers have been impelled to call the subjective and the objective, the ideal and the real, the interior and the exterior, the Atma and the Linga, or any other duality that may serve in the particular system of philosophy to which he has chosen to subscribe. There is a world within man and a world without; there is a side to man that turns to the inner world, and there is a side that turns to the outer. And here is the elementary form of dualism from which we wish to set out.

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At an early day in the development of expression the Race-Brain (for the whole is equal to the sum of all its parts, and the Totality of a Race-Brain soon shapes and forms expressions for the aggregate thought-processes of individual brains) projected the concept of Dualism into its statements of mentality. Into its religious atmosphere it projected the Dualism ultimately set forth in the Christian mythology as God and the Devil, or in the Persian as Ormuzd (Ahura-mazda) and Ahriman, or in other mythologies under other names. Into traditional symbolism this thought was transmitted by the Twin Brother or the Two Brother Idea. In all lands and under all skies men tell the story of the Brothers, in most cases of the Twin Brothers. Into the Fairy Tale these brothers came usually without a name, simply as the Two Brothers—the Elder Brother and the Younger Brother,

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but in some cases they have names. A German Fairy Tale calls them Water-Peter and Water-Paul, and, again, John Waterspring and Caspar Waterspring. The Swedish folk-tale calls them Silverwhite and Littlewarder; in East Gothland they appear as Lillekort and Lavring; in Lithuania as Strong-Hans and Strong-Peter; in a French tale, transmitted from an Italian source, they are called Carmelovo and Fonzo (probably Alphonso), and under a variety of other names in folk-tales, ranging from the extreme northern boundary of Russia to the southernmost boundaries of Abyssinia, and from the Western Pyrenees to the Cliff Dwellings of the Zuni Indians in Arizona. Roman mythology furnishes the twins Romulus and Remus; Greece, Castor and Pollux; the Anglo-Saxon stock supplies Hengist and Horsa; the Navajo Indian submits the twins Hasjelti and Hostjogon; our own revelation gives us Cain and

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Abel, Jacob and Esau, Moses and Aharon, Peter and Andrew, Jacob (James)¹ and John.²

Remarkable as is the fact of this dual

¹ The name James in the New Testament (the brother of John, and also the other two men, so called), is given in the Greek as Jacob, and the writer sees no reason why a precedent established in 1611 should be adhered to in 1903, since King James, who reigned in 1611, and whom the translators of the Present Authorized Version may have had reason to thus honor, has long since passed beyond the necessity of such honors. We, therefore, revert to the original form. In every case (in the New Testament), where *James* is spoken of, the Greek name is Jacob.

² The writer realizes that the insertion of this last list of names in the same catalogue with the Twin Brothers or the Two Brothers of Saga, or Maehrchen, or Folk-lore, militates strongly against the historic sense, and the reader may feel a sense of hesitation about Peter and Andrew, Jacob and Esau, Jacob and John, and Moses and Aharon, which he may not feel with Romulus and Remus, and but faintly with Hengist and Horsa. Yet it is well to remember that an epic like our Old and New Testament weaves so much legend and tradition about the actual historic figure, that that figure becomes less and less reliable. The

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representation itself, the fact that in the narratives involving the Two Brothers, or the Twin Brother idea, there appear again series of common factors is yet more re-

central historic verity of Moses, and of the fact that he led a handful of Hebrew slaves out of Egypt, would better be gleaned from Herodotus or Josephus, and that thread held as a background for the story of the Exodus, against which the miracles and marvels, the Ark of the Covenant, the Holy of Holies, and the brother Aharon and other details, can be held as traditional symbolism, rather than an effort of a ruthless Deity to thrust incredible things upon His children as history. When the symbols are properly read, the Divinity of them and of Race-Intuition will become apparent, while if they be improperly read, they become incongruous. Read our modern American historically fashioned records of Uncle Sam, John Bull, the Russian Bear, Tammany Tiger, and other types correctly, according to Race-Intuition, and you have instructive history; read them with too much literalness, and you have rather serious historic and ethnologic results. Limit the consideration to the particular case of Peter and Andrew, Jacob and John, a quartette of two dual types. Take them as legendary reiteration, and they become intelligible types in the drama of the Christ Life; but agonize over them as

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markable. If we examine the Twin Brother stories closely we will find in them a series of factors common to almost all of them, and singly absent from but few. Let me recall to the reader the familiar stories of

historic figures, and your results will be simply chronologic nightmares. For the historian it suffices that the Saviour selected some plain, simple fishermen on the shores of Galilee, to help Him preach His Doctrine, and the historian "submits as names these twelve," and then he may select twelve names from the conflicting lists. But the symbolist drops the historic thread and takes the two sets of brothers and classifies them with other sets created by the Race-Brain in its effort to solve the mystery of Dualism, and the Peter of whom he speaks *can* go to the sea and gather up a fish and take a bit of silver from its mouth and can perform other miracles, which the historic Peter may lay no claim to, and he can perform them with the same ease wherewith Wasserpeter and Wasserpaul perform them, as will be seen when we get to the stories proper. And the German Wasserpeter and Wasserpaul are not as far distant from the Peter and Paul of symbolic history as might be supposed, from historic association and historic appearances.

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Romulus and Remus, of Castor and Pollux, of Hodur and Baldur, of Cain and Abel, Jacob and Esau, of Fafner and Fasolt.

Romulus and Remus are born of a Vestal Virgin, Rhea Sylvia. The God of War, Mars, is their father. They are exposed to die. A she-wolf mothers them and they grow up to be mighty warriors, the founders of Rome. When Rome is built and its wall finished, Remus criticises the height of the wall. He says it is not sufficiently high: "I can leap over it."

"Do so," replies the angered Romulus. Remus does so.

"Leap back," comes the voice of Romulus from behind the wall. Remus does so, and leaps upon his brother's sword.

Now take the story of the Dioscuri, the twins, Castor and Pollux. They are born of the virgin Leda, to whom Jove has come in the form of a swan. Those who have

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followed the symbolism of antiquity have noted the frequent amours of Jove, and many of our modern writers have made unkind comment on them. But this comment is due to the fact that the investigator of to-day is inclined to take things literally in an anomalous way. It is quite common for the student to find a dissertation on the lack of conjugal fidelity on the part of Jove, as though the writer actually believed the various stories of Leda, Danaë, Semele, and many others, for he treats them as though they were historic facts. But, surely, no modern writer would for a moment admit the *fact* that Jupiter loves Danaë as a golden rain, Leda as a swan, etc. And if he does not admit the *fact*, why base a deduction of faithlessness on an unaccredited fact? If Perseus was not really born of Danaë, the carefully guarded virgin by reason of a golden rain; if Castor and Pollux were not

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really born of Leda, why accuse Jove of infidelity and talk absurd vacillation about him? Why not understand these things as men like Socrates, or Plato, or Seneca understand them? The Greeks and Romans, who devised and believed these stories, were the men who gave the world of to-day its geometry, its art, its music, its laws, and its roads. Will any one seriously maintain that these people of brilliant and keen intellect actually believed that Leda gave birth to twins, that the twins were born of eggs, that Jupiter was changed into a swan? Would not every intelligent Greek know that the root Kygnos (cygnus, Swan) is the same as the root gignomai and gignosko, and that it is a root involving intuitive knowledge in exactly the same way as the word Swan (Schwan) in German is an old root from Schwanen, to have premonitions, to know intuitively, and would not every intelligent

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Greek know that the Deity touches men's souls, the virgin soil of men's souls, in various ways; that with some the Divine comes as a sense of stern and unflinching justice, that punishes, avenges, destroys, and that hence the virgin Vestal bears sons of Mars, the God of War; and that with others God comes as an intuition, as an intuitive Something, and the story of Leda and the Swan is born; and, again, with others, God comes by a "still, small voice," by a perception of what is true and beautiful, and that perception comes to the innermost and most deeply hidden recesses of the soul, and some one writes the story of Jove and Danaë and the golden rain. If these stories be read from the view-point of the men who wrote them, the many relations of Jove to virgins will become symbols of the varying influx of the Divine Life into virgin human soul-soil, and they will cease to be exegeses of questionable morality, such

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as minds steeped in an atmosphere of indifferent æsthetics have read into them.

But to return. Leda gives birth to two eggs, and from these are born Castor and Pollux, also great warriors. They presently give battle to their enemies, and so attached are they to each other that the surviving twin grieves sorely over the death of his brother, so sorely that the Gods in pity allow him to give his life for his brother, not always, but at intervals, so that Castor and Pollux live at alternate periods, in some of the stories, alternate days.

Take Hodur and Baldur. They, too, are twins. They are the sons of Odin. Baldur is Baldur the Beautiful; Hodur is Hodur the Blind. Far in the recesses of the Norse Race-consciousness the inevitable death of the one brother is known and felt. And the Scandinavian thus weaves the myth:

“When it had been made known that

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nothing in the world would harm Baldur, it became a favorite pastime of the Gods at their meetings to get Baldur to stand up and serve them as a mark, some hurling darts at him, some stones, while others hewed at him with their swords and battle-axes; for, whatever they did, none of them could harm him, and this was regarded by all as a great honor shown to Baldur. But when Loke-Lanfeyarson beheld this scene, he was sorely vexed that Baldur was not hurt. Assuming the guise of a woman, he went to Fensal, the mansion of Frigg. That goddess, seeing the pretended woman, inquired of her whether she knew what the Gods were doing at their meetings. The woman, Loke, replied that they were throwing darts and stones at Baldur, without being able to hurt him.

“‘Aye,’ said Frigg, ‘neither metal nor wood can hurt Baldur, for I have exacted an oath from all of them.’

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“‘What!’ exclaimed the woman, ‘have all things sworn to spare Baldur?’

“‘All things,’ replied Frigg, ‘except one little shrub that grows on the eastern side of Valhal, and is called mistletoe, and which I thought too young and feeble to crave an oath from.’

“As soon as Loke heard this he went away, and, resuming his natural form, pulled up the mistletoe and repaired to the place where the Gods were assembled. There he found Hodur standing, far to one side, without engaging in the sport, on account of his blindness. Loke, going up to him, said:

“‘Why do not you also throw something at Baldur?’

“‘Because I am blind,’ answered Hodur, ‘and cannot see where Baldur is. And, besides, I have nothing to throw.’

“‘Come, then,’ said Loke, ‘do like the rest, and show honor to Baldur by throwing this

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twig at him, and I will direct your arm to the place where he stands.'

"Hodur then took the mistletoe, and under the guidance of Loke darted it at Baldur, who, pierced through and through, fell down, lifeless. Surely, never was there witnessed, either among gods or men, a more atrocious deed than this" (Andersen, *Norse Mythology*, pp. 285, 286).

The same element of struggle is evident in all the stories told of the Two Brothers, varied, of course, but always in evidence. It would carry us too far afield to endeavor to recapitulate them all—the story of Fafner and Fasolt, of Alberich and Mime, and the rest. Suffice it to say that there are more than 200 of these stories scattered abroad in the Race-Mind, and suffice it also to say that there are two closely related factors in every manifestation of force and substance, of life and volition, of insight and intellect, one of

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which prevails over the other. In other words, the Race-Mind has either consciously or subconsciously faced a general problem, and has concluded that in all conditions of life there are two contending factors, of which one prevails over the other in the final attainment of a design, the general outlines of which are usually stated in the story.

Thus it is evident that the incident of Cain and Abel is inwoven in the minds of the tellers of the story with the struggle between agriculture and grazing, while the struggle between Jacob and Esau is typical of the struggle between the nomad and the agriculturalist, in the later sense of the husbandman. But this physical or historic side of the story in no wise militates against the fact that the story is at the same time a general statement of psychologic values, for the element of preference or preponderance of one brother over the other is maintained in all

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the stories. If Moses and Aharon be compared, it will be found that Moses is the figure that preponderates; if any two such types be compared, it will be found that one has an advantage over the other. John must decrease in order that Jesus may increase; Mary has chosen the better part. Thus always, where the dual type is used.

And as we note these facts, the conclusion seems almost irresistible that all nations, all tribes, and all peoples tell the same story, and the story is a record of the fact that men of all nations, of all tribes, of all peoples, have taken cognizance of the phenomenon that on all planes of human life there is a struggle between two factors, one of which prevails over the other. And the fact of this struggle, of the setting aside of one form of life for the sake of another, is in evidence on every hand when once attention is called to it. The destruction, for instance, of one

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form of life in the process of the construction of another form of life, is quite a familiar phenomenon. The egg is destroyed in order that the bird may be created and live. This occurs not because of any fault on the part of the egg, nor because of any superiority on the part of the bird, for an egg as an egg is just as difficult a problem to understand as is a bird as a bird. In one case we have a series of peculiarly homogeneous structures—a yolk, a layer of albumen, a thin skin, and a hard shell—each layer strikingly homogeneous, and yet, by the application of simple heat to the egg, there results a process of disintegration and a process of reconstruction. Out of the four-ply mystery called an egg there is built another mystery, with a brain and a heart and lungs and senses and various organic structures, constituting a bird. How the thing is done we do not know. We have watched all the steps of the creative

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force as it moved along, and we have noted what it does first, and what it does next, and what it does last, but we have no idea how it all comes about, and how a simple force like heat, acting on the simple and apparently homogeneous substances, the yolk and the albumen, produces all these wonderful organic structures; we know only that the thing comes about, and when we come back to origins and sources we are in the position of the Greek who permits Castor and Pollux to live and to die alternately, because he prefers to leave such questions open and not settle them definitely, and say that Castor dies in order that Pollux may live, or that Pollux dies in order that Castor may live.

What is true of the egg and the bird is true of other forms of life, organic and inorganic. Beginning at the bottom, let the student follow upward a general series of this idea. In general, and abstractly, every

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positive condition involves the setting aside of a negative condition. A certain degree of light means the destruction of an exactly equivalent degree of darkness, light and darkness being the twins in that case. This general statement applies to all cases, and the Twins are:

Heat.....	Cold
Sound	Silence
Motion	Rest
Light	Darkness, etc.

And among these twin conditions any constructive process involves an equivalent destructive process. The process of land-building on the part of the ocean involves an equivalent amount of land destruction; a displacement of air involves an inrush of an equivalent amount of air; every action involves an exact equivalent of reaction. The angle of reflection is always equivalent to the angle of incidence; the seed dies that the

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plant may live; the worm dies that the butterfly may live; the blossom dies that the fruit may set; the body dies that the soul may be born. This list could be increased without end, and any number of series and sequences could be used to illustrate the general law stated by the Race-Mind in the stories of the Twin Brothers.

Having noted the generality of the law, we may proceed to an application of the same. The Race-Mind establishes the point that the development of any one feature involves the disintegration or the overcoming of another. In the older methods of thought this idea of overcoming or struggle was usually conceived as a matter of battle and conquest, and consequent victory; applied to the field of mentality, ethics, moral and spiritual life, the thought took the "conquest or battle" shape. It was thought that the attainment of spirituality involved the sacri-

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fice of the physical side of things; that the growth of spirituality was furthered and fostered by "mortification of the flesh," and quite elaborate systems of self-denial, self-abnegation, and self-sacrifice have been devised. True as this view may be in solitary instances, an exclusive maintenance of it loses sight entirely of a long line of practical results.

It was a normal view to arise in mediæval days, when man battled readily for all kinds of reasons, and when any kind of victory involved the injury and destruction of the other man, in a sense of physical annihilation. But these later days have made it possible to emphasize a victory, which means the subduing of one plane and the ascendancy of the other, without the actual involvement of physical destruction.

Take the growth of mentality, so far as certain features of life are concerned; for

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instance, the effort of the mind in reference to literature. There is a struggle to learn to read. The desire for knowledge, on the part of the mind, is struggling with the element of ignorance, its twin brother. In doing this there may be involved a certain amount of self-denial or sacrifice; it may require time, patience, and energy, but these are incidentals. They are not the primary factor. The primary factor is the training of the eye to recognize, and of the memory to retain, the letters, and sequences of letters, called words, and presently to make the eye travel without effort and automatically, and to make the memory record and combine words and sentences. This is the ultimate victory—to overcome the inability of eye and memory and make them both pliant and alert servants of the mind, who disappear because they no longer resist.

And this victory does not involve the de-

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struction of books or papers, or eye or memory. It involves the destruction and death of ignorance. So the development of spirituality does not involve the destruction of the natural; it involves the setting aside of un-spiritual conditions on all planes of life.

Thus, again, take the training of the hand for any musical instrument—say the piano. When the mind first begins work on the hand, that hand is a helpless, inalert, heavy tool. The struggle of activity against inertia begins. The twin brothers join battle, and activity presently overcomes inertia, not by mortification of the flesh, with the idea of cutting off the hand or sacrificing it, or whipping it, but by the patient development of each muscle along its own line of tension and relaxation. There will be time, patience, application and perseverance required, but these are incidentals; the primary

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factor is the skill obtained and the disappearance of the hand as a *resisting* medium.

Hence, the attainment of any higher form of life involves the disintegration of a lower form of life, along physical lines, and along mental lines this element of disintegration does not mean destruction, but rather a rendering automatic of lower activities. Hence the attainment of a higher life involves not so much renunciation of the lower, but, rather, control of it.

And this generic law it is that broods broadly in the Race-Brain in the dualism of the Twin Brother stories, and a clear conception of it renders intelligible not only the less perfect stories God told His younger and less mature children in myth and saga and legend, but also the more perfect story as told in the Wonder Book God wrote for His older or more mature children. The knowledge of this generic law will make in-

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telligible what the Race-Mind has to tell, when it evolves the story of Romulus and Remus, of Baldur and Hodur, of Fafner and Fasolt, and also of what the more interior or spiritual plane of the Race-Mind has to say, when it tells the story of Cain and Abel, of Jacob and Esau, of Moses and Aharon, of John and Jesus, of Mary and Martha, and of the story of the Prodigal Son, with its younger and its elder brother.

III

THE MAN-ANIMAL STORY

BUT the race-man was not content with the general and broader recognition of the fact that man has two natures—an inner and an outer, a spiritual and a natural—a soul and a mind. It continued its research. When once it had drawn the broad distinctions between the inner and the outer, it next elaborated the idea that the inner nature is human and that the outer is animal. Thus was the man-animal story born. The man-animal stories are quite familiar to every one; every reader of legends and myths is familiar with the fact that there are combinations of animals and of men of various kinds and in various orders. It is true of

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these forms, as it is of everything else, that there seems to be no connection between the different stories as they are told, but when they are more closely examined they yield certain quite definite results. The familiar idea of man setting forth upon his journey and associating with animals early in that journey, comes to the surface; that is to say, as we watch the hero of a fairy tale start out upon his pilgrimage he at first comes across certain animals, for whom he performs certain services. Usually the animal is in some sort of difficulty, and the hero helps it out of its distress. As a reward for such service he is given by the animal a certain part of its own substance; usually the substance is a part of an antenna, a wing, a claw, a hair, a feather, according to the nature of the animal. The hero treasures these things which are given to him, and usually at the end of his journey the service

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is returned to him in kind. If he liberated some one at the beginning of the story, he is liberated at the end; if he simply assisted some one at the beginning of the story, he is assisted at the end. In a number of instances the animals remain with the hero and form a part of his company as he journeys, while again, in other instances, they leave him, and he travels on either alone or with a group of men, which group will be considered in a later chapter.

This association with the animals may be called the distinctive association; it differs from other forms of association with which we will now become familiar. Of course, all these animals talk and have a consciousness and a life of their own. In this we have the first token of the fact that we are moving upon symbol ground, and not upon the ground of history. And this form of dis-

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tinctive association gives us the first group of the man-animal story.

The second group differs from the first quite essentially. It is constituted of all stories in which a man is turned into an animal, or vice - versa. Quite frequently in these cases the man is converted into an animal in the early part of the story, but is restored to his true human shape and nature at the end of the narrative. This seems, in fact, to be the essential feature of all such narratives, that the man or the woman should not remain an animal, into which they have been turned; they shall presently resume their true human form and their true human nature and function. This is quite evidently the trend of the stories, and evidently also the spirit which animates the men who devised the stories. That men are turned into animals is, of course, a very familiar fact, and that they are very intimately

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associated with animals is also a familiar fact in all stories, ranging from the very first beginnings of myth in the saga or in the legend, and ending with the realization of the most elaborate form of spiritual imagery in our own Old and New Testament; for the book of Daniel and the book of Revelation and the book of Ezekiel are filled to the full with the various combinations of man and animal forms, such as we know them. In some instances these associations with animals are crude in their nature, while in others they are most sensitively adjusted and exceedingly beautiful.

The association of animals as given in the ordinary fairy tales, or as given in the myths or legends among the various nations of the earth, although essentially beautiful and poetic, yet the thoughts are so closely allied one to the other that the picture becomes a trifle crude. Thus, for instance, the

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man goes out to fish, and the king of the fish rises to the surface of the water and talks to him; the sailor finds himself faced by the mermaid; the traveller on the Rhine sees the Lorelei vision. But when we come to the more delicate touches they are not only poetic in their essential nature, but they are also beautiful and delicately adjusted; thus, in the story of Siegfried, the introduction of the bird and the song of the bird, and the introduction of the fact that a touch of the blood of the dragon upon the tongue of Siegfried makes him understand the song of the bird, these are exceedingly poetic. In exactly the same way, when the story of the Saviour is told in the New Testament, it is so told as to associate him delicately and sweetly with certain animal forms; thus He was "laid in a manger," is worshipped by shepherds, and so various incidents are introduced which are exceedingly delicate, and

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which in themselves are beautiful besides being poetic, but the association is always there and always perceptible. This class of animal and human association constitutes the second group.

When we take up the third group we find a something which in its nature is rather more startling. It is a concept of a combination of the man and the animal. In almost all instances outside of Egypt the animal form is the lower part of the man, while the human part is the upper section of the creature so formed. Thus we have in the sphynx the combination of the body of an animal and the head of a woman; in the fish-god, Dagon, the body of a fish and the head of a man; we have the human-headed bull; we have the horse with a human head, and these same creatures are scattered throughout all mythology.

In a general way the mythology of Egypt

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differs from the mythology of other nations and other countries in this peculiarly dualized, human-animal form. The concept is so shaped in other countries as to emphasize the importance of the human by placing it at the upper end of the form, and to emphasize the non-importance of the animal by placing it at the lower end of the structure. But in Egypt this process is most generally reversed. In almost all the Egyptian dualizations the animal head is attached to the human figure. The best method of understanding this peculiar arrangement between the human and the animal, as prominent in Egypt and as prominent elsewhere, is to contemplate a relationship now existing between two nationalities as to philosophical concept. For, of course, it is admitted in this consideration that every one of these mythological figures is in itself essentially a philosophical concept; it is the

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concept of the relationship between what is human in man and what is animal in man. If now we take two nations which are thoroughly well known to us, for instance, the German and the English, we will find that these two nations, in their philosophical contemplation of any one topic or subject, are exactly the reverse one of the other. As a general statement this may be considered true, that the Anglo-Saxon always begins at the bottom and builds upward—that is, he reasons almost entirely by analysis; while the German begins at the top and works downward—that is, he reasons almost entirely by synthesis. It is for this reason that the German applies the epithet “naturalist” to the Englishman, while the Englishman is equally free with his opprobrium expressed in the epithet “empiricist,” as applied to the German. That this is quite true receives some little confirmation by a comparison of

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the written alphabets of these two nations. If one will look at the English R and compare it with the German R, at the English W and compare it with the German W, at the English V and compare it with the German V, he will find that they are written one the opposite of the other. This, together with a few other points, confirms the idea that the two nations are opposites in their philosophical concepts. In exactly the same way it may be safely said of the ancient Egyptian and of the Greek, for instance, that they were exactly opposite in their philosophical aspects of the relative life of man as to his human and as to his animal side. The Greek emphasizes the idea that the human side is prominent, while the Egyptian emphasizes the idea that the animal side is the prominent and determinate one. The countries as compared with each other also emphasize these various points. The

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Greek lives under an azure sky, and surrounded by all that nature in its prodigality can give him. The Egyptian lives in the arid plain of the Nile, and depends upon that wonderful river and its remarkable inundations for almost everything that comes to him. He is more closely tied to nature; he cannot get away from nature as readily as the Greek can, and the animal side of him is, naturally, more emphasized than it is with the Greek. So it comes about that these two nations, compared one with the other give this peculiarly remarkable result: that the one emphasizes the animal side, the other the human; but, of course, both admit that these are closely and intimately associated, so closely that they can only be represented by one and the same figure. You cannot take man's humanity away from his animality, and you cannot take man's animality away

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from his humanity; any concept that separates the two is not true so far as man during his life on earth is concerned. That is to say, the centaur and the sphinx, and other images of this kind, are representations of the fact that man is of a dual nature, and that philosophers of all nations, and of all climes, and of all eras of history, have recognized that duality to the full, and have recognized, also, the intimate association between the sides of man's nature — the human side and the animal side. But on the animal side man has certain peculiar traits; he has, for instance, fidelity, which would be represented by the dog; he has persistence, which would be represented by the bull; he has a certain amount of moral nature and ethical culture, represented by the lion; he has a certain intellectual nature, which is always represented by the horse. Consequently, various nations select various

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types, and one emphasizes the horse, another the bull, and a third a lion as being the predominant animal trait with which true humanity can associate, and therefore which can enter into the construction of this peculiarly dual figure known as the centaur, the sphinx, etc. He who cares to make a comparison will find that the Old Testament emphasizes that not one trait shall be prominent and all the others subservient, but that several traits really are parts of human nature. Therefore the prophet creates a figure which is quite an elaborate, composite figure. This figure is called the cherub or cherubim. It is composed, according to the description given in the Prophet Ezekiel, of four parts. There are four heads: one a lion, one a bull, one a bear, and one a human, or, in some instances, an eagle. This is the composite, as given in our inspired record, which is, of course, the most perfect type of

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this peculiar relationship between what is human and what is animal in man. It seems from this consideration that philosophers of all kinds and of all races have recognized the fact that man is a duality, and have devised a particular type to cover that peculiarity of his nature.

We have thus far considered three distinct groups of the association of animals and of men. The first group is that distinctive association in which there is simply a maintenance of the two figures, separate and distinct one from the other. The second group is that in which the interplay of the two sets of faculties, the human faculties and the animal faculties, is most distinctly emphasized, showing that in certain times and under certain conditions the animal holds entire sway and the human disappears entirely, while at other times the human can be restored and the animal can be made so

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utterly subject as to become entirely automatic or as to disappear. This is involved in all stories in which a man is turned into an animal or an animal turned into a man. A third group, or type, is that in which the duality of man and the intimate associations between his two natures, the conjunction between the two, the fact that they move side by side and do not disturb each other, is emphasized more particularly.

Now we come to the fourth group, which brings out another and a more sublime idea. Of course, every philosopher has concerned himself more or less directly with the problem of life, and as he faces this problem it appears to him in its essentially dual form: one is the life here on earth, and the other is the life which is to follow this. In some instances the idea of the life which is to follow is associated with the life before this, and this brings about certain reincarnation

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theories, and other thoughts familiar to us by a study of theosophy, but the philosopher mostly faces the question of life here and of life beyond. It is natural that he should represent the life here by a human figure and that he should associate that human figure very intimately with an animal form. It is also natural that he should associate the life hereafter with a similar human form as that used for the life on earth, but with such human form sublimated and made divine; hence there is the creation of figures of deities, such deities as the philosophic aspect of each of the problems which his mind in considering and studying would naturally involve and evolve. He, therefore, populates the world beyond with a great many images of deities of various kinds, and he co-ordinates them in such ways as to involve the idea that he realizes the different stages of spiritual faculties and of

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mental traits. He realizes, for instance, that the trait of curiosity is not as important and not as valuable a one as the trait of maternal love; he realizes that the element of patriotism, expressed by brute force, is not as delightful and not as pure and true a humanity as that patriotism which represents itself in municipal government, etc. He is, therefore, ready to create a series of deities, but while creating that series of deities he also realizes that it is essential that they should not be entirely dissociated from the fact that man is a creature of the earth. That fact then becomes represented by certain animal figures and types. These animal figures and types are still associated with deities, and therefore we have in every instance a case of an animal sacred to its deity, and that animal distinctly described, although there is no record given to us as to why any particular animal should be sacred

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to any one particular deity. Every one recognizes the fact that true mentality is in itself abstract, and depends not at all upon natural conditions and upon physical things; and also the fact that true mentality cannot stand by itself, that it needs certain auxiliary implements, certain instrumentalities which will serve to express it. Thus, for instance, thought stands by itself, but it needs the spoken or the written word, which is produced by and through an animal organism, in order that it may become appreciated by those to whom it is addressed. The word, therefore, which is communicated to some one else must be communicated through the animal side of man's nature. Consequently all deities, although themselves abstract quantities of mentality, are associated with animals in their description as given in the mythologies of the people.

That various animals were sacred to various

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deities is a fact that need scarcely be dwelt upon. It may suffice to recall to the reader that, for instance, the eagle was sacred to Jupiter; the wolf, the cock, and the woodpecker to Mars; the dove, the dolphin, the ram, the hare, the swan, and the tortoise to Venus; the owl to Athene, and the dog to Hekate.

Now that we have gone over the ground of these various groups in a general way, it may be well to look into the details of study which necessarily are involved in such a consideration as this. Taking it for granted that we have in these various stories a general consensus of all the philosophers of the world as to type and symbol, we are ready to see that there is a series of ideas present in the mind of every philosopher. The first is that the animal nature of man and the human nature of man are distinct one from the other. To those of us who are

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interested in the problems of life, and who love to understand these things, and understand them for the performance of a certain definite use, we have here a something which is of the utmost value; that is, we have a consensus of the Race-Man, so far as its philosophical aspect is concerned, to the question that the animal nature and the human nature of man are distinct. This question becomes of inordinate value when we conceive how the various elements of the animal nature are apparently involved in certain mental processes. There is no one who is not aware of the fact that the animal nature is thrust forward into the mental world at certain times and during certain conditions in such ways as might be described as, possibly, offensive, or even a stronger word than that—disastrous, say. In every case where the animal nature is thrust strongly forward, it is necessary for him who desires

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to understand the problems of life in their true aspect to understand and realize that the animal nature is different from the human, and distinct from it, no matter how difficult that realization may be.

Every one realizes that there are times when the physical organism is entirely out of order, and when, as in the throes of a violent disease, there are certain mental symptoms which appear. Thus, for instance, in typhoid fever, there are the low mutterings and the ravings of the patient. In other fevers there are various manifestations which have a mental appearance, and it seems to us as though they were mental. It is to be noted, however, that the patient, when he fully recovers and comes back to his own real, vital, interior consciousness, loses all sight of the things which he has said or done during these times. This is true, also, of protracted spells of intoxication,

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when the mind is obscured and the animal faculties are strongly brought out. It is also true in cases of feeble-mindedness, of idiocy, and of insanity. In these latter cases we are beginning to incline towards the idea that the man himself, away inside of his mechanism, is perfectly sane and perfectly harmonious with all the laws of the universe, but that the physical structure of the mind, the brain, or some section of the brain, or some section of the nervous system, has been disturbed. I think that almost all modern authorities are beginning to contemplate this idea very seriously, that it is not so much the man who is disturbed, as the physical instrument of manifestation which he carries about with him. There are two points which grow out of this consideration: one is a point of practical utility to all of those who are concerned with the education of man, for, in the first place, there are

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certain difficulties to be met with which are due only to the conditions of the physical organism, and do not extend beyond it. Think of the help which this idea is to those who have the handling of feeble-minded children, or cases of arrested development, or who are concerned about the care of maniacs and the insane; think of the assistance which grows out of this thought to them, knowing that it is only the physical organism which a man carries about with him which is disturbed, and not the man himself; that inside of the disturbed organism there dwells a real human being, just as real inside of the disturbed organism as he would be inside of a perfectly harmonious and well-regulated and well operating mechanism. Take, as an illustration, an injured hand. The fact that the hand is injured does not injure the mind; it simply makes the mind unable to express itself through that hand. In exactly the

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same way, if the tongue were injured it does not injure the mind; it simply deprives the mind of the use of that tongue. In exactly the same way, when the brain is disturbed it deprives the mind of the brain. It is unwise to confuse the mind with the brain; it is unwise to turn the animal into a man, in other words. And this is the first point that grows out of the consideration of the subject in the light that the animal side of man and the human side of man are distinct and separate. The second point is also emphasized by these philosophers, who have written for us our fairy tales and our sagas and our legends and our myths. It is the point that what is done to the animal, presently is returned to the man. It is well known that a man cannot deprive his physical organism of care and attention without lacking certain attention presently himself. A man who pays no attention to his brain will

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soon find his brain retaliating in kind. The man who takes good care of his eyes, the man who takes good care of his ears, of any one of the parts of the physical sides of his organism, sooner or later has the reward which belongs to them; that is, whatever he does to the animal is returned to him in kind.

Any one who reads the stories of the animals and the service which the hero renders to them at the beginning of his journey, and the service that is returned to him at the end of the journey, will understand that this refers to the physical mechanism of man. And the man that takes care of his body will later find a body which will take care of him; he will find a healthy, strong, and vigorous body, which will furnish him with a good brain, a good set of eyes, a good set of instruments whereby he can express his mental qualities. This is advice which is peculiarly applicable

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to our day, and to the haste and strenuousness with which the American lives. If he were to go back to the old fairy tales and listen to what they have to say to him, and take care of the animal side as he sets out upon his pilgrimage, he would find the reward that comes to the hero at the end of the story, which is the same in his case as it was in the case of old. It will, of course, be remembered that in the fairy tale the animal is in want; that is, man has certain animal wants as he starts upon the pilgrimage of life. If these wants are properly supplied, the proper reward in the end will not fail. And this is what the fairy tale and the legend has to tell us and has to teach us in reference to the first group of things.

We come now to the second group, which involves the turning of men into animals, and their final restoration to the human form and function. Whatever our particular sys-

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tem of philosophy may be, the fact is quite evident that man faces certain problems as he advances along the pathway of life. In the facing of these problems he can face them either from an attitude of spirituality or from an attitude of natural conditions. There are men who live what we call in the Church an entirely natural, or unregenerated, life; that is, a life which concerns itself simply with the food he enjoys and with the house in which he lives and with the garment which he wears. He very seldom passes beyond his own physical wants. And many men, unfortunately, live just such lives as these. This, in a fairy tale, is called turning a man into an animal. It is not a pleasant way of saying it, but it is, nevertheless, quite true, for to be turned into an animal does not mean, necessarily, to be turned into a ferocious animal; it means only to have the animal side so

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emphasized that the human side is lost sight of.

In the uncomfortable, fierce theology of the Middle Ages we had rather unhappy things to say of this mental position, of the condition in which man lost sight of his manhood and emphasized too strongly the animal side of his nature. And in the emphasis that was placed in mediæval theology upon this particular point, it grew so strong that the thought was that men were sometimes so entirely lost and depraved that there was no salvation for them. But the story of the development of man, as told not only in the myths, but also in the sacred books of all the people, involves the idea usually of the return of man to his own consciousness. The preacher of the Middle Ages, indeed, emphasized the idea of the story, as told in our Wonder Book, that the Prodigal Son was utterly lost; that he

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was lost and strayed away from his father; but the Word itself emphasizes the idea that the son returns. It does not leave him out in the far country with the swine; it brings him back to his father's house. So the fairy tale, so the saga, so the legend; no matter what kind of an animal the man turns into, as his life progresses he is usually restored to his own self, to his own ego, to his own better consciousness, to that something which was really his father's son, his father's child. So out of this group of animal and man stories there comes this wonderful thought, that the ultimate end of all creation is the survival of the fittest, not only in natural things, but also in spiritual things. As a general thing it is wise to think that God does the same in spiritual things that he does in natural things. And science has amply told us and assured us that nature tends towards the survival of the fittest; that

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it removes that which is unfit, but that it turns every energy of its law and of its forces to the preservation of that which deserves preservation. In exactly the same way it may be conceived that the design works along the lines of law in the production and care of spiritual and mental things; it is also in the continuous effort in spiritual things to maintain that which is perfect, and destroy or set aside that which is imperfect. At first the theologian is tempted to refer all that is imperfect to one human being, and all that is perfect to another human being, and thus to produce the distinct type on the one hand, which is called the devil, and on the other hand that distinct type which is called the angel. But there is a tendency in modern days to understand that there is another possible way of co-ordinating things. We all know, of course, that in more ancient theologies the picture which is given in the

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twenty-fourth chapter of Matthew, of the separation of the sheep and the goats, and of the setting of the one on the right, and of the other on the left, has been interpreted as meaning that at a certain time all good people will be turned into heaven and all the evil ones into hell. But as we advance along lines of mental progress we become more and more convinced that there is a process going on in the human mind which is very aptly illustrated by just such a picture as this; that is, you and I are constantly at work, laying aside certain qualities and separating the things which are desirable from the things which are undesirable. What the grade and standard of the desirable or undesirable may be is a matter of investigation and of consideration. In this way, in growing from childhood into manhood, we lay aside a number of things which are quite orderly for childhood, but would

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hardly befit the dignity of manhood. We lay aside the tendency for certain games and the tendency for collecting certain objects. As we pass through youth into riper and maturer manhood, we lay aside a certain number of things which were thought to be very essential, and which, doubtless, were very essential in their day. That is, we lay aside such things as the knowledge of Latin, and the knowledge of Greek, of algebra, of other college curricula, which at the time were quite useful, but which in the use which we are performing as adult beings in the world of business and in the world of social life and in the world of civic affairs have not the same import as they had in the days of the college. We turn them to one side and introduce in their place others which seem to us more valuable. We are, therefore, following out the picture constantly, not only in passing from

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this life into the next, but, also, in passing from any one stage in this life into the following stage; we lay aside one set of faculties as undesirable, and we adopt another set of faculties as more desirable. In other words, we turn aside to the one hand the things which we call goats, and to the other hand the things which we call sheep; we distinguish between that which we desire and that which we do not desire. It is, therefore, to be assumed that in that culminating experience which men call death and the angel's resurrection, there will be a similar following out of exactly the same law; we will lay aside certain things which are no longer valuable to us, and we will have impressed upon our character those things which are valuable; that is, the Divine will separate between the sheep and the goats in every man and in every woman that passes into Life Eternal. What, therefore, we have

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called in science the struggle for existence and the survival of the fittest, we call in theology the process of regeneration, and the element of vastation by means of which that which is undesirable in a character is destroyed, and that which is desirable in a character is preserved. In either instance we have the recognition of the same principle exactly which the makers of myths have seen—namely, the fact that man turns from an animal nature into a human nature, and that every law of matter and of mind assists him in that turning. Of course, as the nature of the mind changes, the nature of the faculties also changes, and therefore there are stories of all kinds of changes told in myths and in legends and in sacred books of all the peoples. Throughout the fairy tales, milk turned into blood, fish into birds, words into pearls and toads, etc., almost without end; and even into our sacred records the ele-

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ment of change is continued, for rods turn into serpents, water into wine, and so on, in many instances. But these are matters of detail. In the general and broad outlines, the fact remains that the ancient philosopher realized, as does the modern philosopher, that humanity and the animal nature of man are associated in this peculiar way: that from his animal nature he can work his way back to his true humanity.

Let us now take more in detail the third group of figures. And let me say to the reader right here that I am elaborating general principles in this chapter, so that this elaboration need not occur in future chapters. In future chapters the reader is expected to continue this method of elaboration and to work out such details from what is given as he may find necessary or desirable. The best way to understand the philosophy of the race in connection with the peculiar

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composite figure, is to trace this fact. It matters not what system of interpretation we may be following out; it is evident that animals have always been used to represent certain human traits. It is a familiar saying that the dog represents fidelity, that the bear represents literalness, that the horse represents intelligence, that the horse is associated in certain ways with poetry by becoming a winged horse, that it is associated with understanding of various kinds; hence its introduction into the chariot of Phœbos Apollo, into the chariot of Neptune, into the City of Troy, when it is to be destroyed, etc. But nations have always differed in their concept of what it is that serves as a basis for true humanity; some have thought it was the element of fidelity or loyalty, hence the dog-headed humanity of the Egyptian records; some have conceived of the idea that human nature is based

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upon the element of intelligence, and they combine the human being with the horse; some have thought that human character depended upon a certain kind of morality, and they have combined the human figure with the lion; some have thought that true character is a matter of slow and persistent toil. Toil is represented by the bull, and therefore they connected the human being with the bull; others, again, have emphasized the idea that man is what he is by nature of his inheritance and of his environment, by the very fact of being, and consequently they united the human figure with that which stands for the fact of being; that is, with fish, and hence is born the fish-god Dagon. The best way of interpreting one of these symbols, therefore, is to find the meaning which is applied to the animal figure that is used and think of it as a basis for human character. As we all know, some

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characters are based upon the element of loyalty, some are based upon the element of truth, some are based upon the idea of simplicity, some are based upon the idea of innocence, and in every case the animal representing that trait would be used as the basis for the human figure, and thus would the compound be formed. But we realize that the philosopher would be presently faced with what goes into the Eternal Life. Thus the question would arise within him: What is there about the human character that is permanent? He realizes that language would not be permanent, since language is not an essential of thought—thought is independent of language; that memory is not an eternal factor, since memory dies with old age; that the habits of the body are not eternal, since they die with the body. He must, therefore, of necessity, recognize the fact that there are certain traits prominent

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upon earth which persist into the Eternal Life, and that if the human figure as a figure walking about the earth represents man's earth life, then a divine figure must represent his mental, or spiritual, life; and since that spiritual life does depend, to some extent, upon the things which are done on this earth and upon the habits which are acquired as to thought, as to affection, as to sympathies, as to love, therefore the animal must be a persistent factor and must continue as associated with deity after the concept of deity has been fully formed. Consequently, we have found in these four groups the following facts:

First, that the philosophers of all ages have realized that in man there are two natures associated—a human nature and an animal nature.

Second, that the association of these two is of a peculiar nature; that is, that

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it can be changed, the one into the other.

Third, that the association of these two is of a distinctive nature; that there are certain traits pertaining to man as a man; that there are certain traits pertaining to man as an animal.

Fourth, that into the future life some of these animal traits are continued; that is, that, to some extent, the real mental and abstract spiritual life of man depends upon the character which he has formed upon earth, which character is usually symbolized by an animal. Consequently deity has certain animals sacred to it in its various forms, and we find this animal or that animal, this bird or that bird, this fish or that fish, sacred to such and such a deity or to such and such a god or a goddess. And this is what the race-mind tells us in this wonderful man-animal story.

IV

THE LIFE-TOKEN

PROMINENT as are the factors mentioned in previous chapters, the life-token which we will consider in this is equally or even more so. The life-token is a familiar story in all of the ages of the world, and one which we see and find in all of the various fairy tales, the sagas, and the sacred books of the nations. In its crude form the story of the life-token is, in general, represented as follows: It is a something which is left behind when the hero sets forth upon his journeyings. This is a typical story: Two children are born, quite frequently in marvellous ways, and, also, quite frequently, by virgin conception. A fish plays a more or

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less prominent part in the story usually. His scales or his fins or his eyes are instrumental in bringing about the birth of these children and also the creation of the life-token. After the birth has taken place, the scales or fins or eyes or tail of the fish are planted, and they grow up into two trees. These trees indicate what is happening to the boys (or boy) as they (or he) go forth upon the journey. If they flourish and are fruitful, then all is well with the wanderer or wanderers; if they wither, he is sick or they are sick; if they die, it is a sign that the hero or heroes are dead.

From this general or crude type of the life-token story a large list of such stories arises, some of them obscure, some clear, some consistent, some not so, some logical and full of sequence, others without logic or sequence.

In the first stories, that is, in the earliest stories which can be found, the token left

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behind is usually a tree; but in other stories the hero leaves behind him also other objects, for instance a dagger, a knife, a sword, usually driven into a tree, or he leaves a vessel of milk or of wine or of water, or he leaves a lance, a mirror, a shield, or a casket or a flute, or something which belongs to the hero or which is connected intimately with his remarkable or with his miraculous birth is left behind when he sets forth; and whatever happens to him, that something indicates it and gives warning that he needs help, and in most instances proves instrumental in having that help brought to him. As the world grows older, and the stories grow more and more connected, this something which is left at the centre of things when the hero and his companions set forth upon their quest becomes more of a typical centre, or, perhaps, it can be better named a centralized type; it grows more distinct.

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as the story develops and more details are added to its description. With this added detail also comes the idea of the central figure being guarded or protected in a variety of ways. This element of protection is quite as pronounced as is the element of the life-token, and it is necessary for the reader to keep this in mind; as in the story of the Holy Grail not only is the precious goblet of the Grail itself pictured forth with considerable detail, not only are we told that it was wrought in one piece, of a huge precious stone, and that it was originally owned by Joseph of Arimathea, and that he caught in it three drops of blood from the side of the dying Saviour, but we are also instructed that it is guarded constantly by the Knights of the Round Table, who have taken vows of purity, and who are warned by the Grail, or the central life-token, of any calamity or danger that may affect the innocence and

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purity of the outer circles of the land, so that they may hasten to the rescue.

On another plane of folk-lore we have the same story in the narrative of the Niebelungen Ring. It will be remembered that this Niebelungen Ring is at the centre of destiny; it will also be remembered that it is left in charge of certain beings who are called the Rhine Daughters, whose duty it is to protect it. They fail in protecting it, and various complications ensue. It is known, from the Wagner Ring, what happened to this wonderful life-token, for it is the life-token in a more polished form than the original form of the tree which we have seen in the earlier story.

If we follow the long line of stories in which this life-token occupies the central spot, we will find grouped together a series of narratives in which an altar occupies that same central spot, and we will find that altar surrounded

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by a group of ministers or priests, or by a group of vestals, whose duty it is to maintain and sustain and cherish the offices of the altar. As we go on we find that the entire idea is gathered together presently into one most perfect form and type, which is the type with which we are familiar in our Old Testament as the type of the Ark of the Covenant. In order to understand this, it is best to separate the subject into its symbolic side and into its historic side. Let us so separate it for a moment. In the first place, then, the sacred record, as it is handed down to us, is symbolically the achievement of Deity of the highest type of symbol writing. I think this illustration is a fair one, namely, that a great artist, before he puts his final picture upon the canvas, will test the skill of brush or pen on some sections or parts of that canvas. Single figures will first be worked out—hands in certain positions, heads and

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faces turned in certain ways, a torso which bends hither or yon; studies of shadows, studies of outlines, studies of drapery. All of these are made by the artist before he gathers them all together into the perfect picture. In this way we might think of the Great Artist of the Universe as drawing for His children the plan or outline of the work which He is doing, not only in the building of a physical world, but also in the building of a mental world; not only in the building of a single human body, but also in the building of a single human soul. In just that same way the Great Artist gathers various points together which at first He has ingrafted upon the brain-substance of the race at various times and at various epochs in history. That is, the various stories which He has elaborated in this or in that part of the race-mind, He presently gathers together and weaves into one gigantic drama, which

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is the drama of the creation and sustentation and salvation of a human soul, as told under the type of the Sons of Israel.

There is no doubt in my mind that the stories as told in the ancient days of Egypt, of Assyria, and of Babylon are essentially the same stories as are told to us, with only such slight variations as are required by the nationalities, by the elaboration and evolution of the details. In other words, the stories, as given in our Bible, are evolutionary types, as perfect evolutionary types as are our bodies or our minds. We are slowly built by evolutionary processes, and so was the Word of God slowly built. The cruder form of the story slowly gives way as the race-brain moulds itself to it, not as the hand of the Divine Artificer gathers skill, for that has always been and always is; but as the race-brain becomes more plastic, more adaptable, the picture grows more and

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more clear, or, rather, it becomes less and less obscure, until at the last it stands forth in the most perfect outline. And the little story which began as a tree, which is left behind, or as the story of a ring which is protected by some one, or as the story of a sacred chest, slowly evolves, until it grows into the wonderful story as we have it in our Wonder Book; and as it grows it goes on and develops, and we trace it, step by step, in our Wonder Book, from one chapter to the other. And as about the altar are grouped the priests or the vestals, as about the Holy Grail are grouped the Round Table and its Knights, just so about the Ark of the Covenant are grouped the Levites; and as we note this picture we see the wonderful story in its connection; the Holy Grail, the story of the Niebelungen Ring, the story of other life-tokens, is not so perfect and not so complete. In our story not a single detail is

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omitted. The element of order, of the desert, of the struggle and the journey, all the various details, the crossing of the river, the assumption of the Holy Land, all of these details are given in beautiful and clear outlines; there is not left a single vestige of doubt or uncertainty. The entire story is perfectly complete, perfectly compact.

In placing the most prominent emphasis upon the symbolic side of a story of this kind, it sometimes seems as though the historic side of it were lost sight of entirely. But let us trace for a moment the historic side. Let us say that out of this central idea of a life-token there grows a certain idea with which we are all familiar in modern history. That is, at the centre of each nation there is a symbolic something, called a flag, about which that entire nation groups itself. We are aware of the fact that there is a history of the flag, but that history

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of the flag is a small and secondary detail in the elaboration of the flag as a symbol. The thing which it symbolizes is more important than the history of the flag. We admit, for instance, in the case of our own beautiful banner, of the flag which is at the centre of the American nation and about which all its destinies group themselves—just as about the Ark of the Covenant all the destiny of the Jew grouped itself—we admit that it has a historic value, that there is a history connected with it; a certain some one at one time did construct this flag, and in the construction of that flag was guided by the wisdom that came to the minds of the people about her and to her own mind in its natural sequence. She took certain strips of colored cloth, and she built them in certain ways and according to certain numbers—did so consciously, purposely, with perfect naturalness; and the historic side of the flag is of

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enormous interest and of some little value; but this is not the true value of the flag. The flag as a symbol is the thing which we are studying. We are, of course, interested to some extent in the story of how the flag was made, and who made it, and where it was made, but we are not interested in the same way in that as we are in the flag as a symbol of our nation, as a means by which we are connected with other nations, as a protection to our citizens in foreign countries, and so on. Every American citizen has reason to be more interested in the flag as a symbol than in the original flag which Mrs. Ross sewed in Philadelphia. So, too, it is that we take an interest in the small body of the Jewish people who at one time in the history of the race were in grievous captivity in a land called Egypt. There is no doubt that this small handful of men were taken out of that country by a leader of the re-

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bellion called Moses. There is no doubt that they experienced certain things, and that there is a historic value to be attached to these things; but there is, again, no doubt that the more important side of their story is this: That the race-mind seized with avidity upon this wonderful story, upon which, as a thread of history, it could string its own life experiences, upon which it could hang its pictures of psychic experiences, its pictures of verities, until that little thread of historic Judaism, which weaves up from Egypt into Canaan, really became the marvellous story which it is. For the race-mind, guided by a divine instinct, or guided by divine inspiration, if you please, built up the stupendous book of human experiences, and used the Jewish experiences as a small thread upon which to string all these wonderful pearls. This is, in brief, the newer view of divine inspiration. It takes

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the idea of inspiration away from the pen or the hand of one man, but it places it into the infinite tenderness of God's care and gives Him infinite means of doing what we thought He could do only in one way. In other words, it is just as easy to think that the Almighty God can guide the entire spirit of the race as it is for us to think, as we did in olden days, that He could guide the spirit of one individual man and guide his tastes. But history and symbolism in no wise conflict; only let me emphasize the idea that the American flag is of interest to the American citizen as a symbol and not so much as a historic fact.

If this particular method of reasoning be carried logically forward there will be no difficulty in understanding that, although in this book symbolism is emphasized without reference to history, such emphasis does not destroy history; it simply gives prom-

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inence to another side, which otherwise is sometimes neglected. It need not be further emphasized, therefore, that all the stories of altars and vestals, and of central types and figures, are repetitions of this one typical life-token story. For an altar becomes a centre of worship; it is in most cases placed at the very centre of the land. The welfare of the country roundabout depends upon the flame upon the altar being constantly guarded and protected, and this guardianship and protection is placed in the hands of pure virgins, of pure men who are selected for that purpose, and who devote themselves to that work. As we note those stories we are struck with the idea that all have a vital centre, which becomes the means of salvation, which is guarded, and in the guarding of which the element of purity is an important factor. This should be borne in mind throughout the entire story. No theology

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or symbolism so thoroughly elaborates the picture of the central life-token as the Hebrew Scriptures in telling the story of the Ark of the Covenant. There is a wealth of detail and a minuteness of description there to be found in no other place, and it is, therefore, useful to turn our attention almost exclusively to this picture. It is a comparatively easy matter to trace the idea of the ark through all its various and devious wanderings. In the first place, it comes before us as an ark in the shape of a huge ship afloat upon a gigantic body of water—the ark of Noah afloat upon the waters of the Flood. Into this ark are crowded various traits of human and animal life, some clean and some unclean. Evidently this is a description of human character as it is launched forth upon the broad bosom of the sea of life, as yet crude and undeveloped, with many and various possibilities of good and evil. In

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starting upon this assumption it will be noted that we take for granted what previous students have discovered for us—that is, the difficulty of interpreting the story as to natural things. Book upon book has been written on this subject, and there is no need of dwelling further upon this particular feature of the case. It is evident that we are not reading a story of natural things, or of a natural transaction, but we are reading a psychological concept of the launching forth of a human soul upon the sea of life, and we start with that assumption. When next the picture is introduced into the epic drama of the Bible narrative the ark has grown smaller, and now floats upon a smaller body of water. It is the little ark containing the babe Moses, the tiny, human epitome of the law. The character represented by the ark has now become a more centralized, a more concentrated

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thing, with nothing of the animal about it, but with a strong sense of human identity, and it is launched forth, as the reader will remember, upon the river of Egypt. It is no longer floating upon the great sea, but upon a more determined and centralized part of the waters; after we have been told what happened to the babe, that it was found in the ark, then the ark passes from the water to the land. It is now called the Ark of the Covenant, and contains the crystallized form of the law, the tablets of stone, and around it as a centre is grouped all Israel, sheltered by its peculiar tabernacle, guarded by the Levites and the priests, who have taken vows of purity, as did the vestals about the altar, as did the Knights of the Round Table about the Holy Grail, with perpetual fire burning upon the altar and perpetual light in its candle-sticks of seven branches, and the perpetual presence of the

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Deity upon the Mercy Seat and between the cherubim. Everything depends upon that little shrine, the highest and most perfect type of the life-token known to symbolism. When the cloud upon the tabernacle moves, all Israel moves; when the cloud upon the tabernacle that is above the Ark of the Covenant stops, all Israel stops and goes into camp; and when the whole evolutionary story of the life of the human soul has been told, and the Bible or the Divine psychology closes its narrative, we see the same Ark of the Covenant in the centre of things, in the world of spirit and of life. Note how a character slowly develops after it has been launched upon the sea of life; how it presently narrows down its pathway to the peculiar kind of vocation which it is going to select for itself—that is, how it begins to float upon a river; how it has certain ideals of hu-

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manity, which are the centre of all its entity; how these ideals are withdrawn deep into the soul and the stern realities of life are faced, and the babe Moses gives way to the tablets of the law, and how this wonderful something moves through all sorts of experiences on land and on water, on the emotional side of man's character and on its intellectual side, until man has passed through his wilderness experiences in this life, where there is so much temptation, so much trial, so much struggle, until all of the old character has been laid aside, until every one that is born in Egypt has died, until even our first concept of the law has died, before we reach that real promise of spirituality which God has made to us. If we study the progress of the Ark of the Covenant, we are noting and watching the progress of human character as the Divine Book tells it and gives us its story.

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The inner verities concealed within this beautiful symbolism will be given further in the chapter on "The Architecture of the Soul." It is not a difficult matter to determine what it is these tales of the life-token are designed to set before our eyes. Every one who has given any thought at all to the idea of centralization realizes that throughout the world of matter and spirit there are certain centres of life from which originate all the action and upon which depend the welfare of the entire structure. Every solar system has a sun at its centre, which, by a series of laws, to which we have given the feeble names of centrifugal and centripetal forces, whirls certain globes or planets about itself. Every one of these globes has, again, a centre towards which all things on its surface tend or fall. In the human body the digestive system has a vital centre, or life-token—the stomach; the circulatory sys-

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tem has a vital centre—the heart; the nervous system has a vital centre—the brain. As we study these and investigate them we find that they stand related to one another in a threefold order of importance or vitality or perfection of structure and function. An injury to the digestive system is not as serious a thing as an injury to the circulatory system, and an injury to this is, again, not as serious a matter as would be an injury to the nervous system. Hence we find nature fortifying and protecting these life-centres or life-tokens in more or less elaborate and skilful ways. Thus she protects the life-centres of the digestive system, or stomach, by various layers of tissue, an omentum, a tightly drawn diaphragm, a series of floating ribs, and, in general, in an instinctive, inward sense, by arms and hands. But when it comes to the heart—the second vital centre—she uses for its protection a

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strongly built thorax of ribs, a pair of lungs, in the centre of which she hides the heart, together with several stout tissue structures, the pleura and the pericardium. At the same time she takes pains to introduce the element of purity, or virginity, in that she presses the lungs into service to purify the blood before the heart pumps it into the body and into all departments where it is needed. Now note the brain—the third vital centre—and see how carefully nature has placed it in a casket abode, cushioned the precious life-token on a layer of water within a threefold skin, with a peculiar arrangement of rectangulated branchings of the arteries, so that a throb of the heart may not reach the brain, and with every organism of the body active and eager to furnish the brain with its most precious substances and forces, and with every provision that the blood shall be the

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very purest, and that its virginity shall be assured before it is allowed to touch this life-token, or centre of all things. Now look at this picture: something happens to injure the body; an accident happens in the outlying district—the hands, the feet, the arms, the limbs, the skin, the face. What takes place? Instantly the life-token, the brain, gives a warning cry, and blood and lymph and corpuscle rush to the rescue—the Knights of the Round Table sally forth to aid those in peril and in distress. Is it not a perfect picture? Hence it may be assumed with impunity that the story of the life - token sets forth the story of the protection of vital centres in all organisms. Thus far we have applied this general law to physical structures only; let us trace it into mental and metaphysical structures and forces. The mind has its vital centre in exactly the same way as the heart is a vital centre for the body,

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or the brain for the nervous system. The various traits, which I suppose are in their last analysis all one trait in various manifestations, which we have called affection, sympathy, tenderness, mercy, justice, and other names, are all channels that lead up to a common vital centre called love. Injure a man's memory, criticise his reasoning faculties, impugn his method of thought, and he will respond accordingly; but touch his love, and you have struck a vital blow. We have seen that the Creator protects a vital, physical structure more elaborately the more highly organized that structure is. It may, therefore, again be safely assumed that the vital centres of manhood and of character are still more carefully shielded and guarded, and this leads us to the final conclusion, based upon the consideration of the typical symbol stories of the life-token, namely, that, appearances to the contrary notwithstanding, the

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vital centres of manhood and character are protected in an infinite variety of ways; that is, that the cherub guards the way to the tree of life to-day as he did in the days of old; that the outer man or the outer mind may suffer from a variety of disturbances—sorrow, sickness, poverty, insanity, idiocy, sin, vice, and crime; the inner verity remains protected, and the real man within, so prevented from manifestations, is held secure and safe, awaiting the time of final liberation; for, although the ark disappears on earth, it reappears finally in heaven. By the law of the converse the next step naturally and logically follows, namely, that all the forces going outward from the vital centres are in constant endeavor to restore order and harmony in the outer districts, just as the forces of bodily life all tend towards the reconstruction of disturbed physical functions; this has also been recognized by men

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of science, in that they speak of the *vis medicatrix naturæ*. And as the forces of bodily life tend towards the reconstruction of disturbed physical functions, just so all the forces of mental life radiating out from the vital centres are in the constant effort to restore and reconstruct whatever mental disturbances may have been created. This is the lesson which the race-mind has written into the stories of the life-token. Nor is there any difficulty in understanding how the life-token is shaped and formed. If we take note of how it is done in the physical body, there will be no difficulty about understanding how it is done in the mental plane of human life. The physical body constructs its most perfect organs of the most perfect substances, subject to the most perfect forces. It is a wonderful system of sublimating, of distilling, of refining, in such ways that the very best essence of blood and

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of lymph and of spirit ascend into the structure called the brain, and there create the very highest and the very noblest type. There is no doubt in the mind of the writer that the same takes place on the mental side of the human mechanism, that God has ways and means of sublimating and of analyzing and of secreting the best and noblest thoughts and the highest and sweetest purposes, and that which is most true and most human in life, and of lifting it upward and upward into the highest regions of the mind, and building there what Swedenborg calls the place of remains, or the inmost, upon which the life of man depends. The Ark of the Covenant, therefore, and all its sisters and brothers in the way of life-token stories, represents what we call in the New Church theology the inmost of man or the groundwork of "remains."

V

JOURNEYS AND WANDERINGS

AS was said in Chapter III, the Hero sets forth upon his wanderings, and as he travels he passes through the association with animals to the association with men, and into that association there are introduced certain definite group ideas. No student of symbolism can fail to note the fact that with every heroic figure introduced into myth, saga, or tradition there goes an idea of wanderings. About the giant figures of the Christ, the Buddh, Ulysses, Æneas, and all of them there is grouped a following of people—a moving mass, partly distinct, partly indistinct, yet very marked.

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At first all these stories look alike, but read a dozen or two or a hundred or two of them critically (the legendary lore of the world furnishes somewhat over five hundred stories of journeys and pilgrimages and wanderings of Heroes, of Gods, of Giants, Dwarfs, and ordinary mortals) and you will find that the wanderings separate readily and naturally into four periods, which I will call

- I. The Associate Animal Period.
- II. The Mass-Humanity Period.
- III. The Select-Humanity Period.
- IV. The Lone-Humanity Period.

Let us look into these periods separately first as to the facts. Very nearly all stories begin along the familiar animal line given in Chapter III. For the sake of recalling their general shape in the cruder forms, let me quote an instance or two:

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I. THE ASSOCIATE ANIMAL PERIOD

“Once upon a time there was a wonderful musician, and as he walked through the wood one day he took the fiddle that hung at his back and fiddled, so that the wood re-echoed. Before long a wolf came out of the thicket, and . . .”

“A long time ago there lived a King whose wisdom was noised abroad in all the land. Every day at dinner, when the table had been cleared, a trusty servant had to bring in another dish. . . . And when the King lifted the cover there lay a white snake, and . . .”

“There was once a fisherman, and . . . at last down went his line to the bottom of the water, and when he drew it up he found a great flounder on the hook, and the flounder said, ‘Fisherman, listen to me . . .’”

And so the stories go on, hundreds of them. They begin with the association of the man

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and the animal before the wanderings and the adventures really begin. This is true in almost every fairy tale the Race-Mind has devised, but it is also true in all other departments of human literary effort, so far as myth, legend, and saga are concerned.

If we go into Greek and Roman mythology, not only are the heroic figures of men associated with animals, as Perseus with the horse Bellerophon, and Amphion and Orpheus and Arion with the lion, the doe, and the dolphin, but even the higher Gods, as was said, have associated with them certain animals that are said to be sacred to them; thus the eagle to Jove, the owl to Minerva, and so forth. The same is true in all mythology. Those of us who have followed Wagner's work will readily associate the Swan with Lohengrin, and will remember that Siegfried first appears on the stage with a bear, and that the battle of Siegmund with Hunding

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can best be understood if we remember that the Teuton root for Hunding means "dog" and the same for Welf (guelph) means "wolf." Those who are studying Anglo-Saxon traditions will recall that the Teuton root for Hengist and Horsa indicates the fact that these two words are equivalent to the more modern English terms "stallion" and "mare." Those who are studying Hebrew mythology are reminded that in the phrase "Joshua, the son of Nun, and Caleb, the son of Jephunneh," the word "Nun" is the regular Hebrew term for "fish" and the word "Caleb" the same for "dog," thus virtually making the term "Caleb" and "Hunding" equivalents when estimated according to their philologic values. If we go further back into Norse mythology we meet with the giant Ymir and the cow Audhumbla at the very outset of things. If we approach the horizon of modern things and modern na-

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tions we find "Uncle Sam" associated with the eagle, "John Bull" with the lion and the unicorn, Russia with the bear, China with the dragon, and so forth. If we go back to the scriptures of Christian and Jew, we find Moses and the patriarchs as shepherds, and Jesus born in a stable, an incident before mentioned, delicately reminiscent of animal associations, while early Christian mythology devised the fish as the symbol of the Christ, and associated each of the Gospel writers with an animal sacred to him.

These facts, in addition to those given in Chapter III, will suffice, and we may consider such association as definitely established, proceeding to the next step:

II. THE MASS-HUMANITY PERIOD

As each heroic figure is, early in its presentation, associated with one or more animals, so each of them is presently associated

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with great multitudes of people. If we follow the story of Moses, we find him surrounded by the vast ocean of liberated Israel, which rises high above its restraining dikes in Egypt and pours in great waves into the deserts of the wilderness story.¹

¹ I would like here to suggest a line of interpretation which may be valuable in relieving the student of the Sacred Record of the necessity of explaining more miracles than that Record actually contains, and incidentally to show once more the relation of this method of interpretation by Symbol-Psychology to interpretation of historic origins. Let me remind the reader that the essential value of a symbol resides in its meaning, and not in its historic origin. As I endeavored to show in the fourth chapter, the value of the American flag lies in the fact that it symbolizes American institutions and citizenship, and not in the fact that once upon a time a lady named Betsy Ross, in a town called Philadelphia, did sew a few red strips of bunting on a white cloth, and a few white stars into a blue field. If we should some day find out that the lady's name was not Ross, but possibly something else, or that the house where it was first made was not on Arch Street, but down Laetitia Street way, or any other set of facts, it will in no wise *invalidate the*

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If we follow the figure of the Christ we find it in the centre of the vast multitudes, the five thousand and the four thousand, whom He feeds and teaches, heals and leads. If we follow the Buddh we find the "sacred

efficiency of the American flag as a symbol. So the story of Elijah being fed by the Ravens gives us in broad outlines the instruction that the Divine Providence guards the principle represented by Elijah in the human mind in marvellous ways, and by means of the same element of food and drink which are introduced into various Bible stories, when we are told how Israel is fed in the desert, and of how the multitudes are fed by the Christ, or of how the "Bread of Faces" is daily set forth in the Tabernacle. The fact that God feeds the soul and its various faculties as He feeds the body and its various faculties remains the same whether Elijah was fed by Ravens or by Arabs, for the Hebrew term "Arabim" is more intelligently rendered by "Arabs" than it is by "Ravens," and there is one miracle less to explain, and a fact in historic garb will carry the inner meaning just as efficiently, perhaps a little more so.

So with this ocean of humanity called the Sons of Israel. Suppose we think "in Orientalism" for a moment, and get the Egyptian idea of reed and sea—an idea of contempt as to their insignificance and

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valleys of Ind," filled with waiting and listening throngs. If Ulysses, Romulus, Æneas, Arthur of the Round Table, Barbarossa, the Red-Beard of Germany, we find them all the

stupidity—a sea of reeds. (For there is no Red Sea in the Bible—the "Mare Suph" is a Reed Sea; some English cleric dropped an "e" from the Reed at some time by mistake, and students have since been religiously copying the error and devising all sorts of ingenious theories to color a sea red that was not red.) The teeming ocean of humanity, the mass of slaves, that rose in revolt in Egypt and marched forth into the Desert, would be, most naturally, to the Egyptian a sea of trembling reeds. But Moses was a capable leader. He could plan an ingenious ambush for the pursuing hosts of the Pharaoh. He could divide his "human sea," and have it stand, like a wall, on both sides and close down on the Egyptian like an engulfing sea, and then sing a song "as touching" it all and then call the inspiration of the thought that made him think it and plan it an "East wind from Jehovah." Nothing more natural than that thus should a sea of reeds, slaves, armed with staves and rocks, engulf the pursuing hosts of the Pharaoh, and break the wheels off his chariots in the darkness behind the rocks, on the other side of which burned the watch-fires of the liberated horde of slaves. This tentative

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centre of marching, fighting, struggling hosts. And thus is the second step established, and from it naturally follows the third step, namely :

III. THE SELECT HUMANITY-PERIOD

There will immediately occur both historic and mythologic evidences of this peculiar

interpretation in no wise militates against the fact that in the internal sense the Sea of Suph or Reeds signifies the "hells," and that the Lord leads men out of these "hells." And it explains a series of incidents, without introducing an additional miracle, with its host of possible (and possibly) explanatory theories. To the mind of the writer it seems much more intelligible to think of the story in this way, and then have it Orientalized in symbol language, than to devise all sorts of possibilities whereby an east wind could have made the waters of a "red" sea stand up like walls hither and yon. It will be noted that the fact that God lifts and guides the soul of man upward, and out of the slavery of the flesh, is in no wise impaired by eliminating from the consideration the imagery of a miracle, wherever it can be done in consonance with reason and intelligence.

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feature of the law. It is natural, both in the world of physical things and in the world of mental things, that the centre and main-spring of any event or series of events should draw to himself or itself certain dominant humanities, certain leading men or traits, whereby to influence and control the sequence of things. In history this is quite common; a great general selects his staff, a king his councillors, a president his cabinet. A few names start forward from the background of the multitude and group themselves almost spontaneously about the central figure, no matter what historic event may be chosen as a study or as a type. This law governs humanity, so far as history and also so far as mentality are concerned.

On the mental side we soon find the heroic centre of all stories and myths exercising a selective capacity (that selective capacity which made the Jews delight in the phrase,

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“My chosen people” and the Christian dream of and dogmatize about “the Elect”). The hero of the fairy tale, when he has set out upon his wanderings at an early stage, selects those men, women, and animals who are to form his retinue, and the smaller group becomes distinct and separates from the larger. In the myth and legend it is the same. King Arthur surrounds himself with his Round Table; Moses selects the seventy elders who are to rule with him; the Christ gathers more nearly about Him the seventy and the twelve. There is no doubt as to this “selective affinity” which surrounds the Teacher with His immediate disciples and the martyr with his chosen few. And thus we pass to

IV. THE LONE HUMANITY-PERIOD

When the narrative has set forth at sufficient length the association and relation of

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the central figure with certain select and chosen characters and characteristics, these, too, are dropped, and the drama culminates with the central figure without companions, utterly alone. The prince in the fairy tale comes to his final test and trial altogether alone; the hero of the legend dies alone. Nowhere is this so frequently emphasized as in our Bible, the great drama of the Race-Man. See the solitary figure of Moses on Nebo, dying alone; the solitary figure of Aharon in the mountain, dying alone; the solitary figure of Elijah, who has left all his disciples, even Elisha behind him, and goes forth to his apotheosis alone; see the solitary figure of the Christ in the hands of the Roman guard, his last disciple fleeing away, naked, and you have picture upon picture of this final dénouement of the whole story, which emphasizes the fact that all else is left behind and naught reaches the final goal

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save the pure, simple, single humanity, about which all else was grouped.

It seems scarcely necessary to develop the thought further, for you and I start upon life's journey here on the little foot-stool, with the emphasis placed uncomfortably upon the animal side of things, a helpless babe, with an incipient humanity deeply concealed within, and shining through the eyes and the smile, but with animal wants and needs and habits moving weirdly between the Dan and Beersheba of hunger and sleep. But presently that animal nature is dismissed into the background, and we are faced with a multitude of humanity. The incipient humanity within is surrounded by a host of teachers and books. A mass of human experiences, beginning with letters and numbers, and ranging far and wide through history, geography, science, and art; humanity alive and dead, recent and ancient, national

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and individual. Humanity in every shape and form crowds in upon the dawning humanity at the centre of the soul-picture, and then the dawning humanity wakes into the broader day. The ego at the centre reaches out into the teeming mass of humanity about it, and selects and chooses such men and deeds as agree with it and help to formulate it in itself. The artist-soul reaches out into the seething mass and gathers in artistic impressions; the soul to music born reaches out and gathers a harvest of harmony, and so through all the gamut of human possibility.

But finally, when all is said and done, you and I will stand revealed in our bare humanity. The curtain of death moves slowly and solemnly aside, and you and I step out into the further and larger life, our own bare, human selves—our Ego—that central something that was our very self from the

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beginning; the animal, the mass, and the chosen few are all dead—only the man lives and moves outward and upward into the light.

VI

THE CAPTIVE MAIDEN

AMONG the stories handed down by tradition among all peoples the "Captive Maiden" or the "Sleeping Maiden" is most charming. Typical of fairy-lore is the form called "The Sleeping Beauty," which reappears in a variety of fairy tales in all lands, ranging from the Karpathian mountains south to the end of Italy and from the coast of France to the foot-hills of the Himalayas. The maiden in some of the stories sleeps alone, in others everything belonging to her and to the castle of which she is the princess sleeps with her. In the delightful story of "Dorn Roeschen" (Briar-Rose) it will be remembered that all the people of the castle, from

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the King to the scullion, and all the living creatures, from the "horse in the stall to the fly on the wall," fall asleep. The scullion is seized with the magic sleep just as he is about to catch the fly on the wall, and the cook just as he is about to box the scullion's ear. Another typical story is that of "Schneewitchen" (Snow - White), in which the wicked queen succeeds in giving Snow-White the poisoned apple to eat. But the apple only puts her to sleep, and the dwarfs, who live in the mountains, find her awake as they are carrying her forth in her crystal coffin. And of these stories there are many. In the realm of saga the typical story is that of Brunhild (or Brynnhilda), who renounces the rights and privileges of deity in order to assume humanity, and who of her own volition ceases to be a goddess in order to be a woman. She, too, sleeps, and sleeps on the mountain-top (for almost all stories of sleepers

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are associated with the mountain), and there she is surrounded by a ring of fire, which leaps forth from the spot where Wotan's spear touches the ground. Here she sleeps until she is awakened by Siegfried.

Not all the sleepers are maidens. Some of them are men. But in the stories of the "maiden" the "sleep-motif" is a more exalted one, and therefore more deeply concealed than it is in the stories of sleeping men. There are many men, also, asleep in and on the mountain. Sometimes these stories of sleeping men are simply narratives calculated to insinuate into the thinking mind the continuity of things. Of such a nature are the stories of Rip Van Winkle asleep in the Catskills; of the Japanese youth whose story is very similar; of the Seven Sleepers of Ephesus, a story familiar to those who have given some time to the study of the legends of the Church. There is, however, another feat-

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ure about the stories of men asleep that is also easily recognizable. Many of the stories have a palpably political interest. Barbarossa, the old, old Emperor of Germany, sits asleep in the mountain called Kyffhaeuser, and his great, red beard has grown round and round the rocky table before him. Two ravens fly out into his fatherland and return to tell him the news, and when they shall return and tell him that Germany is once again united and great, then will he awake and take up once again the sceptre of his Empire. This is evidently the dormant spirit of Germania, and the story is not at all difficult to interpret. The same is true of King Arthur and several of the Knights of the Round Table, who are asleep on Mont Salvat (the Mountain of Salvation), the story as the English tell it, and also the story of the French, for Charlemagne sleeps in the mountains of Normandy, waiting for the

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shadow of the Corsican to grow less. These stories of men sleepers are more readily intelligible than the stories of the captive maiden or of the dormant woman. There are several deductions for the student of symbol-psychology that can be derived from these stories, one of them resting upon this very fact last mentioned. Let us make these deductions in their proper order:

1. In the first place, it is evident that these stories of dormant humanity are associated with mountains; hence in the experiences of life it is part of Race-Knowledge to look for the dormant faculties of mankind in high elevations; in other words, in symbolic language the geography of the mind borrows its pictures from the geography of the world. It is not an unfamiliar fact that the love for children is a higher and a nobler love than the love of dress or the love of money; that the love of country is more exalted than the

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love of approbation. Some loves are higher than others, hence mountains and hills are used as images of love, and on these mountains and hills are dormant loves of which men know not for a time until they have, as Longfellow says, "toiled upward through the night."

We all know of deeply latent affections and loves that spring into vivid wakefulness at some salient point in the life of man and how deeply (or exaltedly) latent they were; hence mountains and the idea of struggle are associated with the dormant humanity pictured in the symbol stories. The idea of a differentiation in altitude (as struggle, effort, or temptation goes on) is most clearly set forth in the story of the temptation of Jesus, in which case the first struggle is said to have taken place in the plain or desert, the second on the pinnacle of the temple, and the third on the top of the mountain—

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an evident effort to set forth succinctly and in symbol language the fact that all effort and all struggle proceeds from a lower plane to a higher. On the side of intellect, a study of arithmetic, followed by algebra and calculus, will illustrate these three steps from the lower to the higher, and, on the side of loves, the love of a doll, followed by the "so-called" school-girl love, and that by maternity and its love of the babe, are three equally distinct steps. The first deduction to be made from the sleeper stories is that they are associated with what might be called degrees of altitude.

2. The second deduction is that men sleepers are more intelligible than women sleepers. Hold in mind that men represent intellect and women love (as types), and it will be readily deducible that love lies deeper than intellect. This is so self-evident that it needs scarcely a word of comment.

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It is a matter of very little difficulty to understand that the intellect is a surface matter, and that it comes within the boundaries of possible study. We can take it apart into memory, association, reason, imagination, and the rest, and although we do not understand very much of it as yet, it bears no tokens of being at all beyond the possibility of comprehension. Not so the loves of man. They are now, and probably ever will be, beyond the limits of comprehensibility, for, wherever we touch upon a vital process we meet with an undivided something which cannot be classified, arranged, and tabulated as can matters intellectual. There is a something undivided, and, when called by its Latin name, it is "individuum." It is wise, therefore, to call the real, dormant man an individual, and his other self, his acquired and externalized self, by some other name—say, identity, or person-

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ality. But names are neither here nor there. The fact remains that there is a "dormant factor" in man's character somewhere, and this factor has two distinct manifestations, one volitional, called a sleeping woman or captive maiden, and the other intellectual, called a dormant man or captive prince.

So far we have gathered the two essential features from the various stories quoted, which same features can, of course, be found in the multitude of legends, sagas, fairy tales, and symbol stories, ranging from the story of the maiden whom Christ raised from the dead, and of whom He said, "She is not dead, but sleepeth," down to the Gretel of the German fairy tale, who, with her brother Hansel, is held in fettered captivity by the witch of the forest. That the maiden in the Gospel narrative is a "higher type" is evident from a brief consideration of the three cases of resurrection from the dead quoted in

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the Gospels. One is the daughter of Jairus, who is raised *in* the city (of the living) and in the *upper* story of the house, and in the presence of both her father and her mother; in the second story, the resurrection of the son of the Widow of Nain, the action takes place on the road from the city of the living to the city of the dead, and only the mother is present; while in the third story, the resurrection of Lazarus, the action takes place in the city of the dead, and he "has been four days dead," and there is neither father nor mother. It is evident that there are three distinct conditions in which the Divine Compassion can awaken the dormant humanity of man — one a condition where that dormant soul is young and sweet and clean; the second where its outer mental shell has been somewhat in contact with the "dross" of the world; the third teaches the ability of that Divine Compassion to reach those souls

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which seem to have been "four days dead." Those of us who come in contact with these "souls" of the so-called "submerged and lost" will take heart, that although the Church doubts the ability of God to "raise this Lazarus" who has been so long dead, the Gospel does not, and possibly it is wise to give the Gospel precedence.

Now, let us try to reason out the dim lines of thought wherefrom the Race-Brain built up these stories. In all of the captive maiden stories there is a faintly outlined character introduced, usually called "the witch." In most cases she is simply an opposing element, inimical to everything else involved in the story. In the story of Brunhild this character is taken by Freya; in most of the other stories, however, it is the "witch" pure and simple. This feature at first strikes the student as one of an unpleasant nature, but after further investi-

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gations along the lines laid down by Karl Pearson and others, he comes to the conclusion that the "witch" is a word actually derived from "Witan," which is the German "Wissen," and therefore stands for the element of "wisdom." Now, let us look at the sleeping and dormant faculties in man in that light. There is a certain element of wisdom involved in the construction of a human body, and in the locking up within it of certain latent or dormant faculties. That the faculties, and the organs which carry these faculties, are dormant, is evident from a contemplation of them in their pre-natal condition. There is, a few days or a few hours before birth, a fully formed brain, but it does not think; a pair of fully formed lungs, but they do not breathe; a fully formed heart, but it does not yet beat, and so forth. The body of man, just a little before birth, is fully formed, but none of its organs are

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as yet active; they are waiting for the kiss of the outer air, that will rush into the lungs and inflate them, close the little trap in the wall of the heart, and start up the circulation and presently make the little brain see and hear, and think and act. Hence, just before birth it might be said that the "wicked witch," or wisdom, is holding all the organs and their faculties captive; they are dormant, but they will presently awake. In other words, a whole line of nature-interpretation for this kind of story is opened. We need only think of the heart as being the dormant maiden, and the lungs as being the dormant man, and we have the two sleepers as heretofore evolved.

But mental life corresponds to physical life. "The two dreams are one dream," as Joseph says to the Pharaoh. What is true of physical things is equally true of mental things; during childhood and youth there

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is a dormant man growing within. The organs of observation, of reasoning, the sense of responsibility, the sense of sex-life, the exercise of prudence, and many other dormant human traits are waiting the inrush of mental air, which comes with the "second birth," as the Church quite properly calls the awakening of manhood. As soon as the real man within awakes, all these faculties come into play and are awake; therefore the stories of the captive maiden and the sleeping men refer to the period which precedes the awakening of manhood, and all the various details which go to make up the story become perfectly intelligible as soon as this central and pivotal thought is held in mind.

We add, therefore, to the facts hitherto established, that the Race-Man has always recognized the dual nature of man, and has, therefore, written symbol stories of "Twin Brothers"; that it has always realized that

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the duality in man consisted of a side turned outward and called the animal and of a side turned inward and called man, and that hence the "Man-Animal" symbol story came into being; the fact that the true effort of living and of life is to "climb inward" into one's true and real nature, and the effort so made was set forth in the journeys, wherein the animal side and the mass of human impress was gradually laid by, and the single, individual humanity stood revealed in all simplicity; and that that humanity had always been dormant, waiting in the heart of man, and that its virgin purity constitutes the "Sleeping or Captive Maiden."

Let us now examine into the broad lines of the ascending and descending forces which come into play as this Symbol Drama is being enacted.

VII¹

GODS, HEROES, DWARFS, AND GIANTS

THE superficial student of mythology is pleased with the sequence of pictures given in the stories, with the symmetry, beauty, art, and harmony displayed in them, and with the grace of adjustment, the gentle sympathy, the keen wit, or the bold hardihood of the story, as the case may be. That read and appreciated is all that he looks for, and there he stops. In exactly the same way the observer of Nature takes in the glory of a sunset on the horizon line; of a beautiful landscape with its trees and mountains, its rivers and lakes, its dwellings,

¹ This chapter originally appeared as a separate article in *Mind* (New York), July and August, 1903.

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and the lowing of the kine and the bark of the dog; beyond that he is not interested. But the scientist recognizes, back of these beauties, certain laws and forces which he has resolved into an analysis, which, although not the ultimate analysis, is an analysis deserving of the name. He has traced back the beauty, harmony, grace, and symmetry of natural things, a certain set of laws and forces. Why should not the student of mythology see, back of the mental imagery projected upon the background of history, a similar set of forces and laws? As in things physical there is a certain something, called "gravitation, vibration, heat, osmosis," why should there not be back of all mentality such things as justice, kindness, friendship, wisdom, utility? Why should not one of these sets be just as much of a series of forces as the other?

Basing upon this consideration, without

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further deliberation of it, it seems to me that the historic background apparently given to symbolic pictures, and the historic variety of the people who made the myths, invented the sagas, and shaped the figures, should count for much in one way and for little in the other. If I study Shakespeare's Hamlet or King Lear, I am interested in the humanity of the men, not in the question of their historicity, and I try to understand what Shakespeare meant by placing these bold figures into the framework of circumstances, a combination which he weaves about them, for Shakespeare was an intelligent man, and he evidently had a purpose in writing both "Hamlet" and "King Lear," as much of a purpose as Balzac had in writing *La Comédie Humaine* or Ibsen had in writing *A Doll's House*. But if these men have intelligent purposes in their writing, is that intelligent purpose to

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be denied the Greeks when they write the story of Zeus, or of Hephaistos, or of Hera? Is it to be denied to the Roman when he writes the story of Mercury, or of Silenus, or of Hercules? Or is it to be denied to the Hindoo when he writes the story of Vishnu, or of Rama? Or is it to be denied to the Egyptian when he writes the story of Isis, Osiris, and Horus? For are not all these intelligent people? Are not Seneca or Sophocles as intelligent as Shakespeare; and Antigone and Oedipus as truly symbolic as the sombre Dane or the miraculous Scotchman? Therefore, historic variety really goes to show rather the intelligence of the people who made the myth than the historic truth of the myth itself. And, on the other hand, it may be safely assumed that, in the creation of the wonderful figures of gods and heroes, of dwarfs and giants, the makers of mythology acted as intelligently in the very making

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of these myths as they did in the making of geometry, in the harmonies of music, in the production of laws, all of which they did equally well with the making of myths. It would be stultifying to the intelligence of these men if we were to think of an Egyptian believing in a literal Isis, or Osiris, or Horus; or a Greek believing in a similar trinity called Zeus and Poseidon and Pluto.

Admitting the intelligence of myth-makers, and the evident purpose inspiring their other literary efforts, it may be safely assumed, also, that there is not only intelligent effort, but also intelligent purpose back of the myth. And one of the most satisfactory ways of arriving at intelligent purpose is that adopted in mathematics when there is a question of number or the relationship of number. Given a number of fractions, or a number of roots, or a number of involutions or evolutions, we resort to the process called

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“the finding of the common factor,” and as soon as we have found a common factor in any one of its forms, either as a denominator, or a multiple, or a differential relation, we can proceed to the solving of a number of problems all containing this common factor or common process.

The common factor is not at all an unknown thing in mythology. Every one knows that the stories of a paradise, and the stories of a deluge, and the stories of the Incarnation, and the stories of the Fratricide, and the stories of Virgin Nativity, and the stories of transmutations or changes from one form into another, and other stories, are common property of all nations. Sometimes we can see how one story in a certain series grew out of the other through the fact of the migration of peoples and ordinary historic consequence. Sometimes we cannot. In either case the resemblance in the story is

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sufficiently close to permit us to think that, whether there be external, historic, or chronological sequence or not, the similarity does not depend upon these two factors. It depends rather upon the generally coincident activity of human mentality. In other words, as the same idea comes to three, four, or five inventors at the same time anywhere on the foot-stool, so the same idea may occur to different nations at or about the same time, no matter whereabouts on the earth they may be located. Thought generated in the race-mind doubtless proceeds exactly in the same way and according to the same lines as thought generated in the individual.

Hence, when we find a story common property among various nations, and find that we cannot follow the lines laid down by students of mythology, whose aim it is to trace the origin of one story from another, or of the same story in one nation from the same

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story in another nation, we can feel perfectly at liberty to think that the same story can arise independently in different sections of the race-mind at one and the same time. On this assumption it may be of interest to the reader to follow the sequence of thought which is here to be given.

In the vast mass of matter there is a certain quantity of material which is distinctly impersonal and another quantity quite distinctly personal. It is to this latter category that we turn our attention in this article. Evidently there is personality about the stories of the gods, and a similar personality holds true in the stories of heroes. In the same way there is personality about giants and personality about dwarfs. About this centralized group of personalities hovers a cloud of partly human, partly animal figures, and around these are grouped series of animal figures, distinctly so, and around

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these again come foggy and indistinct figures, both artificial and natural. Such figures as Zeus, Apollo, Juno, and Venus are distinctly personal as Deities; and such figures as Perseus, Theseus, and Herakles are evidently personal among the heroes; and such figures as Goliath, and the giants of Norse mythology, and the Children of the Emim, and Ymir, and others are evidently personal; and the seven dwarfs that take care of Schneewittchen, and Alberich, and many others are equally personal. This is the inner group of four sets of personality. In the concentric circle, lying immediately about this group, and composed of figures all combining the human and the animal, there are many that must be quite familiar to the reader. The Centaur, the Sphinx, Minotaur, Dagon, the Fish God, and the strange, composite figures seen by Ezekiel, and called Cherubim, all belong evidently to this group; while the

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serpent, whether called Satan, or Fafnir, or Loke, and the lion, and the unicorn, and the eagle, and the raven, and the dove, and Apis, the bull, and the swan, and other animals are similarly in evidence as animals without very distinct reference to humanity except in their association with humanity. And Mjolnir, hammer of Thor, and the Tarnkappe, which renders folks invisible, and the staff in the hand of Moses or of Æskulap, and the altar of incense, and the tabernacle, and other objects are evidently artificial without reference to personality, except so far as their association with the personal element of those who handle them; while again, the waves of the sea, and the flame of fire, and the flash of lightning, and the roll of thunder, and the mountain, and the tree, and the egg, and the precious stone, as they are introduced in symbology and mythology, are evidently forces and objects from nature.

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Taking up the group of personality which stands in the centre of these concentric rings, and which naturally falls into the fourfold form, as do the points of the compass, or the ages of man, or the seasons of the year, or the times of the day, or the four right angles at the centre of a circle, or the quadrature of the Holy City, we find ourselves facing four distinct sets of beings in all mythology. There is one set which is evidently designed to represent a something generated on the side of mind and another set a something generated on the side of matter. In the broad dualism of antiquity and of modern days, the gods represented in their totality mental traits. They are evidently the offspring of the effort made by the race-mind to understand abstract spirituality. Let us take up this idea a little more at large.

It is evident in quite a number of cases that the writers and creators of sagas and

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legends aim distinctly at spirituality and at mental traits. There is no doubt that the story of the birth of Minerva, as told by the Greeks, is not a nature myth. Its design is evidently to portray the fact that wisdom springs from intelligence after intelligence has observed caution, for Jupiter, after devouring Metis, gives birth to Minerva in the peculiar way that is told of him—namely, Vulcan splits his head with the hammer and the goddess is born, fully armed and fully equipped. Quite evidently the creators of this story used these personified traits to represent the fact that man becomes wise only when caution is associated with intelligence. They also involve the idea that wisdom is an intuitive something, born fully shaped. Here we have a story designed to convey the operation of mental forces. When we read the same story in Hebrew mythology, and read that Eve is formed

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from the rib of Adam, we find a story more closely associated with natural objects, and yet we suspect that it is no more a nature myth than was the other. If Jove gives birth to Minerva from the head, and if the Greek insists upon this arrangement, why should not the Hebrew be at liberty to insist upon the fact that Adam gives birth to Eve from the heart? For the skull of Jupiter evidently stands for the brain and is so accepted. Why should not the rib of Adam stand for the heart and be so accepted? Look upon the matter itself. The intuitive side of man's nature gives birth to a peculiar affectional wisdom, but with some that wisdom springs from intelligence—that is, from the head, while with others it springs from love—that is, from the heart. The father who says the right word to the wayward boy just at the right time acts from wisdom born of intelligent experience. The

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mother who does for her baby just the right thing in an hour of peril, without instruction and without previous experience, acts from a similar wisdom begotten of love. It would be perfectly natural in reading the Greek story to look for its companion-piece somewhere and to feel rather grateful to the Hebrew for furnishing it. This method of interpreting renders the story more intelligible and more dignified. Any interpretation involving too great a share of literalness in these stories results disastrously, and reason does not always feel satisfied with the results so disastrously obtained.

Take another story. Hephæstus (Vulcan) is lamed because he has been thrown from Olympus. Jacob is lamed because he has wrestled with an angel. In the one legend the natural impulses of man, as evidently represented by Vulcan and Jacob (let the reader follow the entire reasoning process of

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Jacob, in which he indulges in all his associations with Jehovah and Esau and Laban and any of the other personalities with whom he is brought in contact), are said to be lamed by the fact that they are dissociated or associated with spiritual powers; for Vulcan is thrown out from the seat of the gods, while in the other case it is said that Jacob is lamed because of his too intimate association with spiritual forces, represented by the angel. Which of the two stories is the more correct? Is man's natural mentality shown to be lamed by dissociation with spiritual things or by association with spiritual things? I think the answer is "both," for nothing is so lame or so utterly incompetent as a materialistic or a naturalistic mind absolutely devoid of spirituality. And, again, nothing is so thoroughly lame as that same mind when it wrestles with a spiritual question. The two legends are the

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two aspects of the same question, for the natural side of man's mentality, with its necessary concomitants, the conception of space and time, of duration and extent, of substantiality and materiality, of matter and forces, of condition, relation, and sequence is not by nature outfitted to really grasp the essence of justice, mercy, sympathy, kindness, and other distinctively spiritual things. Hence both the Roman and the Hebrew are perfectly right in their conception of natural mentality, which they call Vulcan and Jacob.

Any one studying the personality of the gods will note immediately a certain number of coincident factors. There is, in the enumeration of the gods, an evident desire to *subordinate* one to the other, and in all mythology there is created a series of demi-gods, who represent lower mental faculties; and the student instantly recalls the fact

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that memory is a lower faculty than reason, and that reason is a lower faculty than intuition, and that intuition is a lower faculty than love. Hence the mind naturally adopts the theory of subordination in the mental regions. In the same way there is always a peculiar *association* of mental faculties—memory associates with reason readily. It is exceedingly disloyal to intuition and refuses to associate readily. Hence, among the gods, there are loves and enmities. Again, one mental faculty is able to accomplish a thing in only one way, another has a variety of ways of doing the same thing. Memory can only remember, and the deity representing memory can do only one thing. But reason can be exercised in almost any direction, and the deity representing reason (for instance, Mercury) is portrayed as being exceedingly versatile and ready to adapt itself to any set of circumstances. A thief reasons

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by the same faculty as does an honest man, and a burglar who breaks open a safe and the man who builds a safe use exactly the same method of reasoning. Hence Mercury's versatility is not confined always to the regions of honesty. He is as ready to be dishonest as he is to be honest.

But among all the things said of deities, the main, vital point is that in which they all coincide—namely, their tendency earthward in one form or another. The tendency of deity is downward. Whether this tendency take the form of a general interest in human affairs, or whether it take any other of the strange, weird, fantastic, or beautiful forms under which these ideas come to us, the idea itself is always there. The gods associate with men. They descend to them. They leave Olympus, Valhal, or Heaven; they descend to take an active interest and an active part in the affairs of earth, or they

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become incarnate on earth. In some of the narratives this incarnation takes place once, in others it occurs frequently. The Hindoo thinks of Brahm as descending in no less than ten incarnations. Each of these incarnations is distinct. They are six hundred years apart. The last incarnation is said to be that of the white horse. The Roman thinks the same thought; the Greek thinks the same thought. The stories sound differently, but they all convey the same idea.

Deity is associated with the woman side of humanity in various repetitions. To the eye that has been trained to see what the Greek really meant by his stories, the repeated incarnations of deity means simply the manifold way in which that peculiar something which we call spirit or mind or deity or God manifests itself. For evidently the divine spark shows in one way when it strikes the soul of an artist or a musician; it

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shows in another when it strikes the soul of a mechanic or an inventor; in another when it comes to the soul of the book-worm; in yet another when it comes to the soul of the physician, the lawyer, the clergyman, the orator, the actor; in still another when it comes to the warped soul of the miser, or to the unhealthy mind of the *roué*. In other words, Jove has, from the very nature of the case, a number of manifestations. Some of them are deeply concealed in the inmost recesses of the soul. The divine afflatus, the secret and silent mystery that rings through poetry, that hovers beyond the background of painting, that quivers on the edge of music, that mysterious impulse comes secretly. And the Hindoo writes the story of Maya and how her child is born of a ray of light. And the Greek writes the story of Danaë, deeply concealed and hidden from all men and gods in a cave, and of how her child is born of a

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golden rain. And the Hebrew writes the story of the fierce Tishbite and of the still, small voice that comes after the angry rage of elements. It matters not through what particular brain the race-mind seeks expression, it always tells the same story. In other words, there is a series of the incarnations of deity or a series of the settings forth of the spirit which come secretly. On the other hand, there is a series of such incarnations that is set forth, not in the beauty of rhetoric, or of art, or of music, but in the actual physical beauty of created things—the beauty of a physical body, the harmonizing lines that build up the symmetrical something which we call “grace,” the beautiful outlines of a landscape against its horizon, the mane crest of the horses of Neptune in the sea. All of these things are physical forms. They are not distinctly human, yet they are alive. The only type

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which connects these two ideas of something that is not necessarily human, and yet alive, is the animal type. Hence the gods are sometimes incarnated as animals, sometimes associated with animals, or animals are "sacred to them," as we have learned to call it. Nor does this close the list of the incarnations, since that divine something, which we have learned to call "Deity, God, a Supreme Being, or a Spirit of the Universe," manifests itself in the absolutely pure harmonies of the universe itself; in the harmonic rhythm of the trees that sway when the north wind sings its rune song; in the lash of the waves on the shore; in the throb of song that lifts the veil of morning from the hidden nests of birds; in the weird concert of the summer night, when God's orchestra tunes up in meadow and bog and forest. Hence there must be an incarnation of deity in mythology which comes in the form of forces

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of nature or in the shapes of the vegetable kingdom, and the lotus incarnation and the Ymir incarnation become intelligible factors. In fact, deity is manifest throughout creation to the race-mind, and the student is inclined to see, in what was at one time considered a multitude of gods or idols, simply the multiple expression of unital deity, just as the scientist of to-day is a little inclined to see, in the various forms of forces, a manifold manifestation of unital force.

Alongside of the two distinct tendencies of the gods—one to descend to earth and the other to become incarnate on earth—there runs a scarlet thread of parthenogenesis; for there seems to be a keen intuition in the race-mind that there are certain sections of the human mind which are not fit receptacles for the pure and unalloyed influence of those higher forces which we have named "Deity."

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There is a sordid and greedy and reckless and callous side to humanity which is unfit for publication, and into this, as the race-mind perceives, the divine would naturally refuse to flow, as naturally as electricity or magnetism or heat or light refuses to flow over, through, and into certain substances. As there are conductors and non-conductors for physical forces, so there must be conductors and non-conductors for mental forces. A clean, human force refuses to travel through the unclean side of a human mind for the same reason that electricity refuses to travel through glass or rubber. And the race-mind has chosen to speak of the clean side, the conductor side of the human mind, as the virgin side of that mind, and, therefore, logically insists that deity shall always be born of a virgin. In other words, it follows its own analogies to their logical climax (as says the sentence, "The

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pure in heart shall see God") in various ways, by telling the various stories of the virgin birth of its saviors.

If the conclusions thus far reached are at all legitimate, and there is a descending tendency recognizable in the spiritual forces, mythologically called "Deities," the mind would naturally conclude that there should be an upward tendency in the natural forces, clothed by mythology in the garb of heroes. This from the simple necessities of antithesis. We anticipate, therefore, that a hero in mythology should constantly struggle upward from a lowly, usually obscure, origin to his ultimate, usually violent, end, and then ascend from the grave to the stars, either as a constellation in the sky, or as a canonized saint, or as a figure risen from the dead, or as any one of those peculiarly familiar forms of imagery whereby the race-mind insists upon the ultimate elevation of human nature

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to spirituality, with the same urgency where-with it insists upon the final manifestation set forth in natural forms of all the spiritual forces whereof it has any conception. In other words, deity tends towards humanity; the highest types of humanity tend towards deity. Again, in other words, gather the whole set of pictures together, and they evidently group themselves about the twofold idea that there is either a God-man or a man-God, both of which are simply the synthetic and the analytic expression of the primal duality, and of a possible Divine Humanity.

Let me recall to the reader the elements already gone over and associate them anew.

If we trace the lives of the heroes, and there are many—Hercules, Theseus, Perseus, and many others—we again come across a certain number of common factors. In the first place, there is a constant factor of

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journeying and laboring. Every hero wanders. He either sets forth in quest of adventure of his own accord, or he is sent forth by the gods to do certain set tasks, or by the king, or by the evil principle, frequently represented as a witch or a magician or a giant. He seldom sets out alone; most frequently he is surrounded by a certain number of animals, whom he gathers about him through certain service rendered, and who, in times of peril, reward him by a return of similar service. He is surrounded by humanity in larger or smaller multitudes. When so surrounded he is, from the very beginning of the story, the central figure of the entire narrative, as in the story of Ulysses, Æneas, Buddha, King Arthur, and others. As the story progresses, the solitary figure of the hero becomes more and more pronounced, and the multitude dwindles away more or less swiftly. This is particu-

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larly true with the figure of the Christ, in the dramatic life of whom there is a narrow ring of twelve disciples immediately about his person, and a wider belt of seventy disciples a little more remote, and a yet wider belt, called "the multitudes," the people who follow him, and who are fed, exhorted, and cured by him. This multitude and these two sets of disciples gradually melt away from the central figure as the narrative progresses, until at the end he struggles in the Garden entirely alone. One almost suspects that the race-mind in all of these stories has pictured forth its intuitive acquaintance with the fact that man, during his pilgrimage on earth, is surrounded by a certain amount of animal and human nature, and by a series of factors called "heredity," "environment," "chance," and "circumstance," "the course of events," etc., against all of which and with all of which he struggles, until in the end true

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manhood is attained. This manhood then stands, of course, as a solitary figure at the end of the story, and is uplifted into ideality, and passes through one or the other form of anthropomorphic glorification. If the series of labors undertaken by the hero are closely scrutinized and compared, it will be found that he is invariably ordered to descend into hell at some stage of his work—Hercules to conquer Cerberus, Orpheus to reclaim Eurydice, Hermes to plead for the restoration of Proserpina, Æneas to see his father Anchises. Where the statement is not included in the popular traditional form of the mythology or theology of the people, it is added by the race-mind by some other method of formulation. Thus the traditional stories of the New Testament, in the case of Christianity, furnish no direct statement of the descent of Christ into hell, but the creed of the Church has supplied that

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point. Evidently the race-mind, typifying the struggle of man to gain the victory over himself, and to educate and train himself, has realized that in the progression of that struggle somewhere there is a descent into the lower depths of being. What man attains by sinking into the lower depths is a matter of difference of opinion. It is sometimes the element of watchfulness, represented by Cerberus; it is sometimes one of the other factors of human character which he is supposed to attain by such descent. Over land and sea, in the air, in the garden, and on the mountain, those struggles continue. When they are on the land, they are most frequently with men and animals; on sea, they are most frequently with the dangers natural to the sea—the storm, the Scylla and Charybdis, the Siren song, the island of Circe, and the giant Polyphemus. When they take place in the air, or the hero

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flies through the air to get to them, they are mostly with composite creatures, with the Sphinx, with the Gorgo, with the Centaur, the Minotaur, with the Cherub, and others. Perseus flies through the air to struggle with Medusa, Ezekiel flies through the air to struggle with the problem of the strange, composite creature with four heads, six wings, the body of a man, and the feet of a calf, which is called a "Cherub." These latter features of the stories, and the insistence of the race-mind in associating flight through the air with composite creatures, first calls attention to the possible fact of concealed inner meaning within these strange stories. The struggles on the mountain, or up the mountain-side, usually involve the finding of a sleeper at the top. The American legend of Rip Van Winkle, and its setting in the Catskills seems, at first, accidental, but when the Prince struggles up the

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mountains to find the Sleeping Beauty at the top, and Siegfried struggles up the mountain to find Brunhilda at the top, and when the German Emperor, Barbarossa, is said to be asleep in the mountain, and when Christ, after his struggle in the Garden, that lies on the mountain, comes back to find his disciples asleep, the student naturally sets aside the idea of coincidence and associates the idea of the mountain with dormant things. Recall the tendency of the human mind to speak of things being high and of things being low. There are certain low standards of life, and there are certain high standards of life. An ordinary human life, therefore, has its valleys and its mountains. The valleys are the ordinary dwelling-places of men; in them man is conscious and awake; the higher levels of his consciousness are quite frequently dormant until they are aroused by some specialized effort or by

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some specific work. If the higher levels be called "mountains," and the idea of dormant faculties be called "sleepers," there will be no difficulty mythologically in associating mountains with sleepers, and in recognizing the fact that the race-mind consistently expresses itself, whether that expression comes through a Greek or a Roman or a Scandinavian or a Hebrew channel.

These two factors—the factor of struggling over a certain area of territory, surrounded by a multitude which gradually disappears, leaving a solitary figure, and the idea of the coincidence of certain levels on which these struggles take place—indicate that the race-mind emphasizes two factors in the making of a man. One is that he must struggle on all the various levels of consciousness and existence, and the other is that he attains always the one end, and that is absolute solidarity and unity of his individualized self.

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So we have considered the general downward tendency of spiritual or mental forces, and the general upward tendency of natural or physical forces, as portrayed by the race-mind in the various stories of the gods and of the heroes. The latter process we have learned to call "evolution," and we have been enabled to recognize quite a number of the steps taken on the physical side of nature to attain certain organic structures which will be keen and alert to respond to mental or spiritual impulses. The other process is as yet unfamiliar. It will have to be called "involution" by appropriate apposition. I suspect that we are on the verge of discovering some of its laws and processes, and that it lies largely in the hands of those students of mental forces who are investigating the new psychology, and are watching the various activities of the mind and taking cognizance of the now fa-

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miliar layerings of consciousness—the grouping of ideas by association, the mysterious automatism, and the psychic centres in the brain along the medulla, and the ganglionic centres along both of the spinal axes.

Given the two pictures in their broad outlines of the action and reaction of mental and physical things, as represented in general by deity and humanity in mythological pictures, we have a dual outcome. We have gods and men struggling with giants and dwarfs. Evidently these giants are representations of the gigantic forces of nature and of spirit, while the dwarfs are equivalent representations of the minute forces of nature and of spirit. Thus, for instance, the giant, interpreted according to nature-phenomena, would represent the gigantic thing known as the law of gravitation, which holds tremendous bodies in place over immeasurable distances, and the forces represented by the

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mystic formula, "centripetal" and "centrifugal" forces, a pair of twin giants, eminently deserving the name, and if Norse mythology speaks of Fafnir and Fasolt, and tells of their struggle one against the other, the story is not so very inappropriate in any one of its details. If interpreted on the spiritual side, the giant figure becomes some gigantic human factor such as the element of maternity or the element of mother love, or the element of patriotism, of loyalty to certain standards, of fear, of curiosity, of any one of those gigantic human traits that are present throughout the race and that have such tremendous power. Contrast the hardihood and bravery born of mother love with the craven cowardice begotten of fear, and you have again two twin giants of tremendous proportions—tremendous not only in their extent and duration, for they cover the earth and have lasted ever since it began, but also tremendous as

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to their effects in individual cases or in cases of race-life.

The dwarf, when interpreted from the side of nature-forces, represents the entire microscopic world, and all of the mysteries covered by our ordinary scientific cloak, designated as cohesion and adhesion, and chemism, bioplastic changes, and other such cloaks and gowns. And when interpreted according to spiritual standards, the dwarf represents the minute processes of the sensorium, the wonderful multiplicity and minuteness of impressions, the marvels of sight and seeing, the miracles of hearing and touch and taste, the infinitesimal factor called "odor," whereby a grain of musk, scarcely perceptible in itself, fills a room with odor for years without appreciable loss.

There can be, consequently, no serious difficulty in understanding the relative values of these two factors in the entire picture.

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Sometimes the gods require the exercise of gigantic forces for the upbuilding of what they propose, and the giants are compelled to build Valhal. Sometimes a man's mental side—that is, "the gods," is reported as struggling with physical nature, and the familiar story of the Titans is born. Sometimes the gods require the help of the minute forces of nature, and Loge and Wotan descend into the cave of Niflheim to find the ring and the Tarnhelm. And sometimes man's spiritual side—that is to say, the gods, must struggle with the dwarfish powers of nature, but he must do so always by ingenuity and cunning, and not by force, as witness the story of Siegfried and Mime.

The entire picture, therefore, resolves itself into the fact that mental forces seek externalization or ultimatum in nature; that the gods tend downward towards incarnation, and that physical forces tend upward towards

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the evolvement of a physical form that will respond to spiritual impulses, and that both these forces, on their way upward and downward, ascending and descending the ladder that reaches from earth to heaven, according to our story, are ready to meet both the gigantic and the minute forces of nature and of spirit as represented by giants and dwarfs.

VIII

THE ARCHITECTURE OF SOULS

WHAT a mass of the "common factor" there is when the careful investigator begins to collect the stories—men and animals, gods and heroes, dwarfs and giants, journeys and tasks, the desert and the sea, sleep and waking, the life-token, the element of change, men changing into animals, rods into serpents, dwarfs into lizards, the element of escape and pursuit, and a hundred others. But in this chapter we concern ourselves with building—the architecture of souls.

Let me again impress upon the reader the facts studied in previous chapters. The Race-Mind notes that there are two natures,

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and it tells of Twin Brothers; that the two natures differ, and it tells of the Man-Animal association and combination; that deep within the inmost of every plane of life there is a centre of vitality, a life-token; that the centre of spiritual vitality lies dormant, deep in the soul, and is called the "Sleeping or Captive Maiden"; that the effort to arouse it is pictured by a journey fringed with varying adventures and tasks; that in the development of the dormant humanity there are distinct sets of forces active. Now let us consider what these forces do.

They build. If there is any one thing the Race-Mind has pondered more deeply than anything else it is this weird "building" that is constantly going on. The little dwarfs build crystal palaces in the depths of the mines; the mermen and the mermaids build palaces of pearl and coral in the deep of the sea; the Cyclops build terrific factories along

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the island shores; the Trolls build fantastic structures on the rugged Scandinavian coast; the Geni build Aladdin a wonderful palace in a night; and in the Roman Catholic branch of the Christian church the Pontifex Maximus (which is Latin for "Great Bridge-builder") builds the bridge between this world and the other, between God and Man; the giants build Valhal for the gods; everywhere the Race-Mind sees this "building" going on and tells the story of it. It sees the sea build the land; it knows that the blood builds bone and sinew; it intuitively senses that something must be going on in the mind, which is like building—character-building we call it nowadays—and that intuitive suspicion is woven into a mass of building stories. As they tell these stories of building, the nations which tell them differ, but they weave trite truths into their narratives nevertheless.

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I want to mention only one of the stories before I take up "the" story, the real story of the building, when the All-Father finally tells it in the Wonder Book. Think for a moment of the story of the building of Valhal. The giants build it. The tremendous forces of earth and mind build the dwelling-place of the gods. It was impossible to understand this story until we attained our present-day culture and development. But now we see; now we comprehend. Look abroad upon the vast reaches of man's utilization of the gigantic nature forces! See what man has done with them! They do every conceivable thing for him. He makes the giant fact called "wind" drive his boats and his windmills; the giant "gravitation" runs his waterwheels and his gravity cars and a thousand and one other things; and the giant "electricity" lights his houses and his towns, drives his dynamos and his trolleys, lifts his eleva-

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tors and cooks his food, and talks over miles of space, clicks his messages across the sea—with wires and without—and does all kinds of intelligent but unintelligible things for him. These are giants, for they are as big as the globe—ay, and bigger; they reach with ease from star to star, and—*mirabile dictu*—the sentence “There were giants in those days” is no more true than the equally remarkable sentence “There are giants in these days.” But now think for a moment—*what* are these giants building? It seems at first sight as though they were building *natural* things. One inclines at first to the belief that they build huge bridges, towering skyscrapers, intricate railroad and telegraph systems, ponderous machines, and titanic ocean greyhounds. This is quite true, but they really build other things, for, alongside of these material structures grows another, no less perfect, no less important,

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series of structures. We are said to live in an age of organizations, and very truly so. Organization after organization is being formed and added to the two parental organizations, Church and State. It seems almost as though one could say that Church and State were parents of a host of children — trust, labor union, post-office, telegraph system, a financial system, temperance and peace organization, organization of teachers, of physicians, of scientists, of every kind of calling and profession. If the question be asked, Whence came they? the answer is, primarily, that the Race has attained its manhood and that these organizations are the tokens of that attainment; but, secondarily, they are made possible because the giant forces of nature have been made to build the palace of—not men, but the gods; though they apparently build the palaces of men, they in reality build the palaces of the

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gods, for the machine, the railroad, the post-office, the press make it possible for men to intercommunicate, to become acquainted with one another, and that produces organization and makes it possible. And organization is larger humanity.

And the reason and purpose back of this tendency towards the larger organization (and the larger manhood or *Maximus homo* involved in this) can but be understood by a glance at the individual. Look at him. The giant forces of nature build the machine, and—it displaces man. Here is the most serious plaint which the laborer raises against the machine. It does the work of a dozen, of a hundred, of two hundred, and, of course, these are thrown out of work, but—a machine can only displace a machine. No two bodies of entirely different nature can displace each other. A chair cannot displace a thought and a stone cannot displace

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a filial obligation or a parental duty. So a machine can displace only a machine—and if man were only a human machine, then, of course, he can be displaced by a machine, and rightly so, for God did not design him ultimately to be a machine. He was a machine, collectively, after he had outgrown the animal stage. He admitted it; he called his political mechanism a machine; the church, he felt, was an ecclesiastic mechanism; he spoke of the machinery of business—if he was collectively a machine, he must needs be individually a machine, and can it be doubted that he assumed that attitude? Look at the man in the trench—the man of mechanical employment—and tell me, is that fulfilling the design of God? When God created man, did he design him to be an eating and sleeping animal, a digging and trenching machine? Not at all. As soon as possible God would certainly introduce the

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machine to do the machine work and set man free to do the human work. The man displaced grumbles at first; but the machine shortens hours, it limits labor, it reduces wear and tear, and it gives men time to cultivate their mental side. They may not do it as yet, but ultimately, when the mechanical side of things can be attended to by a handful of men, man will be free to grow into that manhood which can come only when the giants have built the palace of the gods, for manhood in its aggregate is "the gods." And the giants build the palace of the gods because they set men free from mechanical lines by putting machines in the places designed by God for machines, and not for men, from the beginning.

This is the story of the Scandinavian building, and this the age in which it is being accomplished, whence springs the deep and

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otherwise almost inexplicable interest in Wagner's "Niebelungen Ring."

But now to the "real" work. All other stories are simply sketches or echoes of the grand evolvment of the story in the "Wonder Book." Follow it there. The mystic tale draws the first bold lines when it tells the story of the Ark of Noah. No one would suspect into what phases of life the symbol-picture presently develops—the great ark, floating on the tempestuous waters, with its freight of clean and unclean animals and its varied humanity, all in mystic numbers of twos and sevens, and the vague numeral involved in the names Noah and his wife and his three sons and their wives. The great ship, with its man-animal freight, is launched upon the great waters. Then the story goes calmly on, until after a little it introduces the same picture once more. Again it is an ark, "pitched within and without with

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pitch" as was the other, but now it floats on the narrower body of water, on the river, and the animal has disappeared, leaving only the human, the Babe Moses. And again the ark appears. The third step is the step from water to land, and the little ark contains, not the living symbol of the Law, Moses, but the stone tablets of the Law, the stones hewn by Moses, but the writing writ by the "finger of God." And here the building process begins. Here is the first foreshadowing of that Temple that is to be. Follow its evolution, a Divine evolution, written by Him of whom students of nature have traced the footsteps in the layerings of rocks and in the indentations of the sea and in the markings of shell and the articulations of a vertebra. About the little Ark of the Covenant are woven the hangings, the skins, the curtains. The Tabernacle is upreared, built according to the pattern

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shown to Moses in the Mount, from the material contributed willingly by the people, its planks and its sockets and its rings—its every part willingly given of the people. And this Tabernacle, containing the marvellously perfect type of the "Life-token," the Ark of the Covenant, moves according to the Divine will, hither and yon, as the pillar of cloud and of fire lifts and moves. And then the structure crystallizes. It loses the feature of mobility and of journeying, and becomes fixed. The temple is built. All that was originally there is still there—the tablets of stone in the ark and the ark in the Tabernacle, now called the Oracle, and that as the rearward third of the Temple, with its fantastic triple gallery widening upward, five and six and seven cubits, supported by a forest of pillars.

And then the picture of the temple on earth grows dim, and Ezekiel sees the form

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and counts the measurements of the Temple's spiritual counterpart, coinciding mystically with the physical building, but showing a peculiar inversion of process—for Moses saw the pattern of the Tabernacle, "spiritually discerned," in the mount *before* he built it on earth, while Ezekiel sees the pattern of the Temple, again "spiritually discerned," *after* it has been built. And then "the architecture of souls" is admitted. Jesus, the actual Temple of God, tells the marvelling Jews to tear down the Temple and He will rebuild it in three days, and "speaks of the Temple of His Body." And yet more plainly is that architecture admitted when the final story is told and the rapt eye of John beholds the Holy City, and his stammering lips tell us, "I saw no Temple therein, for the Lord God Almighty and the Lamb are the Temple of it."

We speak so much of "character building,"

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and yet it seems as though readers of the Bible had failed to realize the fact that it is the actual story of how God builds the character of man, how He launches him forth upon the sea of life with all kinds of animal and human possibilities, how He presently prepares the means for weeding out the animal traits and leaving the human to stand at the centre of things. And when this has been done man starts upon his wilderness journey. So many and so varied and so strange and so bitter are these experiences that our theologians have been overwhelmed by the mass of embittered variety, and have devised a system of Divine ethics which militates strangely against the quiet, majestic facts as stated in the Word of God. The law *is* crystallized at the centre of Israel; it *is* built around with tender solicitude, and every gift is *willingly* offered. Of no other gift will the Great Architect avail Himself.

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There is a pattern on the mountain for you and me, my friend. There *is* an ideal you and an ideal I, and God is unflinchingly and undeviatingly building it into our souls and nether minds. And only what we give Him willingly does He build into the Ego that is to be "We" some day. How many things we do because we are compelled to, how many things mechanically and automatically, how many ignorantly! None of them—I beg of you not to let the shadow of doubt, no matter how apparently legitimate, darken this fact for a moment, and not because of any after effect such doubt may have on you, but because it would be unjust and unkind, and untrue to Him—none of these enter in. Only what we do, you and I, of our own absolute free will and free choice, unurged by circumstances or environment or inheritance, or any of the inhabitants of Canaan before we enter into its possession, only this

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enters into the structure of character. And then the wavering, moving, uncertain Tabernacle of youth settles down into the fixed Temple of natural manhood. All we really were in youth is there. The Latin and the Greek which belonged to college may have been erased from the tablets of memory, and the brawn you gathered into your muscles from the stroke of the college oar may have oozed out in the worry and fret of catching trains, and many of the faces of boyish friends and foes may have whitened into the sudden calm of death or drifted far away into inaccessible parts of the Giant Humanity, but *all* you were and had of real manhood in those boyish, Tabernacle days is there, and the Temple of your natural manhood is built around it.

I admit that the courts of that Temple may have been trampled by the soiled feet of alien thoughts and feelings, of things ignoble

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and unclean, but within it all there *is* a spiritual temple. You and I will not become spirits some of these days—we *are* spirits now. Clay-housed, we walk a natural world, encased in which, like your own spirit in your own body, lies the only spiritual world you will ever see. But that is theology. I am not writing theology just now—I am writing Religion. That sense of fair-play, that love of frankness and sincerity, the desire for true friendship, the loyalty you felt towards your school, your church, your family, your country, and the sense of right and wrong—all these real, human things were being built up, away inside, while you were building up a doctor or a lawyer or a preacher or a mechanic or a farmer around them. And this inner “you” is the Temple Ezekiel saw. And when it has all been told, have you or I a purpose in life that is not God’s? And if we have, will it live? Can we really fly

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in the face of Providence? Can men blow out the sun or lift the earth "from its hinges" or bring it about that fish will swim in air? The mental universe is as large as the physical one, and He who can spin an earth along its course without asking our help can also spin a soul along *its* course about Himself without seriously consulting us. But are we not in freedom and can we not do as we will? Of course we are in freedom and can do as we will, but all we do outside of God is not lasting; it has no life, it has no value. You and I may have a variety of mad, mental desires. We may wish to rule over others, or to indulge in what theologians call the love of self and the world, or to believe untrue things, but we will find, sooner or later, that these things have no actual results, and God waits patiently until we do. And meanwhile, tenderly, sweetly, He builds the gentle thought of the morning, the unspoken wish

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of real love for wife or child, and other delicate possibilities, into that spiritual Temple and into His Own Giant Self—the Race. For after all, and after all, we were children of the Race when we were born and we are children of God when we die. Somehow, whether we are able to see and understand just how it all comes about, we are not outside of God, but *in* Him, and what He has done for us that have we done for Him; how, otherwise, could the Word of God say, “*Bless God*” and mean anything? So, at the end, your character is His and it is He who is the Temple and not you or I, though we may be pillars of it. And therein lies the sweetness of this thought of the architecture of souls that we are “building Him” when we build and the bitterness of the thought that we are hindering Him when we do not build, else why should the Father place on the lips of His servant, David, the word, “Against

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Thee, against Thee only have I sinned," and upon the lips of His Humanity the sweet and blessed antithesis, "As Thou, Father, art in me and I in Thee, that they also may be one in us"? Ay, even so let it be. "For the Lord God Almighty and the Lamb are the Temple of it." The Temple is the Manhood of the Race.

IX
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CONCLUSION

THERE is an Evolution of Divine Things as there is an Evolution of Natural Things. The evolution of natural things culminates in the production of a human body in which there shall be a soul, called the Internal Man. The evolution of divine things requires the production of a traditionally and symbolically written Word in which there shall be a soul, called the Inner Word or the Internal Sense. Along the pathway of the evolution of the human body there are complete existences, fossils, crystals, plants, animals, each the effort to create or to produce parts and sections of the totality presently to be achieved in man. So along

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the pathway of the Evolution of the Word there are stories, complete existences, sacred books, and mythologies of the nations of old, each an effort of the Race-Mind to respond in part to the demands of the Divine Revelator, until finally these are gathered into one Vast Dramatic Epic, the Word of God, giving the story of the Evolution of a Soul and its final achievement of the character dormant within it. And we have pushed the curtain just a little to one side and have caught a glimpse of how the Race-Mind saw great philosophic truths and clothed them in the garmenture of symbol stories—the duality of man, his animal side and his human side; the dormant possibilities within man, his inward or heavenward journey (for the Kingdom of Heaven is within you); the struggles and efforts along the road; the forces moving upward and downward on the various planes of life; and, finally, the

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upbuilding of character into the "similitude and likeness of God."

And now we drop the curtain and cast our eyes over the wide sweep of God's world and breathe a sigh—as of a task accomplished.

I gazed upon mine hands and saw the words
 Grow line on line;
I noted thoughts and things, and loves and hopes,
 And thought them mine.
But now I bring them to Thine altar, Lord.
 They are not mine.
Weave them into the Manhood of the Race,
 For they are Thine.

THE END

