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the fourth century, this traditionary etymology of the name Nakhichevan derives a remarkable corroboration from these historic records.

I know it has been asserted that a number of Jews emigrated to Armenia before the Christian era,* and established themselves chiefly in the valley of the Araxes, and that they may have given to the town in question the name of Nakhichevan,* in order to give currency to a national tradition of theirs connecting Mt. Ararat with the ark. In regard to this I would say :

1. That it is a highly improbable thing that a comparatively small body of Jewish emigrants should have given an Armenian name to an Armenian town, where they happened to be living, in order to give currency to a mere tradition connected with their own religion, and that diametrically opposed to the religion of the country. Probably a parallel case cannot be found in the world.

2. It is still more improbable that the Armenians, while still heathens, should so generally have adopted this name, and connected with it a belief that it commemorated the event referred to, and that the remains of the ark were still preserved in the immediate neighborhood (as Josephus says they did), merely on the dictum of a band of stranger Jews that had come to settle among them.

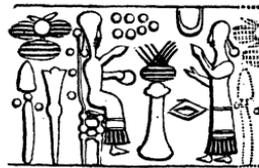
3. And even if this very improbable supposition were true, then it very naturally follows that the Jews in question really believed that Mt. Ararat was the mountain upon which the ark rested, which certainly must be regarded as a much earlier tradition than any that can be brought in favor of Mt. Joodi, in Koordistan, the only other locality which has any substantial claims.

III. REMARKS ON TWO ASSYRIAN CYLINDERS RECEIVED FROM MOSÛL.

No. 1.



No. 2.



THESE cuts represent in full size the designs engraved upon two Assyrian cylinders which were sent to this country by the late Dr. Henry Lobdell, missionary at Mosûl, and are now deposited in the

* See Faust. Byzant. Bk. 4, Ch. 55, as quoted by St. Martin.

Cabinet of the Oriental Society. Where they were found we have no precise information.

No. 1. is engraved upon a cylinder of red jasper, with a hole through the length of it of which the bore is imperfect. It must have been cut with some instrument like a graver's style of the present day.

No. 2. is engraved upon a cylinder of bluish chalcedony, which has a well bored hole running through it lengthwise. This appears to have been executed by drilling.

Both are very interesting, especially for the light which they seem to throw upon a common representation on the gypsum-slabs of Nineveh, hitherto not satisfactorily explained. The design No. 1. is said by Dr. Lobdell to be "very rare," and it is not known that either of the designs has been found before upon Assyrian or Babylonian cylinders. The relation of the two to each other, also, adds to their value. Taken together, they in a great measure explain themselves. But the researches relative to the worship of the cypress among the nations of antiquity, by M. Lajard, published in the *Mémoires de l'Institut*, t. xx. Paris: 1854, confirm and complete the explanation which mere inspection and comparison of the two very naturally suggests. The following is the explanation which we venture to propose.

In No. 1. the centre of the scene is the pyramidal cypress, which represents by its androgynous nature the supposed union of the male and female principles in the supreme divinity of the Assyrians, or, as here, the female principle alone, which was personified by Mylitta. Over the cypress is the sun's disk, with wings, crowned by two serpents united at the tail, which represents the male principle of the Assyrians, which was personified by Belus. The explanation thus far is corroborated by the two objects delineated on the right and left, respectively, of the tree.* The human figures facing the tree, with heads raised to the sun's disk, and attired with wings, are priests. Their action is two-fold. They are evidently lighting cones of the cypress in the rays of the sun, and at the same time receiving an effluence or radiation from the great source of heat and light, which they direct upon the tree, or upon the symbols on either side of it. This two-fold action signifies the union of the male and female principles of deity, supposed to be the origin of creation.

* Can the symbolic use of the device on the left of the tree have any connection with the established import of Υ and $\Upsilon\Upsilon$ in the Khorsabad inscriptions, the first of these signs being used as a determinative before names of men, and the second as an ideograph for "son of"? See what is said below, on the forms of symbols of the male and female principles on No. 2.

The applicability of this explanation to the illustration of the very similar device so common on the sculptured slabs of Nineveh, will be apparent to any one who recalls the latter to mind. One point of difference, however, deserves special notice. On those slabs, instead of the hand of the priest directing the effluence from the sun upon the tree, we have a basket held in his hand, which, as Layard says, appears to be of metal in the earlier sculptures, and may be so in all.* This basket must be intended to denote the conveyance of the sun's influence, represented by the lighted cone, to the tree. A reason for the difference here pointed out is discoverable in the circumstance that on the slabs the sun's disk is not introduced; so that the union of the two principles could not be expressed without some such expedient. For the same reason, this union is indicated on the slabs, not by the action of lighting the cone, but by the action of bringing it, after being lighted, into contact with the tree.

No. 2. is closely analogous to No. 1., but exhibits the same idea in a form more fully siderian and probably more ancient. In this, the centre of the principal scene is a fire-altar, with flames darting upwards from it; above which appear seven disks, representing the seven stellar orbs: the sun, moon and Mercury, Jupiter and Venus, Saturn and Mars. On one side of the altar, and a little above it, is seen a crescent moon. That the sacred fire and the moon, together, here symbolize the male and female principles, is partly indicated by the symbol beneath the moon, while the shape of the altar itself completes the expression of the idea. Of the human figures facing the altar, one standing and the other seated, the one on the right hand seems to be performing both actions, with reference to the sacred fire, that the person on the corresponding side of No. 1. performs with reference to the sun. Here the radiation of the sacred fire is plainly directed upon the symbol beneath the moon. The action of the figure on the left also includes the lighting of a cone by the fire on the altar, but in its left hand seems to be held a basket. This accords with the reason just proposed for the presence of the basket on the slabs of Nineveh, for on the left of the fire-altar no representation of the female principle is present. The actions of these two figures exhibit, in forms not quite identical with each other, the same idea which is conveyed by the two-fold action of the figures on No. 1.

Between the backs of these two figures the two principles are again represented by symbols which may easily be recognized; and over which hovers the winged sun's disk, darting its rays upon them. Between the sun's disk and the symbols of the two principles, and on either side of one of the latter, appear five disks, signifying, probably, the five stellar orbs exclusive of the sun and moon. These

* *Nineveh and its Remains*, vol. ii. p. 305.

symbols are themselves, too, each marked with a disk, connecting their cosmological import with the sun and moon as rulers of the heavens.

The symbolic forms of the two principles beneath the sun's disk on No. 2. strike the eye, at once, as identical with the so-called arrow-head and wedge of which the various characters of the cuneiform inscriptions, in all their varieties, are made up. It seems evident that the application of these forms to the expression of thought in historical and other monuments had a sacred origin.

It would be rash to hazard any conjecture as to the absolute age of these cylinders. But, while the design No. 2. is evidently more primitive than No. 1., the presence of the sun's disk upon the latter, whereby it differs, as is believed, from all the discovered slabs of Nineveh, on which the other parts of the same scene are represented, would seem to show that both cylinders express the idea intended to be conveyed by such representations, in an earlier form than the slabs.

E. E. S.

IV. VESTIGES OF BUDDHISM IN MICRONESIA.

IN Horatio Hale's *Ethnography and Philology*, Philad. 1846, p. 78, is the following notice concerning Tobi, or Lord North's Island, which forms the southwestern extremity of the Micronesian range.

"According to the native traditions, a personage, by name *Pita-kāt* (or Peeter Kart), of copper colour like themselves, came many years ago from the island of Ternate (one of the Moluccas), and gave them their religion, and such simple arts as they possessed. It is probably to him that we are to attribute some peculiarities in their mode of worship, such as their temple with rude images to represent the divinity. In the centre, suspended from the roof, is a sort of altar, into which they suppose their deity comes to hold converse with the priest. The temple is called *vère yaris*, or spirit-house."

There is evidently in this statement an allusion to Buddhism, although the author seems not to have been aware of it, and although the facts themselves are greatly corrupted.

Pita-kāt, instead of being the name of a missionary, is the name of the sacred books of the Buddhists, which are called *Tri-pittaka* or *Bedagat*. The *vère yaris* are the *vihāras*, or cloisters, of the Buddhist monks. Both of these terms occur abundantly in the *Memoir on the History of Buddhism* in the first volume of this Journal.

This vestige of Buddhism in Micronesia is the more important, as this portion of the Pacific Ocean is now visited by missionaries and intelligent navigators.

J. W. G.