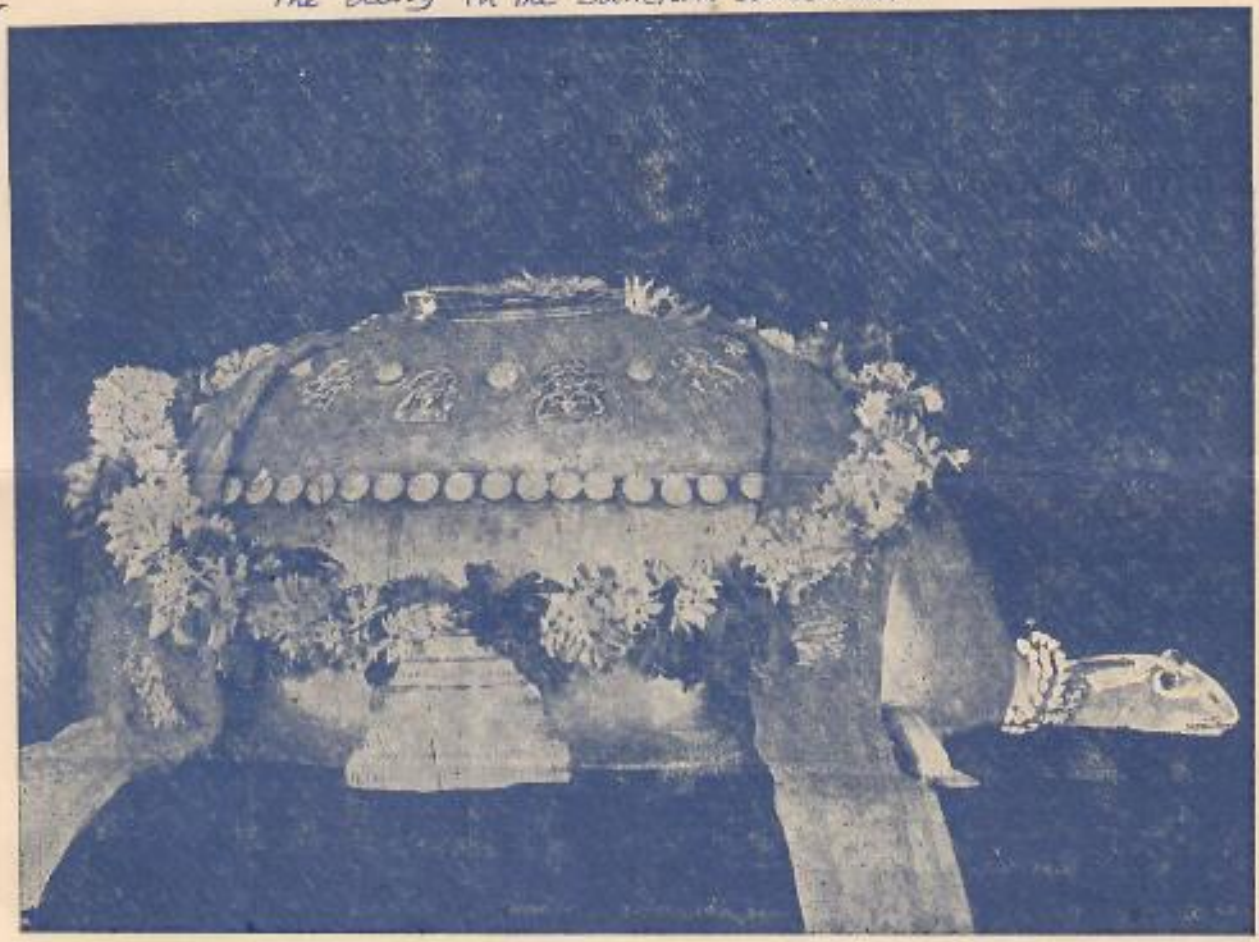


HINDU + <sup>SRASHIMA</sup> TARO GIT BALAZS  
FILE

శ్రీ కృతీ కూర్మ నాదస్వామివారు, శ్రీ కూర్మం.

"The deity in the Sanctum Sanctorum"



శ్రీ మహాకర్మం చనుప్పాదం నాదస్వామివారు శ్రీకూర్మం । మేరు మూవర వంకాళం నుంజా పద్మిళలోచనమ్ ।  
చక్రీయాళి మూఖం దేవం తిమ్మంకిం గోప్పరాకృతిమ్ । భాగ్యయాత మహింధ్యాయో శంఖ చక్ర శరణమ్ ।

T. R. Rao  
C.A.S. in Marine Biology  
Parangipettai, Tamilnadu 608 502  
India

Location -

July 6, 1978

Dear George:

How are you? You owe me reply and now I am writing you again. See how nice I am!

Enclosed are a few "turtle trivia" I promised to send you. The photographs are of the "one-of-a-kind" temple in India (Srikurmam, Andhra Pradesh) for the "Turtle" incarnation of Vishnu. The 35mm slide the incarnation as depicted in traditional art.

I am afraid I have not been able to collect further information on the myth of turtle & elephants. I understand there is a special Purāna called the "Turtle Purāna" ("Kurma Purāna"), which my uncle promised to look into to find the origin of the myth.

We are doing fine here. I recently received an offer of Reader in Zoology from the University of Delhi which I decided to accept. Although that job is of the same level as the present one, and not significantly better in terms of money, other considerations made me choose Delhi. The most important is that our children will have better education there.

Although I will be away from 'marine biology' for obvious reasons, I hope to pursue at Delhi my research interests in energetics & physiological ecology. I will be teaching animal ecology & fish biology.



From  
 T. R. Rao  
 C.A.S. in Marine Biology  
 Parangipettai, Tamilnadu  
 608 101 INDIA

25



INDIA

200



INDIA



100

INDIA



5

INDIA



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INDIA



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To

Mr. George Balazs  
 Hawaii Institute of Marine Biology  
 P.O. Box 1346  
 Kaneohe, Hawaii 96744 U.S.A.



As you can imagine, we are busy again packing. At least now, we don't have worry about customs regulations!

I miss America, George. I hope I will get another opportunity to visit the USA in the near future (not possible for another two years).

How are things at HIMB? New Director yet? Does Margo visit the Coconut Island often? How is Karen Klein? Is Alan still working with you? Whatever happened to Julia Atwood? How is Hirota's Empire? Please write with lots of information, including your own recent work.

Say hello for me to all our friends at HIMB. Regards to Linda.

Please write soon.

Sincerely,  
Rao

After August 1st  
the address would be.

Dr. T. R. Rao  
Reader in Zoology  
University of Delhi  
DELHI - 110 007 India

శ్రీమత రామానుజాయ నమః



శ్రీ కూర్మవాధ క్షేత్ర మాహాత్యము



*The Temple in Sri Kurmam, Andhra Pradesh*

Hi. Finally a breakthrough for your turtle mythology question appears in sight. Not 100% sure yet, but the concept of turtle - elephants - planet Earth, may be from Hindu Mythology after all! The verse describing this idea in Sanskrit in an ancient Purana may be dug out soon, thanks to the active interest being taken by my mother-in-law. More information soon. Rao

P.S. Notice the depiction of "Turtle Avatar" in the painting

To

George, Linda & Baby Balazs

*Greetings of the Season*  
AND BEST WISHES FOR THE  
*New Year*

Rao, Vijaya & Kids

12/79

Madhubani Paintings have immensely enriched the treasure of Indian art. In the state of Bihar, it has been customary for women to decorate their huts on ceremonial occasions in rich colours and motifs. They thus give expression to their inner joy, their sense of beauty and their religious fervour. Their paintings have a wide appeal yet they retain their distinctive character.

Madhubani Series

Eight of the Ten 'AVTARAS' (Incarnation)





George, Linda & "Master George"

NEW YEAR GREETINGS

Come your way,

May you have a Happy Day,

Best of fourtune,

Hi George,

Good Luck, too,

haven't heard from  
you in a long time! Be with you in all you do  
Dr. Reese who was here a few months ago -  
And you spend more time nowadays at NMFS  
Did you land a job there or what?  
Please write with all the latest happenings  
I shall write a separate letter later. ☺

From  
the Rao's in Delhi  
(Rao, Vijaya, Madhu & Ravi)

From  
T. Ramakrishna Rao, Ph. D.  
Reader in Zoology  
University of Delhi  
Delhi-110007 INDIA

BOOK-POST



Mr. George Balazs  
Hawaii Institute of Marine Biology  
P.O. Box 1346  
Kaneohe, Hawaii 96744 USA

BOOK-POST

**BY AIR MAIL**  
PAR AVION  
हवाई डाक से

BOOK-POST

*AIR MAIL*  
BOOK-POST

To

The Balazs's

With best wishes for a Merry Christmas & a Happy New Year.

萬 Season's Greetings

賀 Meilleurs Voeux

新 Felices Fiestas

禧 Tozgpaburo

From  
The RAO's

Hi George:

I have not heard from you in a long time! too busy with turtles? Did you get back to HIMB or are you still with NMFS? (I didn't have NMFS address). Please write with all the news about HIMB, friends & your family.

- Rao



\* Devi • Anonymous Applique, India. Design contributed to benefit the United Nations Children's Fund (UNICEF). \* Devi • applique anonyme, Inde. Composition offerte au Fonds des Nations Unies pour l'enfance (UNICEF). \* Devi • Aplicación anónima, India. Contribución al Fondo de las Naciones Unidas para la Infancia (UNICEF). \* Devi • Tzaniennai kintoporetikalas perex. \* Devi. Индия. Дизайн предложен в пользу фонда Организации Объединенных Наций (ЮНИСЕФ) в ознаменование неизвестного художника. Индия. Работа передана Детскому фонду Организации Объединенных Наций (ЮНИСЕФ). \* Devi. Индия. Дизайн предложен в пользу фонда Организации Объединенных Наций (ЮНИСЕФ).





T. Rameshkrishna Rao  
Reader in Zoology  
University of Delhi  
Delhi - 110007 India

Aug. 19, 1980

My Dear George:

It's good to hear from you after a relatively long spell of silence. Enjoyed reading the "turtle island" article you sent. Looks like the "American Indian" mythology has more turtle beliefs than the "Indian Indian" counterpart does! Three of my forebears are digging into ancient literature (as their time permits) to find the source of the "turtle myth". They hope to find it since they all firmly believe that such a notion does exist somewhere in Hindu mythology.

I am really excited about your 'almost-certain' visit to Delhi early next year! You must promise that (1) you will spend a day or two with us and that (2) you will give a talk on "green turtle biology & conservation" in our department. OK? We really will look forward to this opportunity to experience the HIBTB nostalgia!

It is interesting that Dr. Helfrich came back to HIMB. I thought he was quite happy being the Dean of Research Administration. ~~convey my congratulations to him.~~ What is happening at HIMB these days? Any aquaculture work going on? Do you see Corbin, Mango Stahl, Mike Santorre, Dr. Bardach, ... Please tell them hello for me.

Bob May writes frequently. I guess you know he married a Philippine last year and they are expecting to a new addition to the family soon. Bob is quite happy now. He is also trying for a chance to visit Delhi.

Please xerox for me the papers indicated (backside) if possible and mail them at your convenience. Mahalo.

Regards to Linda and love to Master Balazs.

Sincerely  
Rao

1. Hurlbert, S.H., 1978. The measurement of niche overlap and some relatives. Ecology, 59: 67-77.
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3. Magnuson, J.J. et al, 1979. Temperature as an ecological resource. Amer. Zool., 19(1): 331-343.
4. Dizon, A.E., and R.W. Brill; 1979. Thermoregulation in tunas. Amer. Zool., 19(1): 249-265.
5. Calow, P., 1979. The cost of reproduction - a physiological approach. Biol. Rev. 54 (1): 23-40.

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No Enclosures Allowed  
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T. R. Rao,  
 Reader in Zoology  
 University of Delhi  
 Delhi - 110007  
 India

Sender's Name and Address:-  
 भेजने वाले का नाम और पता:-

part the second fold

Kaneohe, Hawaii 96744 U.S.A.

P.O. Box No. 1346

Hawaii Institute of Marine Biology

Mr. George Balazs



एरोग्राम  
 AERogramme



to the latter method of disposal. Gill is, I think, speaking of both Mangaia and Rarotonga when he says that it was usual to bury with the dead body some article of value—a stone adze or a white shell used in dancing beside a man, and a cloth mallet beside a woman—and these articles were never touched afterwards by the living<sup>1</sup>. Whatever was laid on the corpse was buried with it, and no further notice was taken of it, but whatever was placed by the side, without touching it, was repaid<sup>2</sup>. Gill also says that the blue beads given by Cook to a native were specially valued and were buried, as a great mark of distinction, with a woman<sup>3</sup>. In Rarotonga, when a man of rank was buried, his adze, hafted and ready for use, was put into his right hand, the stone part resting on his shoulder, while by his side were laid his staff and his drinking-cup for his use in the spirit-world<sup>4</sup>. Gill also says that in Rarotonga they buried with a woman of rank the cloth mallet and utensils she was accustomed to use<sup>5</sup>.

I draw attention to the reference to the distinction made between objects that had been laid on the corpse and buried and those that had been placed by it without touching it. Placing things so as not to touch the body might or might not conceivably, according to Polynesian beliefs, make them taboo; but placing them on the body would, I imagine, certainly do so. The articles placed by the side of the corpse, without touching it, and which had to be "repaid," would be gifts by friends, apparently towards general expenses, in return and exchange for which the family of the deceased had to give to the donors something of equal value<sup>6</sup>. Probably the valuable things that were buried, and had perhaps been put on the corpse, were intended for the use of the dead man's soul. The placing of the adze in the dead man's hand, and of his staff and drinking-cup beside him, is significant, or at least suggestive, of a belief that these things would be used by his soul in the spirit-world as stated by Gill.

#### Food for the dead

In Mangaia, on the disposal of a corpse, the mourners chose five old coconuts which were opened one after another and the water poured out on the ground; the nuts were then wrapped

<sup>1</sup> Gill, *L.S.J.*, p. 75.

<sup>2</sup> Gill, *S.L.P.*, p. 174.

<sup>3</sup> Gill, *L.S.J.*, pp. 77 sq.

<sup>4</sup> *Ibid.*, p. 78.

<sup>5</sup> Gill, *Journal*, p. 87.

<sup>6</sup> *Ibid.*

in leaves and native cloth, and thrown towards the grave<sup>1</sup>; there is a recorded case of the funeral of a girl, whose friends came one by one at brief intervals, after the corpse had been let down into the burial chasm, and opened coconuts and made other food offerings<sup>2</sup>. When a corpse was let down with cords into the burial chasm of Auraka, the nuts and other food were thrown down upon it one after another, the people each time calling the name of the departed, and saying, "Here is thy food; eat it"; and when the fifth nut and accompanying *raro*i or pudding were thrown down, the mourners would cry, "Farewell we come back no more to thee!" This custom of feeding the dead forms the main subject of a "death talk" called "Koroa's lament for his son Kourapapa"<sup>3</sup>; and it is stated that the belief was that the soul ate the "essence" (*ata*) of the food. The custom of giving these food offerings to the dead had its origin, according to Mangaian beliefs, in the temporary return to earth of Veetini (the first man to die a natural death). He told his rejoicing parents that he had been permitted to revisit the upper world for the purpose, among other things, of showing mortals how to make offerings of food to the dead<sup>4</sup>; the event is the subject of an ancient song<sup>5</sup>. We shall see, when considering the evidence as to souls after death, that Rarotongan souls had to be provided with food to be presented by them to Tiki, in order to be allowed to enter his house in *Avaiki*, which was the Rarotongan paradise.

#### Removal of sins

According to a story of the island of Aitutaki, told by Large, Iro, the voyager of whom there were many traditions in Polynesia, committed the offence of not sending to Puna, the chief of the island, a turtle which the people of Puna had caught but which had come into Iro's possession, and only sending him a small portion, which was carried to him by Iro's son Tautu, who in offering it said that he would return and fetch the rest of the turtle for him. Puna's priests, however, told him not to taste the portion brought him, saying that the rest of the turtle had been eaten by Iro; so Puna was very angry and killed Tautu, cutting off his head. Afterwards Tautu's soul re-entered the head and went to Puna and asked him for what offence he

<sup>1</sup> Gill, *Myths*, p. 187.

<sup>2</sup> Gill, *S.L.P.*, p. 120.

<sup>3</sup> *Ibid.*, pp. 202-6.

<sup>4</sup> *Ibid.*, p. 183.

<sup>5</sup> Gill, *Myths*, p. 187.

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399pp.

1933  
by R. W. Williamson

Religious and Cosmic Beliefs  
of Central Polynesia

had killed Tautu. Puna's priests, by his direction, explained the matter to Tautu's soul, the explanation beginning with a reference to the greatness of Tautu's sin, and after referring to some other matters, concluding with the following words:

There are two gods of this bright world, the Sun and the Moon.  
The sins of the East and the sins of the South bind them together,  
Put them in the canoe, and take them to Vavau.  
There are the gods Tane-roa, Ti and Akarimea.

Then Tautu's soul answered that the sin had been blotted out, having been blown through the coconut, built into the canoe, and scooped with the fishing-net, and again asked what was the sin for which Tautu had been killed; to which other priests of Puna replied that the sin was that of Iro in eating the rest of the turtle, to which again Tautu's soul answered denying that Iro had done so, and saying that the remains were intact. Puna then directed others of his priests to explain to Tautu's soul what the sin was, and their reply to this was, "We do not know, and we are not clear that he has committed any sin." Tautu's soul then warned Puna that his own head would be cut off by Iro, after which it "left and became extinguished".

The turtle is in many parts of Polynesia a sacred animal which, when found, should be taken to the head chief, and in some cases, at all events, it seems to have been regarded as a sin against the gods to omit to do this. Puna was evidently supposed to have considered that Iro had committed the offence of killing the turtle and eating all of it, except the portion which had been sent by the hand of Tautu to himself, and that Tautu had been involved in this crime; but afterwards Puna's priests, understanding that Iro had not eaten the rest of the turtle, were unable to say that any sin had been committed.

If we compare what seem to have been, or may have been, the conceptions of Samoa, the Society Islands, and Aitutaki respectively, we find features of similarity and difference, to which I will draw attention.

(1) The Samoan evidence refers to illnesses and disasters generally—not, apparently, only to those of the dead man—and the latter was asked to take them with him, and let the survivors live; but it does not mention sins; and the intention was that these illnesses and disasters should cease to trouble the survivors. In the Society Islands the god was asked that the dead

man's sins should be deposited in the hole, that the anger of the god should be appeased, and that the sins should not attach themselves to the survivors; and the dead man was asked to bury his disease with him in the grave, and admonished to let the guilt remain with him. In Aitutaki the evidence only refers to a tradition, and not to a subsisting practice; but we may believe that the ideas disclosed by the tradition would be in accord with prevailing conceptions, and, perhaps, customs. In this case the idea was, apparently, that the sin supposed to have been committed by the dead man should be taken in the canoe to Vavau, where the three gods lived; but there is no reference to any benefit or security which this would give to living persons.

(2) In Samoa there was an appeal to the dead man, that he would go with a good will, and without vexation against the survivors. In the Society Islands the dead man's soul was called upon to be satisfied in the world of spirits, not to inflict his disease on other people, and not to look towards or return to and distress the survivors. In the Aitutaki account there is no reference to any appeal to the soul.

(3) In the Society Islands the idea evidently was that war or sickness arose in consequence of sins committed; so these sins and the sickness [or impulse for war?] were sent out to sea in a model of a canoe. In Aitutaki the sins were supposed to be taken away in a canoe.

(4) In Samoa there were the references to disaster in the west, happiness in the east, and misery in the south. In Aitutaki the sins of the east and the sins of the south were referred to. I can offer no explanation of this, though the conception of happiness in the east and disaster in the west might possibly be connected with some idea of birth and death; but this would not explain the matter. The importance of the evidence is that it helps to indicate a similarity between the beliefs of Samoa and Aitutaki; and this similarity gives us some further justification for supposing what, as I have suggested in my comments on the Society Island evidence, seems probable, namely, that though sins are not actually mentioned in the Samoan statement, they were the cause of which the sickness and calamities that are mentioned were the result.

Different though these accounts from the different islands are, there are elements of similarity between them which make me think it probable that the beliefs to which they point were based upon conceptions, the underlying idea of which was that

## MARQUESAS

Mathias says that in the Marquesas they knew the morning and evening stars, and their names had those meanings<sup>1</sup>; and Jardin says the name of the morning star was Fetu-oatea, and that of the evening star Fetu-mahona-puipui-i-te-ahiahai, and that they were both the planet Venus<sup>2</sup>. I imagine the first name means "the star of (the god) Atua." The Pleiades were called Mata-iti or Maka-iti, which Mathias translates as meaning "little eyes<sup>3</sup>." According to Jardin the stars of the Belt of Orion were called Taotolu<sup>4</sup>; but Mathias says that they were called Ta-tuitui-hohoe, which, he says, apparently means "a chief's paddle<sup>5</sup>." The story of the fish-hook of Tongareva had evidently reached the Marquesas, for von den Steinen, having great difficulty in persuading a chief's family to sell him the carved tortoise-shell hook "with which Maui fished up the island of Tongareva," succeeded in doing so by reminding them that, according to their own tradition, Maui had hurled his hook into the firmament, where it became the constellation Scorpio—thus shaking their belief in the relic<sup>6</sup>. The Milky Way was called Vao-fetu, or "band of stars<sup>7</sup>." It is said that meteors were believed to be the excrements of—apparently—the sun and moon<sup>8</sup>. They were also associated with the souls of men<sup>9</sup>.

According to Mathias the people knew a great number of constellations and gave them names, also some stars<sup>10</sup>. Jardin says that the voyages which they made from one island to another of their archipelago had made them observe the stars and distinguish the principal constellations; they identified about twenty-five [stars and constellations]<sup>11</sup>. Von den Steinen says the months received their names and were distinguished according to one or more fixed stars which appeared at each new moon; thus there was a Sirius, an Orion, and a Pleiades month<sup>12</sup>.

<sup>1</sup> Mathias, p. 210.  
<sup>2</sup> Mathias, p. 212. Cf. Jardin, p. 206. The *r* is not pronounced in the Marquesas.  
<sup>3</sup> Jardin, p. 206.  
<sup>4</sup> Von den Steinen, *V.G.E.* vol. xxv, p. 501.  
<sup>5</sup> Jardin, p. 206.  
<sup>6</sup> Des Vergnes, *R.M.C.* vol. I, p. 727.  
<sup>7</sup> Mathias, pp. 209 sq.  
<sup>8</sup> Von den Steinen, *V.G.E.* vol. xxv, p. 498.

The people of the island of Mangareva believed that the stars were fixed to the sky<sup>1</sup>. Stevenson says that Venus played a great part in the tales and customs of all the islands of the group. Among other things it regulated the season for good fish, which were poisonous in the lagoon with Venus in one phase, and valued articles of food when it was in another. The white men explained these changes by phases in the coral<sup>2</sup>. According to Caillot, when in Hao Island a male turtle was caught the people shouted out "Takerol!" but if a female was caught they cried "Matariki!" It is explained that each of these names signified a star, that the two stars rose in the east about May, and that the people attributed to these stars the south-east gales which blew at this period<sup>3</sup>. It will be noticed that the latter of these names is that commonly given to the Pleiades.

## NIUE

We have only a scrap of information from the island of Niue. Smith says that he could not learn from the present generation whether they had the same knowledge of the stars, etc., as had most other branches of the race. Venus, as the morning star, was called Fetu-aho, and as the evening star Tu-afiafi. There was also a constellation called Mataliki, but he could not learn whether, as in other islands, it was the Pleiades<sup>4</sup>.

## FOTUNA

Grézel refers in his Dictionary to the practice in the island of Fotuna of naming some of the months of the year from the stars and constellations<sup>5</sup>. I shall quote him with regard to this when dealing with months and seasons. He also gives the following names of known stars and constellations; and in repeating them I shall in each case introduce the page in the Dictionary into my tabulated list instead of in a footnote<sup>6</sup>:

p. 128	<i>Fetungapepe</i>	two small stars near the Southern Fish
p. 129	<i>Fetuu</i>	year, star
	<i>Fetuu ao</i>	morning star (Venus)
	{ <i>Fetuu aoro</i>	Jupiter or Saturn (planet)
	{ <i>Fetuu eo</i>	

<sup>1</sup> *A.P.F.* vol. xii, p. 67. Cuzent, *V.I.G.* p. 38.

<sup>2</sup> Stevenson, *S.S.* p. 158.

<sup>3</sup> Caillot, *Mythes*, p. 68 and note 1.

<sup>4</sup> Grézel, p. 67.

<sup>5</sup> Smith, *J.P.S.* vol. xi, p. 217.

<sup>6</sup> Grézel, *passim*.

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1933

by R. W. Williamson

Religious and Cosmic Beliefs  
of Central Polynesia

KAME - TURTLE  
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# Teeth Are Used to

By Boyce Rensberger  
© N.Y. Times Service

NEW YORK — Studies of ancient and modern teeth from Japan and China have led an American anthropologist to conclude that the Japanese people of today are descendants of a colony of Chinese people who sailed to Japan about 2,200 years ago and displaced a culturally more primitive people who had been living there for thousands of years.

This biological evidence confirms controversial theories put forth by historians about 20 years ago.

There has long been debate over what caused the sudden and widespread appearance of Chinese cultural remains in Japanese archeological deposits of about 200 B.C. While some specialists had suggested a large influx of Chinese people, others argued that the Japanese people had always been on the islands and that heavy trading with China brought in the artifacts.

The evidence of the teeth also suggests that the present Ainu people of Japan, a culturally primitive tribe whose origins have long been in doubt, are a remnant of the earlier inhabitants of Japan.

ALTHOUGH IT often is suggested that the Ainu, a light-skinned people who do not look particularly Oriental, are Caucasoids, the dental evidence from them and the earlier people living in Japan suggests descent from a Mongoloid or proto-Mongoloid stock.

The studies were made by Christy G. Turner II, a physical anthropologist at Arizona State University in Tempe.

Although anthropologists prefer to have complete skeletons on which to base racial identifications or to trace ancestries of groups, those are seldom available in sufficient numbers. Teeth, being harder, preserve better and exist in large numbers for many ancient populations.

The shapes of teeth, particularly of the cusps and grooves on the biting surfaces, are known to be genetically controlled and to persist in consistent patterns in populations over many generations. Geographically separated races and subracial populations often have characteristic dental features that can be used to distinguish one group from another.

# Star-

# Trace Japanese Origins

TURNER EXAMINED teeth from 277 Chinese people who lived during the Shang dynasty in China around 1100 B.C., 101 Jomon people living in Japan at about the same time, and 85 present-day Ainus. He compared certain traits with those known from published reports to be characteristic of modern Japanese.

"The data are overwhelming."

Turner said in an interview. They show that the Japanese most closely resemble the ancient Chinese and that the Ainu most closely resemble the ancient inhabitants of Japan.

Archeologists call the prehistoric Japanese — whose bones and cultural remains have been found over the four main islands of Japan — the Jomon people. They are known to have been hunters and gatherers, relying heavily on shellfish. The Jomon people lived in settled villages and may have practiced a primitive form of agriculture.

TRADITIONAL JAPANESE scholars have asserted that the present-day Japanese people are descendants of the Jomon people.

No one knows how long the Jomon people or their ancestors may have been in the Japanese islands.

Since they were not a seafaring people, it is assumed that they must have walked there from China when the world's sea levels were low

enough, 12,000 years ago, to expose the shallow bottom of the East China Sea.

Ancient Chinese records tell of several massive expeditions outside China. In A.D. 1405, an expedition to southeast Asia is said to have carried 27,000 people on 62 ships. Another to Africa in 1431 took 26,755 people.

According to the Chinese scholar T.S. Wei, who reviewed the records in 1958, this pattern of massive colonizing expeditions dates at least to 219 B.C., when Hsu Fu set out with several thousand people and quantities of seed and livestock. Nine years later, Hsu Fu returned to China to request more archers.

Prof. Wei and another scholar, C.M. Hsieh, have written that the descriptions of the land Hsu Fu reached fits the main Japanese island of Honshu.

Prof. Hsieh has suggested that the traditional founder of the Japanese empire, Jimmu Tenno, was Hsu Fu.

# Bulletin

Earth, from the depth of the Ocean. With his terrible tusks the god supported her, and Brahmā was no longer anxious how he might render her capable of enduring the weight of the beings he was preparing to create (Fig. 27).

→ Kūrma-Avatāra and the Churning of the Sea. The *avatar* of Vishṇu in the shape of a tortoise forms part of the famous episode of the churning of the sea of milk (Fig. 28).

We know that, the Gods and the Asuras having fought, the Asuras, as happened all too often, were victorious.

Consequently, the supreme gods, Mahendra (Indra), Varuṇa, and the others, having taken counsel together, without coming to any decision, betook themselves to Brahmā, who said to them, "Bow yourselves before the best of the gods and follow his advice." Then all paid adoration to Vishṇu, who counselled them to make peace with the Daityas and the Dānāvas,<sup>1</sup> and in conjunction with them to direct their efforts to the possession of the *amṛita*.<sup>2</sup>

Gods and Daityas straightway began to equip themselves for the churning of the sea of milk (see the section entitled "Khmer Mythology," p. 219 *et seq.*), hoping by this operation to bring to the surface everything solid in it, including the cup containing the marvellous liquor. As a staff proportioned to the depth of such a churn was needed, they wrenched Mount Mandara out of the earth. Then they asked the serpent Vāsuki to twine around it and act as a churning-cord. He consented, but on condition that in return he should have his share of the *amṛita*.

The gods on the one side and the demons on the other were about to address themselves to the work and seize the two ends of the monstrous serpent, when the Daityas, who were on the tail side, refused to lay hold of it, averring that this part of the body was ignoble. The gods accordingly changed places with them, and the churners, pulling each their own end alternately and in cadence, began to churn the sea with all their might. But at the first pulls Mount Mandara, which had no fulcrum, dropped into the waters. It was then that Vishṇu turned himself into a giant sea-tortoise, and placed himself under the mountain, and the two crews could effectively go on with their task. Still there was one critical moment, when the serpent Vāsuki vomited up the terrible *hālahala*, whose overflowing would have fatally poisoned all living creatures including the gods and the demons—the latter well placed at the reptile's head to receive the death-dealing flood first



FIG. 27. VISHṆU-VARĀHA AND BHŪMI-DEVĪ  
Musée Guimet.

<sup>1</sup> Names of different categories of Asuras.

<sup>2</sup> The beverage of immortality.

Asiatic mythology

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of all. Happily Śiva was on the watch, and we already know (see p. 121) how he caught the poison in his hand and swallowed it without taking any harm from its virulence, except a scalding in the gullet, the bluish trace of which procured him the surname of Nilakaṅṭha.

The white elephant Airāvata, which Indra took as his steed; the ruby Kaustubha, with which Viṣṇu adorns his breast; the tree Pārijāta, dispenser of good things;<sup>1</sup> the cow Kāmadhenu, the Goddess of Abundance; the moon-coloured horse Uchchaiṣravas, the beautiful Apsarases, a quantity of treasures, and a thousand more or less fabulous beings came up first of all out of this churning; then it was the ravishing Lakṣmī, a lotus-flower in her hand; then, lastly, the god Dhanvantari, a black youth<sup>2</sup> holding a cup in which the *amṛita* foamed and sparkled.

The *Amṛita*, Elixir of Immortality. "At the sight of the god and the vase full of ambrosia the Asuras, eager to possess all good things, hastily seized on the cup." But, seeing that the Asuras were preparing to flee carrying off their precious booty, Viṣṇu appeared to their eyes under the lineaments of Māyā (Illusion), whose beauty enchanted them so potently that they abandoned the vase that held eternal life.

This legend is taken from the *Bhāgavata-Purāna*. This is a collection of *Vaiṣṇavite myths*, but as it was only put together about the seventh century A.D. it is not easy to perceive the primitive foundation under the luxuriance of the popular and Brahmanic additions.

The *amṛita* is of the same nature as the celestial *soma*, transported to the moon by an eagle-falcon.<sup>3</sup>

Legend of Kadru and Vinatā. The monstrous reptiles that swarm at the bottom of the ocean also sought

to take possession of the philtre of immortality, but they were prevented by Garuḍa, their born enemy, although their brother, as the following legend establishes.

Kāśyapa had two wives:<sup>4</sup> Kadru ("the Sunburnt") and Vinatā ("the Docile"). The Sage, before renouncing the world, had given them the offspring they desired; the ambitious Sunburnt had asked for a thousand sons, while the Docile had only asked for two, stipulating, however, that they should be more powerful than those of Kadru.

But the motherhood of Kāśyapa's wives was in no wise to be like that of the other daughters of earth; like the Greek Leda, they gave birth to eggs.

At the end of many centuries—for the Hindu legends delight to count by hundreds of years—there came forth a thousand little serpents from Kadru's eggs. Vinatā's pair showing no sign of hatching, in her eagerness to compare her children with her rival's,

<sup>1</sup> Indra had it planted in his paradise, but, in consequence of feminine intrigues and jealousies, he was obliged to give this tree up to Kṛiṣṇa.

<sup>2</sup> The physician of the gods.

<sup>3</sup> Struck by an arrow from one of the archers of the Asuras, tradition says that a few feathers of the bird fell to earth, and that it was they that gave birth to the trees.

<sup>4</sup> They were daughters of Prajāpati.



Fig. 28. VIṢṆU ASSUMING THE FORM OF A TORTOISE  
Modern statuette. Musée Guimet.



THE CHURNING OF THE SEA  
(Musée Guimet.)



## BRAHMANIC MYTHOLOGY

she began by breaking one of her two eggs. There came out only an imperfect creature with only one-half its body formed. Aruṇa<sup>1</sup>—for it was he—ashamed to see himself in such a state, cursed his mother. The jealous Kadru, seconded by her thousand sons, reduced poor Vinatā to slavery. This humiliation continued for five ages, at the end of which Garuḍa was at length born from the second egg. To deliver his mother he fought and overcame the children of the Sunburnt. And that is why Garuḍa is the enemy of the Nāgas.

The Nāgas, Dragons or Water-hydras. The cult of these creatures, a kind of hydra or dragon, is still very popular, and certain tribes of India still believe themselves descended from them. Worshippers or protectors of several minor or major deities, the Nāgas<sup>2</sup> with their triple nature—divine, human, and animal—are quite the most curious of all mythical creations.

The *Hymns*, which speak of Ahi, the serpent lying on the waters, the foe of Indra, only mention one serpent-demon, while in the *Mahābhārata* they are legion. It is they who guard hidden wealth, and although they haunt the lakes, the rivers, and the seas, their true habitat is Pātāla, the underground world, the "happy underworld," whose capital is called Bhagavati, which means the Opulent, the Rich. In fact, it is overflowing with treasures.

In spite of their venom the Nāgas are not always maleficent. On occasion they can be kind and generous. To human beings who have won their good graces they grant intelligence and invisibility. As for the Nāginis, like the Apsarases, they are most seductive creatures, and, like them, they often come to love men.

When the most powerful of the Nāgas had mortally poisoned King Parikshit, Janamejaya, the king's son, resolved, in order to avenge his father's death, to make a ceremony of incantation that would be effective enough to draw into the flames of the sacrifice every last one of the subjects of Takshaka,<sup>3</sup> and that thus this whole breed of vipers would be consumed.

<sup>1</sup> Aruṇa afterward was the Sun's charioteer.

<sup>2</sup> Nāga means, literally, "those who do not walk, who creep."

<sup>3</sup> King of the Nāgas.



Fig. 29. THE SERPENT ŚEŚHA SHELTERING VIŚHNU  
AND LAKṢMĪ  
Musée Guimet.

A monster, Kabandha, a "*rākshasa* with a huge body, a broad breast, headless, but with a face in his belly," meets the two men and tries to devour them. Rāma and Lakshmaṇa cut off Kabandha's arms; he relates his story and indicates to Rāma the way to recover Sītā.

Some time after the two brothers make the acquaintance of the white ape Hanuman, the son of the Wind, who brings them to Sugrīva (Sukrip), King of the apes, dispossessed by his brother Valin (Bali) of all his property and of his kingdom. Sugrīva is living in



Fig. 24. RĀMA AND THE STAG MARICHA  
From a bas-relief at Angkor. Drawing by Mlle Sappho Marchal.

solitude in the forest, when Rāma and Lakshmaṇa come to find him and conclude a treaty of alliance with him (Fig. 26); Rāma will help Sugrīva to reconquer his throne, and the army of the apes will be placed at his disposal to help him to fight the *rākshasas* who are keeping Sītā prisoner.

Sugrīva goes off and challenges his brother Valin, and a terrible fray takes place between the apes; Rāma

secures victory for his ally by slaying Valin with an arrow that ends the battle. The death of Valin, like the two previous scenes, is an episode very often reproduced; in a famous bas-relief of Angkor Vat there is seen Dara (Tara), the widow of Valin, and the army of the apes surrounding the body and lamenting (Fig. 25). Sugrīva, nominated king of the apes, prepares an army to go and deliver Sītā; to discover the exact spot where she is kept a prisoner Rāma sends Hanuman to Lanka to reconnoitre, and after various adventures Hanuman reaches the grove of Aśoka, where Rāvaṇa has his captive guarded by *rākshasīs* (female demons). Hanuman discloses himself, reassures Sītā, and receives a ring from her to bring to Rāma as a proof of his success. This scene is frequently found in the bas-reliefs of Angkor (Fig. 27). Before leaving Lanka the ape Hanuman sets fire to Rāvaṇa's palace, and then returns to give Rāma tidings of his beloved wife; then the army of the apes makes ready to march against Rāvaṇa. But the arm of the sea that separates India from Lanka must be crossed: a dike is constructed, and the army is enabled to get over the strait. Rāvaṇa makes ready to withstand the assault, assembles generals and soldiers, and the encounter takes place. The battle is rich in incident of every kind. Rāvaṇa multiplies tricks and ruses, endeavours to dishearten Rāma and his brother Lakshmaṇa. The bas-reliefs of Angkor Vat retrace the episodes of this Hindu Iliad:

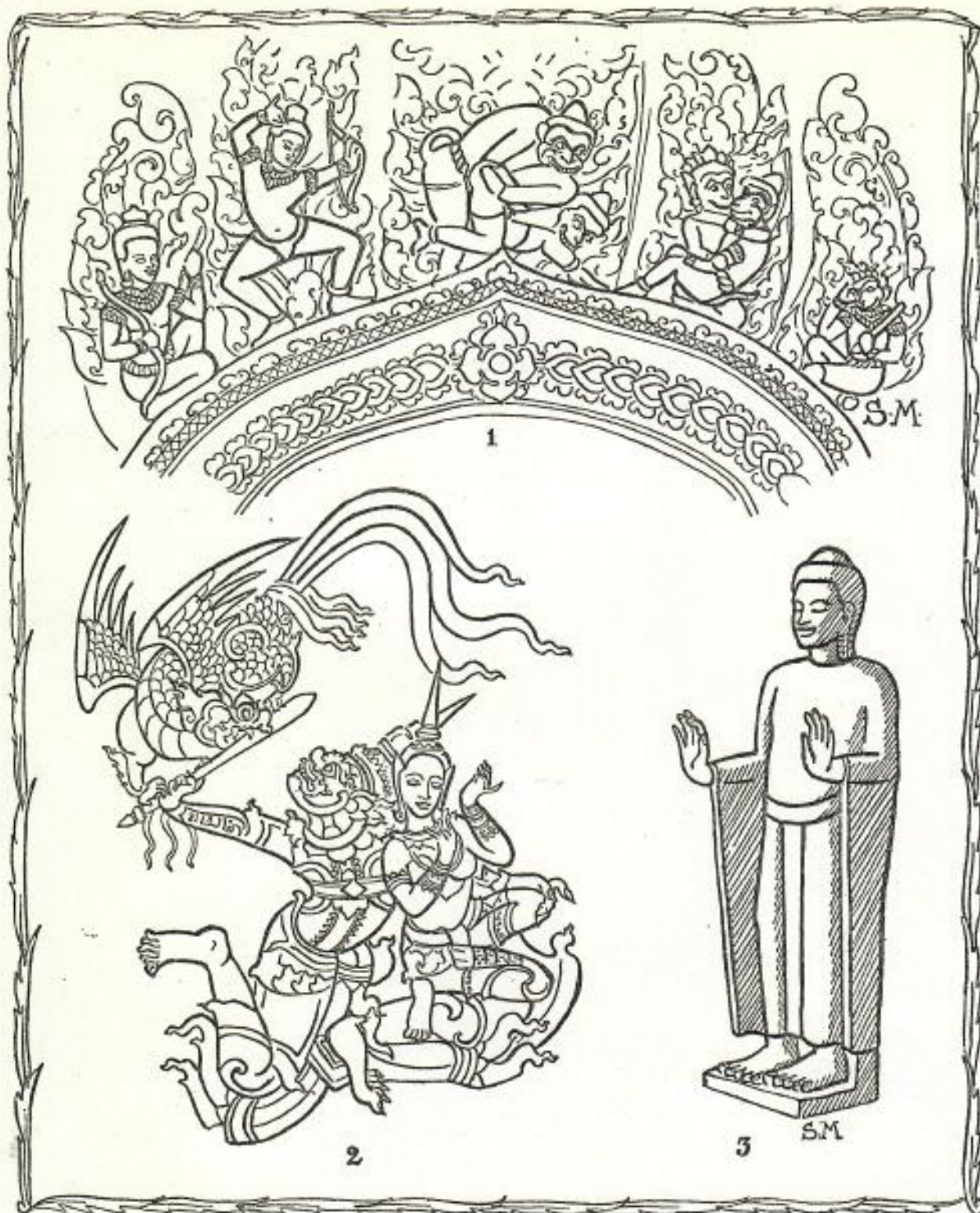


Fig. 25. (1) VALIN AND SUGRIVA, FROM A PEDIMENT AT ANGKOR VAT. (2) THE RAPE OF SITĀ (MODERN).  
(3) STANDING BUDDHA

Drawings by Mile Sappho Marchal.

there we behold Rāvaṇa, terrible with his multiple arms brandishing a thousand weapons, standing on his chariot drawn by human-headed horses. Over against him, upright in his car or sometimes mounted on the ape Hanuman, Rāma hails arrows upon his adversary

in the thick of the inextricable *mêlée*, where apes and giants confront one another, and bite, and claw, and slay each other.

Of course, prodigy plays an important part in these fights; one episode that has often beguiled the chisel of the Khmer sculptors is that of Indrajit, one of the sons of Rāvaṇa, which M. Finot describes as follows, after a bas-relief of the Bapuon:



Fig. 26. THE ALLIANCE OF RĀMA AND SUGRIVA  
From the Bapuon. Photo Musée Guimet.

Indrajit, skilled in magic, hurls upon Rāma and Lakshmaṇa arrows that turn to serpents, coil about the two princes, and fling them to the ground. . . . It is in mind to send apes to find in the sea of milk miraculous plants of reviving. But at that moment there appears in the sky as it were

a thunder-cloud: it is Garuḍa arriving with all the speed of his wings. The serpents flee in terror, leaving the two heroes at liberty, and Garuḍa heals them in a moment by touching their wounds.

Enchantments and apparitions raised by Rāvaṇa or his sons in vain endeavour to conquer the army of the apes and overthrow Rāma and his brother. At length, after numberless combats in which victory remains long uncertain, the advantage is with Rāma,

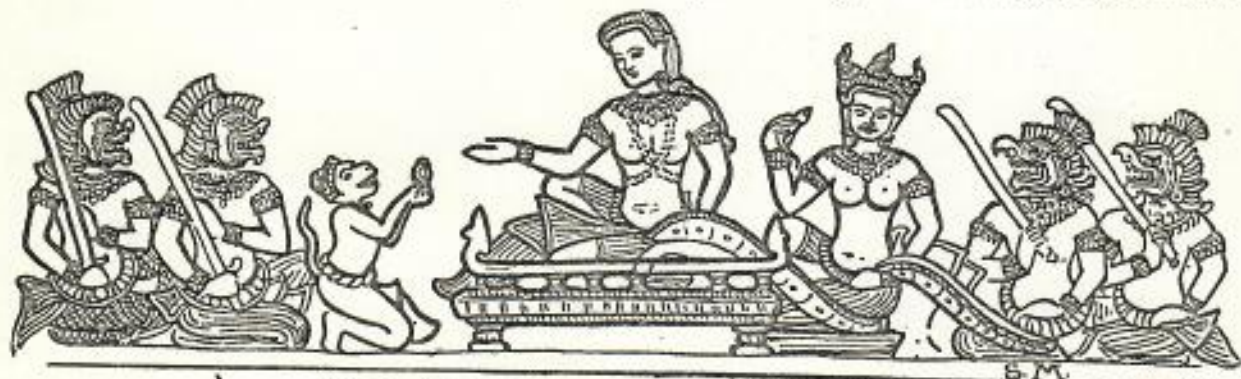


Fig. 27. SĪTĀ AND HANUMAN IN THE GROVE OF AṢOKA  
Angkor Vat. Drawing by Mlle Sappho Marchal.

who recovers his dear wife Sītā, but her trials are not yet ended. Her stay with the giant Rāvaṇa leaves a suspicion of her purity: that suspicion must be destroyed, and now comes the episode of the ordeal of Sītā, so frequently figuring in Khmer sculpture. A pyre is

made ready: the queen takes her place on the fire in the midst of a huge concourse, and comes forth untouched, the flame having spared her. Agni the fire-god solemnly hands her back to her husband, certifying her purity.

The triumph of Rāma concludes with his entry in his chariot Pusspaka into the city of Ayodhya, where he is to reign.



Fig. 28. THE CHURNING OF THE SEA OF MILK  
Angkor Vat.

→ A myth particularly dear to the Khmer decorators must be told: it is that of the churning of the sea of milk, which at Angkor Vat extends over a length of some fifty yards.

At Vishnu's suggestion the gods make a pact with the Asuras (demons) with the object of bringing out the *amrita*, the liquor of immortality, by churning the ocean of milk. The churn-staff is Mount Mandara, around which is coiled the serpent Ananta, to serve

as a rope; Vishṇu in the shape of a tortoise supports the mountain used as churn-staff. This god takes an active part in the churning in other ways: after seeing him as a resting-point for the churn-staff we see him half-way up in human shape brandishing discus and sword, and on the top of the mountain animating and superintending the action; Devas and Asuras pull alternately. The gods have been placed at the tail end of the serpent to leave the disadvantage with the demons, when the reptile's jaws belch out poisonous

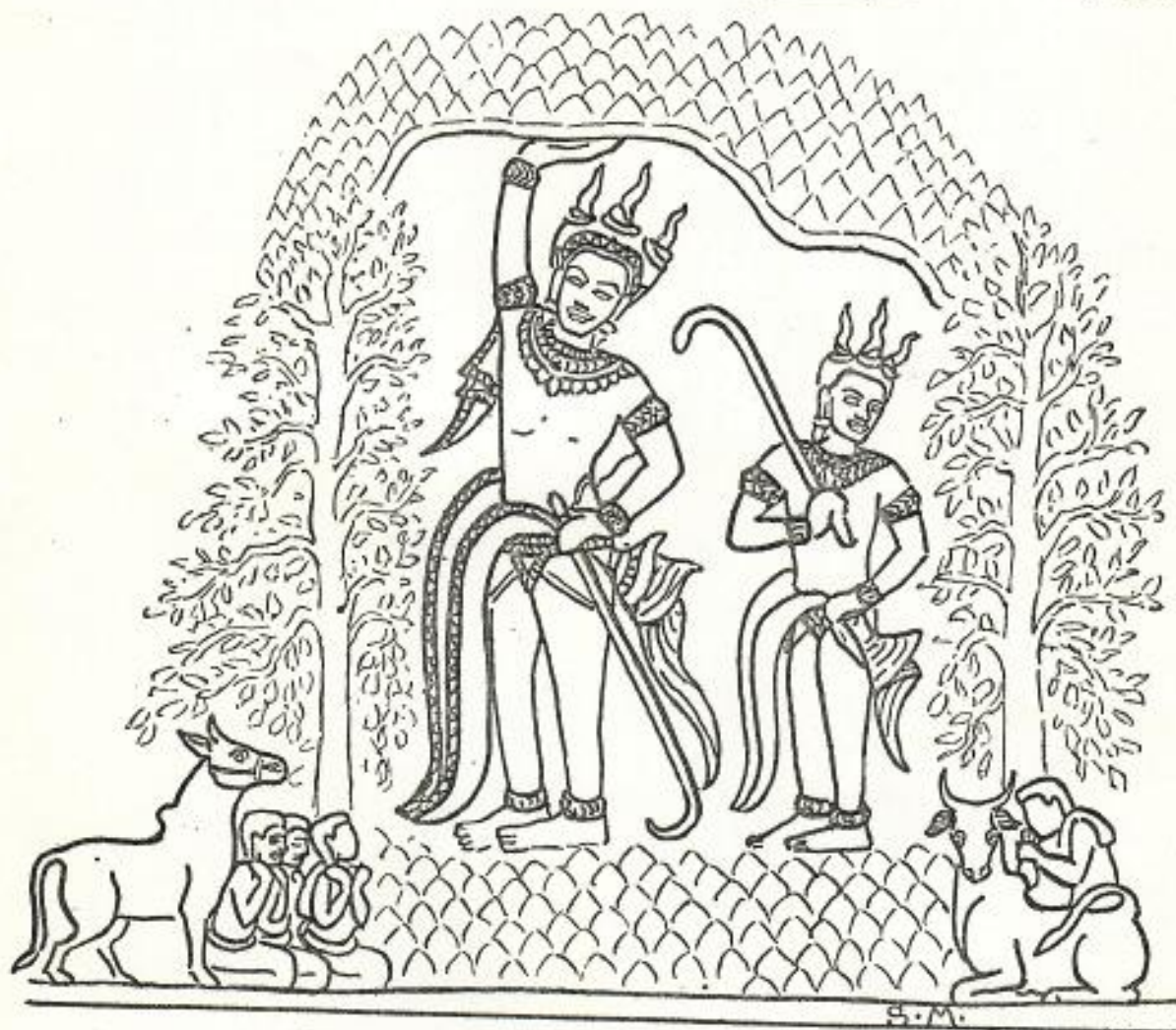


Fig. 29. KRISHNA LIFTING THE MOUNTAIN GOVARDHANA  
Angkor Vat. Drawing by Mlle Sappho Marchal.

flames, while the clouds, driven away from the opposite side, refresh the gods with beneficent rains (Fig. 28).

The sea of milk is churned in this way for more than a thousand years, and from it there start up in succession all kinds of fantastic creatures, until the moment when the poison let loose threatens to overwhelm the world and cause it to perish under sulphurous vapours; at Brahmā's request the god Śiva swallows the poison, which stays in his throat, whence he has his surname of Nilakanṭha (blue throat). At length appears the goblet of *amṛita*, the liquor so greatly desired; from the tossing waves emerges likewise the Goddess of Beauty, Lakshmi: at sight of her the whole world is charmed. The sages sing her praises, the celestial musicians play their sweetest melodies for her, and the Apsarases, also

born from the sea of milk, dance for her. Two elephants dip up water from a golden vase, to pour it over the head of the goddess. Before this charming welcome Lakshmi smiles at the gods and throws herself on Vishnu's breast; the Asuras, jealous at this preference, seize the cup of *amrita*, but Vishnu, in a female shape, distracts their attention, cheating them, so that he is able to restore the liquor to the gods. The vexed demons flee away and return to the nether realms of Patala.

Of the life of Kṛishṇa, another avatar of Vishnu, Khmer iconography has especially retained some boyhood scenes: we often see the young god represented uprooting the two *arjuna*-trees, dragging an enormous mortar, to which his adoptive mother had tied him to make him keep quiet.

The episode most frequently reproduced is that of Kṛishṇa lifting Mount Govardhana "as a little boy lifts a mushroom," to shelter his companions the herdsmen and their cattle from the storm (Fig. 29).

The bas-reliefs of Angkor Vat show some scenes of the fight against the Asura Bana; the latter may be recognized by his multiple arms and by the lions that draw his chariot. Kṛishṇa, mounted upon Garuḍa, conqueror of the flames surrounding the city of Śoṇitapura, fights with Kārttikeya, Bana's ally, and then, continuing his onward march, ends by triumphing, after several vicissitudes, over his enemy. As he is just about to be slain Bana is saved by the interposition of Śiva, who says to Kṛishṇa, "I know that thou art the Supreme Being. In all nature there is not one that can vanquish thee. Let thyself, then, be moved. I have promised Bana my protection: let not my word be in vain." And Kṛishṇa, appeased, replied, "Let him live, since thou didst promise him life, for we are not distinct one from the other: what thou art that I am also." "This scene," says M. Challaye, "expresses the most lofty ethical idea of the ancient Hindu religion: the kinship, the identity, of all the gods, of all men, of all creatures."

Among Saivite episodes we may mention the well-known story of the god Śiva harassed in his retreat by Kāma, the God of Love, who launches against him his arrow of sugar-cane; his assailant is reduced to ashes by the indignant god, and his wife Rati comes and laments over the body.

A scene from the *Rāmāyana* that is fairly often reproduced is the following: The demon Rāvaṇa, arriving in front of the mountain Kailāsa, upon which Śiva sits with his wife, conceives the bold plan of overturning it and smashing up paradise. To that end he places himself underneath the mountain and endeavours to shake it loose. Pārvatī, affrighted by the shock, embraces her husband, but the god puts his foot on the mountain and crushes the demon, who is caught under it.

M. Coedès observes that the sculptors of Angkor, who executed many replicas of the scenes referred to above, "knew by heart the *Rāmāyana* and the most salient episodes of the *Mahābhārata* and the *Harivamṣa*." At the same time the Hindu texts were not always the only source from which they drew, for the following episode, which is frequently reproduced, is of unknown origin: it is when Rāvaṇa, having hit upon the spot where Indra's women's house is situated, turns himself into a chameleon in order to slip into the palace directly the god has gone and seduce the women.

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34p 21 plates

ANCIENT  
EGYPTIAN  
REPRESENTATIONS  
OF TURTLES

HENRY G. FISCHER

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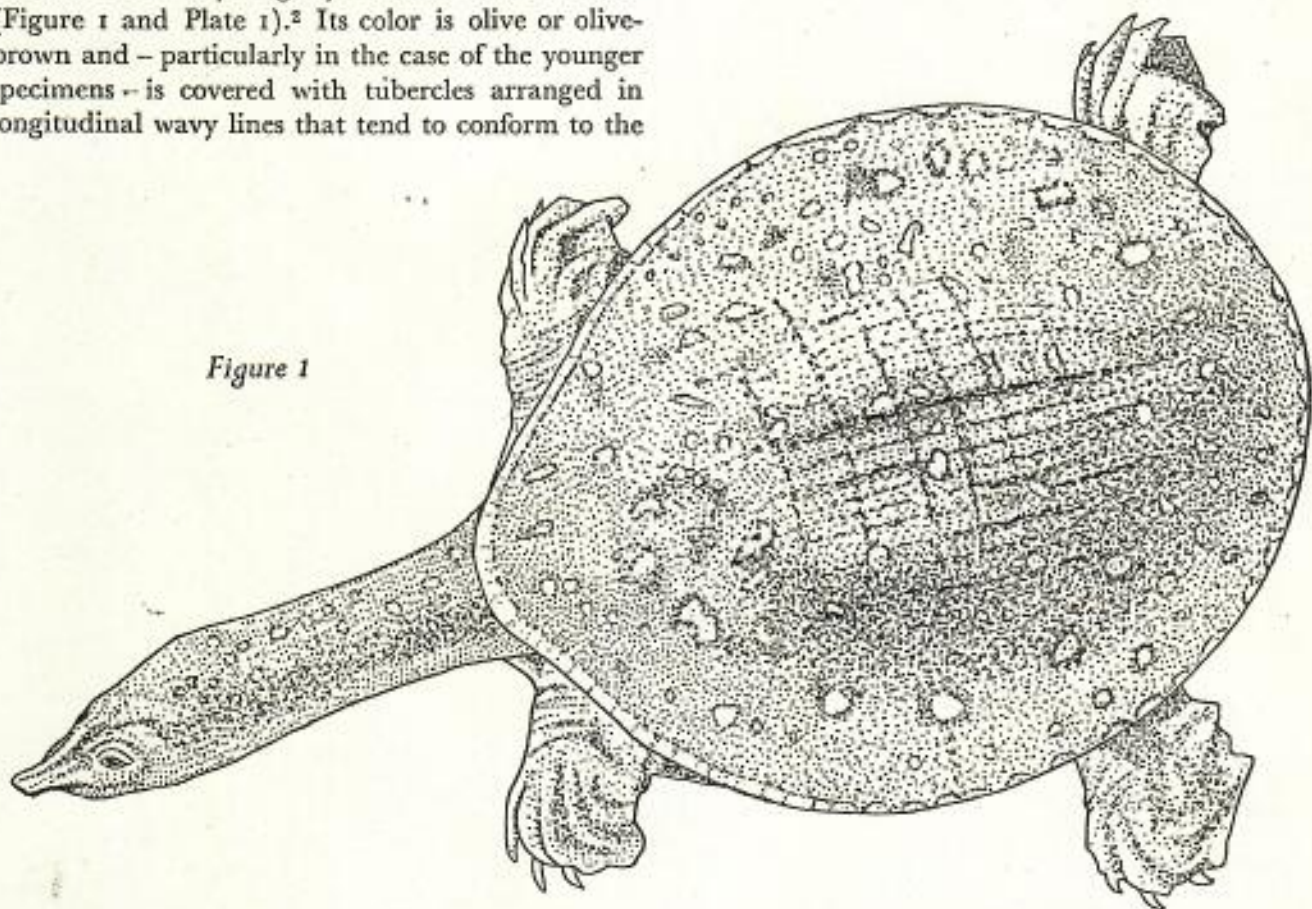


# I Trionyx in Ancient Egypt

Like most of the fauna of ancient Egypt, the three-clawed water turtle *Trionyx triunguis* is seldom encountered in the lower reaches of the Nile today, having retreated southward to the less populated area of Nubia and the Sudan.<sup>1</sup> It is found throughout the other river systems of Africa, however, and both in its appearance and habits, this species closely resembles the *Trionyx ferox* and *Trionyx spinifer* of North America, which have often received the appropriate name of "flapjack." Its carapace is, in fact, almost circular and only slightly domed in the center (Figure 1 and Plate 1).<sup>2</sup> Its color is olive or olive-brown and - particularly in the case of the younger specimens - is covered with tubercles arranged in longitudinal wavy lines that tend to conform to the

curved contour of the shell as they near the edges; there is also a profusion of dark-rimmed white dots. (In contrast, the back of the more familiar land tortoise, in Egypt represented by *Testudo kleinmanni*, illustrated in Plate 2,<sup>3</sup> is higher and more elongated, and displays a characteristic reticulated pattern formed by three longitudinal rows of large hexagonal plates.) The underside of *Trionyx* is fleshy and white, incorporating a short plastron that does not permit the legs to be retracted out of sight. One of its most

Figure 1

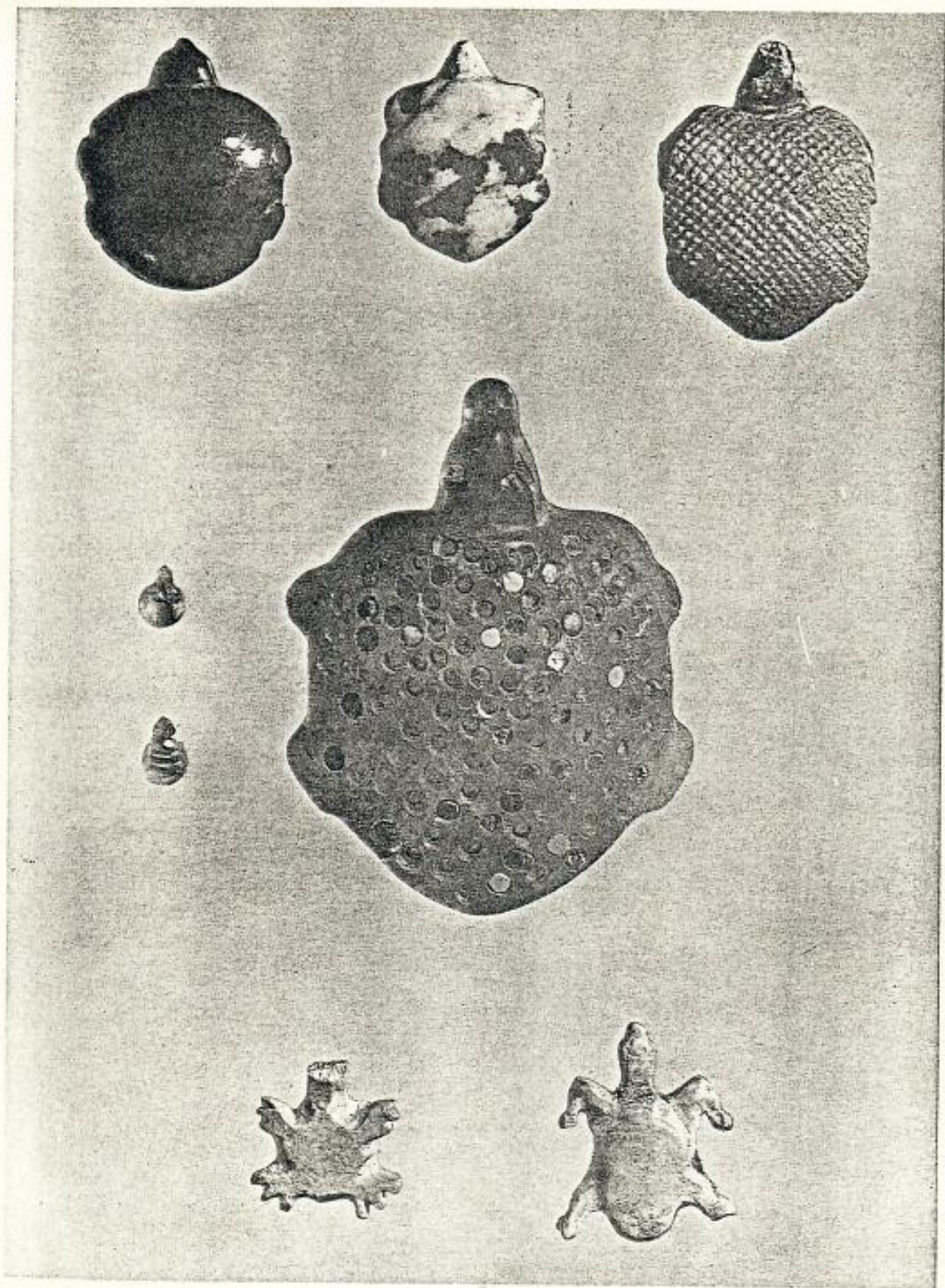


<sup>1</sup> The same subject has been dealt with more briefly, and in a somewhat lighter vein, in *The Metropolitan Museum of Art Bulletin* 24 (1965/66), pp. 193-200. For the zoological aspect I have principally consulted the second edition of *Die Lurche und Kriechtiere* (Brehm's Tierleben I) by Alfred Brehm, revised by Franz Werner, pp. 488-497, and *Reptilia and Batrachia* (*Zoology of Egypt* I) by John Anderson, pp. 32-34. In addition, I have consulted A. F. Carr, *Handbook of Turtles*, and have been able to discuss some points with Herndon G. Dowling, Curator of Reptiles at the New York Zoological Park, and Richard G. Zweifel of the American Museum of Natural History, to whom I wish to express my thanks. I am also indebted to many of my colleagues for

their help in supplying photographs and data, particularly John D. Cooney, Eiddon Edwards, Adolf Klasens, Herman De Meulenaere, Hans Wolfgang Müller, Richard Nicholls, Christiane Desroches-Noblecourt, Harry Smith, Edward Terrace, Nicholas Thomas, Baudouin van de Walle, Stefan Wenig, and Constant De Wit.

<sup>2</sup> The figure is redrawn from one of Brehm's illustrations. The plate is from J. Anderson, *Reptilia and Batrachia* (*Zoology of Egypt* I), Pl. 3: a young female specimen.

<sup>3</sup> Also known as *Testudo leithii*; J. Anderson, *Reptilia and Batrachia* (*Zoology of Egypt* I), Pl. 2.



From left to right and top to bottom, the numbers of these pieces in the catalogue in Section 3 are:  
63, 58, 92, 56, 57, 55, 48, 47



passage just quoted, and the fact that fish were considered to be impure (cf. end of footnote 8). But it was doubtless the shadowy and secretive aspect of the turtle's existence that most directly put it into opposition with the sun god, and made it particularly dangerous to Re when the god was obliged to journey beneath the Nile at night.

The role of the dark antagonist of the sun god is more concretely formulated in the New Kingdom, when inscriptions on coffins frequently declare, "May Re live and may the turtle die" (Figure 2) – the force of each of these wishes being dependent upon the other.<sup>10</sup> In one case the words accompany a Nineteenth Dynasty tomb painting in which the hapless animal is being harpooned by the deceased (Figure 3), while an adjacent scene shows the same weapon used to dispatch a more redoubtable embodiment of evil – the hippopotamus.<sup>11</sup>

If it seems probable that religio-magical considerations denied Egyptians the pleasure of eating



Figure 2

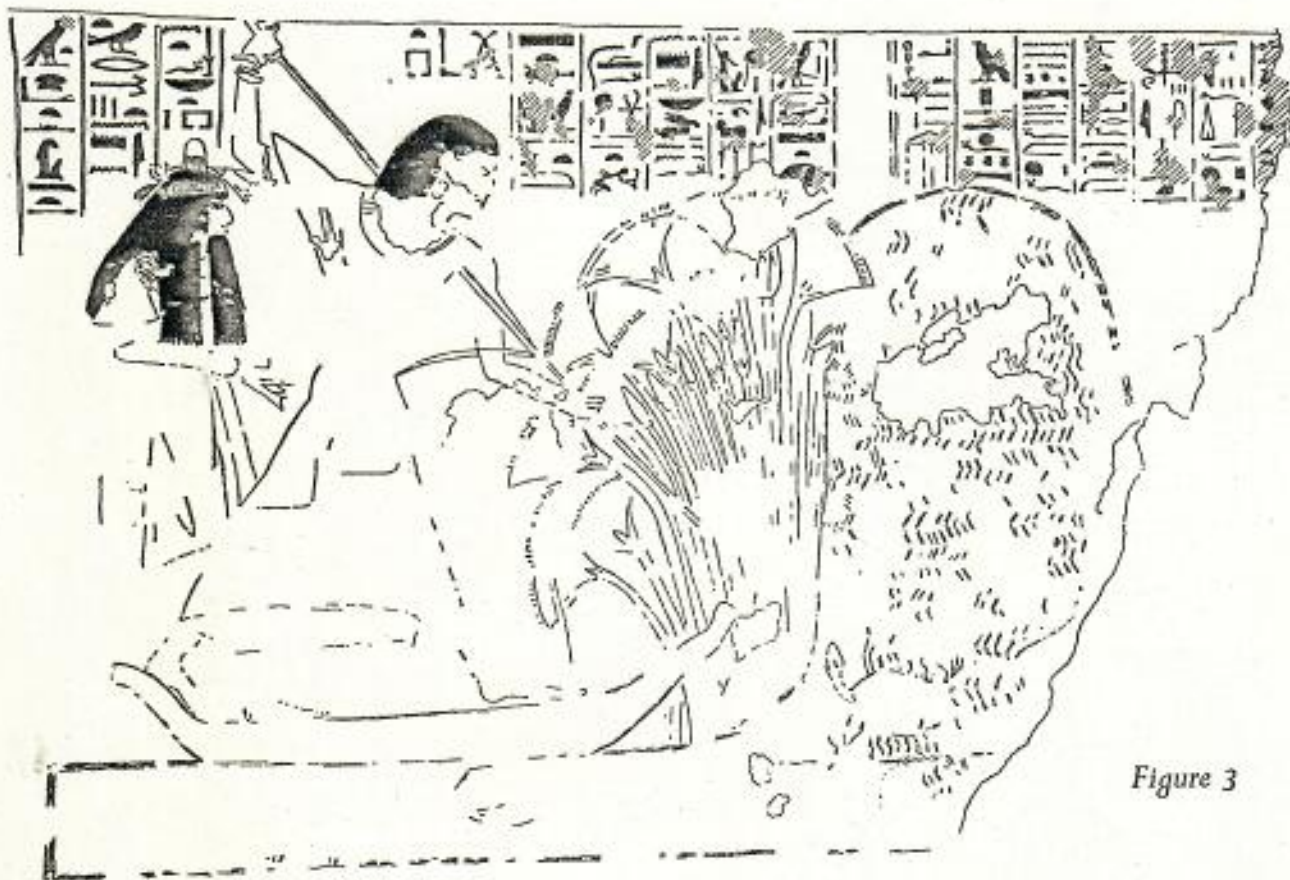


Figure 3


<sup>10</sup> B. van de Walle in *La Nouvelle Clé* 5 (1953), p. 180, nn. 1–2. For additional examples see W. M. F. Petrie, *Qurneh*, p. 12, Pl. 30 (5), where the turtle determinative appears to have had its neck broken ( ), and A. Erman and H. Grapow, *Wörterbuch der ägyptischen Sprache*, IV, Belegstellen to p. 557, no. 4. Figure 2 is taken from G. Brunton and R. Engelbach, *Cairo*, Pl. 32; this is particularly interesting because the turtle-hieroglyph shows the carapace in profile, not

viewed from above as is usually the case. The formula is actually a conjuration in favor of the deceased, which in the example illustrated takes the following form: "(As) Re may live and (as) the turtle may die, (so) may he who is in the sarcophagus be sound."

<sup>11</sup> Theban tomb 157; T. Säve-Söderbergh, "Eine ramessidische Darstellung vom Töten der Schildkröte" in *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo* 14 (1956), pp. 175–180.

Trionyx by the end of the third millennium, little or no reluctance was felt in using the shell and internal organs of turtles for medical purposes during the Middle Kingdom, but it is significant that these remedies were never taken internally.<sup>12</sup> Unfortunately the medical texts do not identify the animal's habitat, whether land, river, or sea.<sup>13</sup> The plates of the salt-water turtle (most probably *Chelonia imbricata* from the Red Sea) were utilized in the manufacture

12 The evidence is conveniently summarized by H. von Deines and H. Grapow, *Wörterbuch der ägyptischen Drogenamen (Grundriss der Medizin der alten Ägypter VI)*, pp. 508-509. G. Keller, *Antike Tierwelt II*, p. 248, notes that the Greeks and Romans likewise eschewed the turtle as food but used various parts of it for medicine.

13 Even the most detailed examples of the hieratic determinative (e.g.  in Papyrus Ebers 86, 12) do not settle this point, for Trionyx would probably appear in the writing of *šw* regardless of its application as a generic term.

14 In many cases bracelets have been identified as horn when the material is evidently turtle shell, or the choice between these two alternatives is left in doubt; such cases are marked with an asterisk (\*) in the following list. The bracelets were generally fashioned from thin strips cut from the length of individual plates and then bent into the form of a circle or crescent, the tapering ends of which sometimes overlap, but were probably never welded together (examples 2, 3, 5, 10-12, 18, 19, 21). The "C Group" bracelets (16, 18) are sometimes heavier. A much wider (i.e. more tubular) type of bracelet, usually described as horn, is also known from the Archaic Period (6-8); some of these examples are made of segments that are laced together by means of leather thongs or copper wire.

#### PRE- AND PROTODYNASTIC BRACELETS:

- (1) G. Brunton and G. Caton-Thompson, *The Badarian Civilisation*, p. 30 (one bracelet and two finger rings, none illustrated).
- (2) G. Brunton, *Mostagedda*, pp. 53\* (?), 55\*, 88, and Pl. 40 (tomb 1876).
- (3) A. Lansing, "The Egyptian Expedition, 1934-35: The Museum's Excavations at Hierakonpolis" in *The Metropolitan Museum of Art Bulletin* 30 (1935), Sect. II, p. 42 and p. 43, Fig. 10; tomb H32 yielded MMA 35.7.47-49 and Cairo J. d'E. 65395 as well as Naqada II decorated ware (red paint on buff).
- (4) W. M. F. Petrie and J. E. Quibell, *Naqada and Ballas*, pp. 14\*, 47\* (no illustration).
- (5) H. Junker, *Bericht über die Grabungen auf den Friedhöfen von El-Kubanih-Süd*, pp. 96-97 and Fig. 55.
- (6) W. M. F. Petrie, *Royal Tombs II*, Pl. 44 (23)\*.
- (7) W. M. F. Petrie, *Tarkhan I*, 22\*, Pl. 2 (12-16).
- (8) H. Junker, *Turah*, p. 59\* and p. 58\*, Fig. 82 (same form as preceding; for the material cf. Junker's statement in reference no. 5 above).
- (9) D. Randall-MacIver and A. C. Mace, *El Amrah and Abydos*, p. 27 (not illustrated).
- (10) Z. Saad, *Royal Excavations at Helwan (1945-1947)*, p. 28\* and Pl. 27 (b).
- (11) G. Reisner, *Archaeological Survey of Nubia: Report for 1907-1908 I*, p. 41 and Pl. 66 B (17-18).

#### OLD KINGDOM BRACELETS:

- (12) G. Brunton, *Mostagedda*, p. 110\* and Pl. 63 (15).
- (13) G. Brunton, *Qau and Badari I*, pp. 31\*, 66\* (tomb 4837).
- (14) W. M. F. Petrie, *Diospolis Parva*, p. 38 (§56).

of various implements and ornaments, particularly knife handles and bracelets (Plate 2),<sup>14</sup> while the high-domed carapace of the land tortoise served as a convenient receptacle or as a sounding board for lutes - a device that is also well known from ancient Greece.<sup>15</sup> Such objects continued to be made as late as the New Kingdom, and were even placed in tombs, apparently without fear of jeopardizing the solar hereafter of the deceased. Nothing is known about

#### MIDDLE KINGDOM KNIFE HILTS:

- (15) G. Reisner, *Kerna IV-V*, pp. 188-189 and Pl. 50 (1). The grip is made of turtle shell, the butt of ivory; the turtle-shell grip possibly occurs in some of the Egyptian examples where the material is described as "horn" (see W. Wolf, *Die Bewaffnung des altägyptischen Heeres*, p. 102 and Pl. 13).

#### "C GROUP" BRACELETS:

- (16) G. Wainwright, *Balabish*, pp. 10, 32, 51 and Pls. 3 (2, 2), 12 (10).
- (17) C. M. Firth, *Archaeological Survey of Nubia: Report for 1908-1909*, pp. 82-86, 126, 172, 174 and Pl. 37c (8-9).
- (18) H. Junker, *Bericht über die Grabungen auf den Friedhöfen von El-Kubanih-Nord*, pp. 85, 120.

#### NEW KINGDOM BRACELETS:

- (19) G. Brunton, *Mostagedda*, p. 130 and Pl. 74 (3aa).
- (20) H. Junker, *Bericht über die Grabungen auf den Friedhöfen von El-Kubanih-Nord*, p. 161.
- (21) E. R. Ayrton, *Abydos III*, p. 59 and Pl. 17 (11).

#### OTHER NEW KINGDOM OBJECTS (see also footnote 13):

- (22) Turtle-shell bowl in form of turtle: D. Randall-MacIver and A. C. Mace, *El Amrah and Abydos*, p. 89 and Pl. 47.
- (23) Comb: D. Randall-MacIver and A. C. Mace, *El Amrah and Abydos*, p. 88 and Pl. 46 (upper left).
- (24) "Toilet Articles in... Tortoise Shell": T. Whittemore's brief description of finds from Sawama in G. Wainwright, *Balabish*, p. 8. Cf. T. Whittemore in *Journal of Egyptian Archaeology I* (1914), p. 247, where the objects concerned are simply termed "scales of tortoise shell." Presumably these are parts of carapaces that served as bowls or dishes.





15 Cairo Cat. 69420: H. Hickmann, *Instruments de musique (Catalogue général des antiquités égyptiennes du Musée du Caire)*, p. 160 and Pls. 97-98. This specimen comes from the Theban necropolis: B. Bruyère, *Fouilles de Deir el Médineh (1934-1935) II*, p. 116; on p. 117 Bruyère notes that other fragments of tortoise shell were found in circumstances that indicated that they belonged to similar instruments. BM 38171: *British Museum Guide to the Third and Fourth Egyptian Rooms* (1904), p. 173; I. E. S. Edwards has kindly had the carapace examined by Miss Grandison of the London Natural History Museum, and she concluded that it was somewhat less domed than would be expected of *Testudo kleinmanni* but that it apparently derives from that species. For the use of the tortoise carapace as a sounding board in ancient Greece, see G. Keller, *Antike Tierwelt II*, pp. 248-249; he mentions an example in the Athens museum that is apparently of Egyptian workmanship, and believes that the Greeks may have borrowed this idea from the same source, citing the tradition that it was in Egypt that Hermes found the desiccated turtle from which he made his lyre. The carapace of *Testudo kleinmanni* was also used as a bowl in a scribe's kit: Carnarvon and H. Carter, *Five Years' Explorations at Thebes*, p. 76 and Pl. 66.

the Egyptians' attitude toward either the sea turtle or land tortoise, but it seems likely that they shared much of the ignominy that befell their Nilotic cousins. However this may be, the fresh-water turtle claimed – for better or worse – a predominant share of attention. None of these species was very frequently represented during the Dynastic Period, but when the subject does appear, it nearly always proves to be Trionyx. The only exception of which I am reasonably certain is a New Kingdom sketch on a flake of stone excavated at Thebes (Plate 2),<sup>16</sup> which evidently may be identified as Testudo. As far as I have been able to determine, the salt-water turtle was never depicted in Egyptian art.

While representations of turtles in tomb and temple reliefs are particularly uncommon, they are included among the numerous fauna shown in reliefs from the Fifth Dynasty sun temple of Neuserre (Figure 4a),<sup>17</sup> at least two further instances (Figure 4b, c) are known from private tomb chapels of the Old and Middle Kingdoms, respectively,<sup>18</sup> and a surprising number of examples derive from the New Kingdom. The reliefs of the Eighteenth Dynasty temple of Hatshepsut, for example, include two turtles among the fauna of the Red Sea coast of Punt, in the region of Somaliland, both of which clearly show the long snout of the fresh-water Trionyx (Figure 4e, f).<sup>19</sup> A private tomb decorated in the same reign shows

16 J. Vandier-d'Abbadie, *Catalogue des ostraca figurés de Deir el Médineh*, p. 180 (no. 2828) and Pl. 114.

17 I am indebted to S. Wenig for supplying a drawing of the fragment that is illustrated here in advance of the final publication of the "Weltkammer" reliefs. The number of the fragment is 726 and the section reproduced is only 9 cm. long.

18 The Sixth Dynasty tomb of *Mjw* at Saqqara: Z. Saad in *Annales du Service des Antiquités de l'Égypte* 40 (1940-1941), p. 690 and p. 688, Fig. 75; the Twelfth Dynasty tomb of *Wj-ḥtp*: A. Blackman, *Meir III*, Pl. 7. L. Keimer in *Bulletin de l'Institut d'Égypte* 32 (1949/50), p. 91, speaks of representations "dans plusieurs mastabas de l'Ancien et du Moyen Empire," but mentions only these two; the first is illustrated in his Fig. 21, p. 92, and the second (a rather rough copy of Blackman's drawing) appears in his Fig. 22, p. 93. Note also the Fifth Dynasty turtle hieroglyph cited by G. Möller, *Paläographie* I, no. 239; the origin of this is not known to me (unless it is the fragment illustrated in my Figure 4a), and the Sixth Dynasty hieratic equivalent from *Hieratische Papyri aus den Königlichen Museen zu Berlin* III, Pl. 7 (Strasbourg Da) is somewhat uncertain because it is incomplete and lacking in context. Another alleged hieroglyphic example, a name transcribed as  in L. Borchardt, *Denkmäler des Alten Reiches* II, p. 87 (Cairo Cat. 1616), is actually the familiar  (cf. H. Ranke, *Die ägyptischen Personennamen* I, p. 33, 10). A more perplexing hieroglyphic representation of the turtle occurs on the back of one of the Eighteenth Dynasty statues of Sakhmet from the temple of Mut at Karnak; according to W. Helck (*Urkunden des ägyptischen Altertums* IV, p. 1766, g) one of the epithets of this goddess is ; his copy evidently derives from K. Sethe (*Zeitschrift für ägyptische Sprache* 58 [1923], p. 44) who shows  with the remark

Trionyx in the waters of the Nile, beneath a skiff in which the deceased is fowling (Figure 4d).<sup>20</sup> In all of these reliefs the animal is swimming freely about, and is neither being caught for food nor attacked as an enemy. The same may be true of two further examples in Nineteenth Dynasty tombs (one in Figure 4g), but in both cases the context is incomplete and one of the examples is by no means certain.<sup>21</sup> The Nineteenth Dynasty harpooning scene previously mentioned is the earliest known to depict the turtle as a creature that is ritually exterminated; this motif is otherwise found only in the Greco-Roman temples of Edfu, Esna, and Philae, but the turtle also appears among the various maleficent creatures that have been vanquished by means of a magical battue on Late Dynastic stelae invoking the protective power of the demon Harmerti or the plague goddess Sakhmet.<sup>22</sup>

It is in the light of the gradually declining popularity of the turtle that the most abundant class of evidence must be interpreted – the representation of Trionyx in and on a number of small objects including palettes, vessels, and figurines of the Pre- and Protodynastic Periods, amulets of the Old Kingdom and later (Frontispiece), and various magical devices of the Middle Kingdom.<sup>23</sup> It seems likely that in nearly all these cases the turtle is enlisted as an ally against the dangers that his species evoked. This is certainly true of the magical knives of the Middle

"Schildkröte (?)." The turtle is not usually represented in profile view, however (as stated earlier, my Figure 2 is an exception), and the form given by Sethe is not wholly convincing.

19 E. Naville, *Deir el Bahri III*, Pl. 69 and *Frausalkerespedition* photographs 570, 572. The presence of Trionyx would suggest that the Puntite settlement was located at the mouth of a river, although it is also possible that the Egyptian artist inaccurately represented an alien species in a familiar form. Here it may be noted that the product represented at the lower left of Naville's Pl. 78 is not tortoise shell as has sometimes been claimed; see J. Harris, *Lexicographical Studies*, pp. 133-134.

20 Theban tomb 125; the figure is drawn from a photograph, MMA neg. T. 3492.

21 Theban tomb 215: J. Vandier-d'Abbadie and G. Jourdain, *Deux Tombes de Deir el-Médineh (Mémoires, Institut Français d'Archéologie Orientale 73)*, p. 30 and Pl. 20. Theban tomb 217: Norman de G. Davies, *Two Ramesside Tombs*, p. 74 and Pl. 42 (fragment 53), traces that Davies identifies as a turtle:



22 Most of this material is discussed by B. van de Walle in *La Nouvelle Clé* 5 (1953), pp. 180-187, and some aspects of it will be dealt with in the following pages, at the end of the next section.

23 For details see the list provided below in Section 3. Some of this material is presumably considered by H. Altenmüller in his forthcoming work *Die Apotropaia und die Götter Mittelägyptens (Ägyptologische Forschungen 24)*, which I have not yet been able to consult.



a.



b



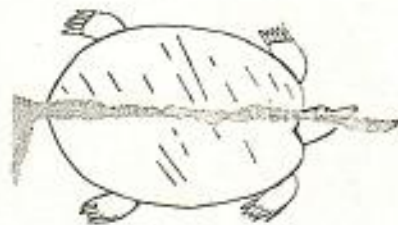
c



d



e



f



g

Figure 4

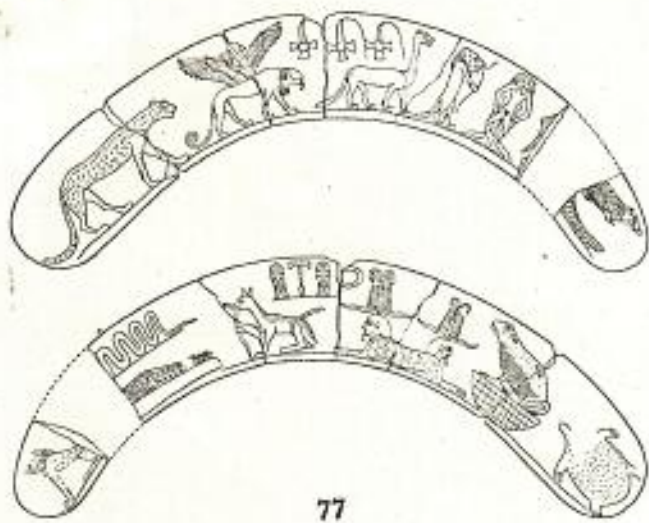


Figure 5

(*Boldface numbers refer to the catalogue in Section 3*)



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77

Kingdom, which are inscribed with texts invoking "protection," and are carved from the very tooth of that ancient enemy, the hippopotamus.<sup>24</sup> On these blades the turtle introduces or terminates a cortege of creatures, some malignant, some beneficent, but all assembled for a common purpose, to ward off evil (Figure 5). The fact that these and kindred objects borrow certain motifs from protodynastic schist palettes and ivory carvings does not necessarily imply that the earlier pieces served the same function.<sup>25</sup> But such a possibility must be seriously considered, and it may be extended with greater confidence to another category of objects—the figurines of hippopotami that are so frequent both in the Pre- and Protodynastic Periods and in the Middle Kingdom.<sup>26</sup> For in this

case there is further evidence to show that the animal in question was regarded as a typhonic antagonist of the king of Egypt as early as the First Dynasty.<sup>27</sup> It is equally probable that the relatively frequent representation of the turtle in the Protodynastic Period and in the Middle Kingdom was intended to be apotropaic. A similar idea was served by the later demon who wears a turtle in place of a human head; this frightening creation makes its first appearance in a pair of Eighteenth Dynasty wooden figurines (Plate 3), and it is included among the guardians who keep watch over the deceased on coffins of the Twenty-first Dynasty.<sup>28</sup> A hippopotamine equivalent is to be found in the redoubtable figure of the crocodile-backed, lion-clawed monster Toeris, who is known

<sup>24</sup> See in particular G. Steindorff, "The Magical Knives of Ancient Egypt" in *Journal of the Walters Art Gallery* 9 (1946), pp. 41-51, 106-107. The examples including turtles are listed below in Section 3 (77-91). Possibly the use of hippopotamus ivory is explained by the greater availability of that material in the Middle Kingdom; an example in the Metropolitan Museum (30.8.218) that has been plausibly attributed to the New Kingdom by Linda Robbins is made of elephant ivory, which had presumably become more common during that prosperous period.

<sup>25</sup> Notably the serpo-feline and the griffin; cf. G. Steindorff in *Journal of the Walters Art Gallery* 9 (1946), p. 49. The paucity of magical objects at Memphis during the aristocratic period of the Old Kingdom probably has some bearing on the rarity of such motifs at that time, although the griffin does occur in a landscape from the Neuserre sun temple (W. von Bissing in *Annales du Service des Antiquités de l'Égypte* 53 [1956], Pl. 9, following p. 338).

<sup>26</sup> A particularly large number of Middle Kingdom examples are given by L. Keimer in *Revue de l'Égypte ancienne* 2 (1929), pp. 214-225, Pls. 11-15; 3 (1930), pp. 38-40 and Pl. 13. For predynastic examples see B. V. Bothmer, "A Predynastic Egyptian Hippopotamus" in *Bulletin of the Museum of Fine Arts, Boston* 46 (1948), pp. 64-69.

<sup>27</sup> T. Säve-Söderbergh, *On Egyptian Representations of Hippopotamus Hunting as a Religious Motif* (*Horae Scaerblomianae* 3), p. 16.

<sup>28</sup> B. van de Walle in *La Nouvelle Clé* 5 (1953), p. 178, n. 1. Plate 3 shows the two wooden representations of this demon, mistakenly described as turtles *ibid.*, p. 176, n. 4. The one on the right (BM 61416) is illustrated in F. Arundale, J. Bonomi, and S. Birch, *Gallery of Antiquities Selected from the British Museum*, Pl. 24, Fig. 88. I. E. S. Edwards informs me that the other (BM 50704) definitely comes from the tomb of Haremhab, and not that of Tutmosis III as has previously been stated. The fact was established by Warren Dawson, who pointed out that another figure in the same group (BM 50702) is illustrated *in situ* by Theodore Davis in *The Tomb of Haremhab*, Pl. 63.



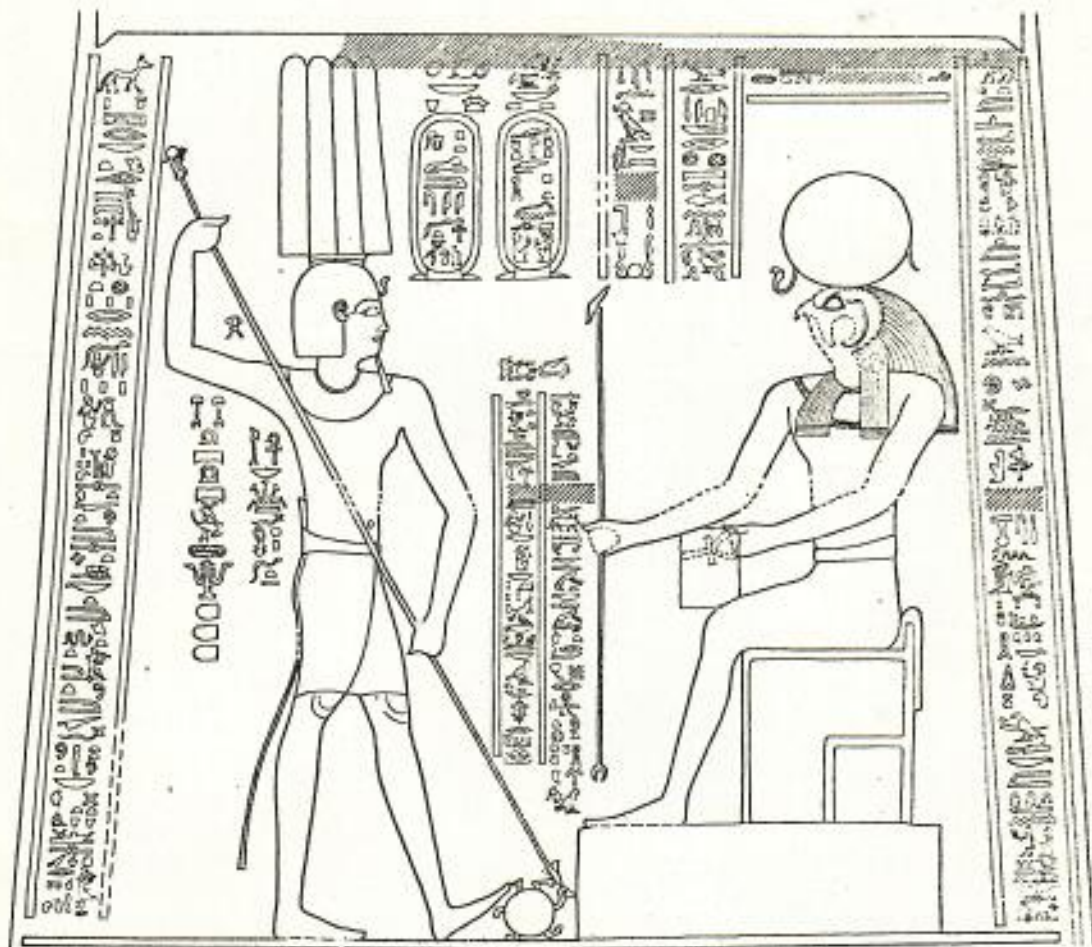


Figure 6

from the Protodynastic Period onward as a protector of the household. After the New Kingdom it would seem that the hippopotamus and turtle were seldom enlisted as allies save in these transmuted forms. By Greco-Roman times representations of animals themselves were chiefly created to deal with the sup-

posed enemies in a much less equivocal manner;<sup>29</sup> fashioned in wax or other perishable materials, they were no longer meant to be preserved as a means of warding off evil, but, on the contrary, were intended to localize the evil only long enough to annihilate it through their own destruction (Figure 6).<sup>30</sup>

<sup>29</sup> In considering evidence from Egypt that may be as late as the Greek and Roman occupation, one must increasingly take into account the possibility of foreign importations, and I have tried to exclude material that does not seem to belong to Egyptian tradition: e.g. Brooklyn Mus. 37.853E, a gilded bronze figurine of a tortoise, C. R. Williams, *Gold and Silver Jewelry*, pp. 216-217 (no. 153) and Pl. 33 a-c; BM 36044, a leaden dish in the form of a tortoise; BM 57277, a large tortoise of imperial porphyry; BM 36044, a small bronze figurine of a tortoise or turtle, perhaps a weight; W. M. F. Petrie, *Ancient Weights and Measures*, p. 24 and Frontispiece (5154); nos. 525B (definitely Trionyx) and 5186 are possibly earlier; W. M. F. Petrie, *Objects of Daily Use*, p. 14 and Pl. 11 (1). On the whole, Egypt's Mediterranean neighbors gave the turtle a respectable place in their mythology (G. Keller, *Antike Tierwelt II*, pp. 248-250), but the land tortoise came to be regarded as a noxious animal and took its place beside other creatures that were rightly or wrongly regarded as being poisonous - the toad, scorpion, snake, and salamander - as an apotropaic emblem on votive objects and amulets intended to avert the evil eye (*ibid.*, pp. 251-252). It is assumed that this idea was disseminated from the Near East by Roman soldiers of the Imperial Period. In Mesopotamia

the turtle or tortoise (usually of indeterminate species) lent its form to amulets from early times onward, and the tortoise appeared among various divine emblems on the Babylonian stelae called *kudurrû*; none of this evidence necessarily indicates that it was thought to be a malignant creature, but it may eventually have acquired that character by Assyrian times, for a pair of tortoises are associated with apotropaic figures on a bronze bell of that period (E. Van Buren, *Fauna of Ancient Mesopotamia*, pp. 103-104).

<sup>30</sup> The illustration is taken from H. Junker, *Der grosse Pylon der Tempels der Isis in Phila*, Fig. 34, facing p. 66; cf. B. van de Walle in *La Nouvelle Clé* 5 (1953), pp. 183-186. For images of wax, etc. see below, footnote 50. At least one relatively durable statuette of a hippopotamus is known from the Late Period (B. V. Bothmer in *Bulletin of the Museum of Fine Arts, Boston* 46 [1948], p. 66), but, being made of limestone, this may well represent the beneficent white goddess (cf. T. Säve-Söderbergh, *On Egyptian Representations of Hippopotamus Hunting as a Religious Motive*, pp. 47 ff.) and in any case it has not been deliberately mutilated.

## 2 A Protodynastic Turtle: MMA 61.33

The unusual statuette of *Trionyx* that is the principal subject of these pages (Figure 7, Plates 4-5) illustrates both of the purposes that have just been described, and sums up the entire story of the turtle in ancient Egypt, for it was evidently manufactured at the very beginning of the First Dynasty and was deliberately mutilated some two or three millennia later, i.e. no earlier than the end of the New Kingdom and more probably toward the end of the Late Period.

This object was presented to the Metropolitan Museum in 1961 by Alice Hampshire Silver, who reports that it was purchased at Thebes. It measures 14.8 cm. in length, 11.8 cm. in width, and 5 cm. in thickness, and thus may be considered a life-sized representation of a fairly young specimen after about two or three years of optimum growth.<sup>31</sup> Its material, a black and olive-yellow stone that has been analyzed as a "serpentine pseudomorph of diorite,"<sup>32</sup> admirably suggests the spotted pattern of *Trionyx*, and the rounded outline of the carapace and the snouted head confirm the turtle's identity beyond any doubt. In view of the material and the massive treatment of the subject, it is not surprising that the nose should be considerably curtailed, and this feature is seldom treated much more realistically in other examples. Evidently the pattern of fifteen concentric circles on the back, all of which were graven on the relatively soft surface by means of a primitive compass, consisting of two points at either end of a cord of adjustable length,<sup>33</sup> is intended to convey the effect of curved rows of tubercles, and the radiating lines seem

<sup>31</sup> According to Herndon G. Dowling; he adds that this size might not be attained before the fifth or sixth year if the supply of food were limited.

<sup>32</sup> The identification was made by Frederick Pough, who records the hardness as less than 4 and the specific gravity as 2.61. He describes the luster as dull, the fracture granular. The description of the color is my own.

<sup>33</sup> For the method, which seems quite obvious in the present case, cf. the opinion expressed by S. Clarke and R. Engelbach, *Ancient Egyptian Mosaics*, p. 146, n. 2.

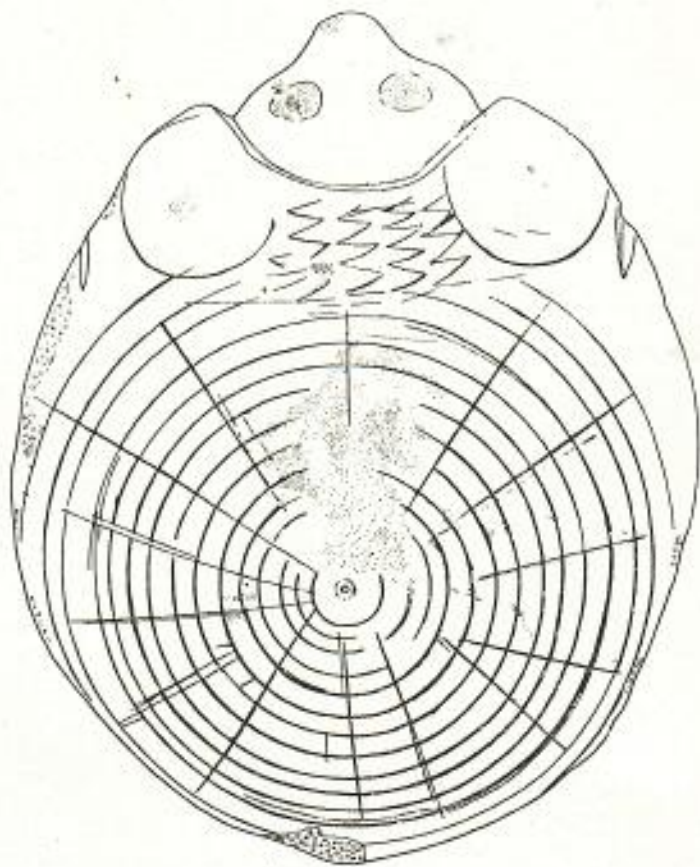


Figure 7  
3/4 actual size

32





Figure 8



Figure 9

3/4 actual size



to have been added to break up the resultant pattern. A more puzzling detail is the pair of protuberances at the anterior end of the carapace, both of which are defined by a circle that has been mechanically executed, like the others. It seems unlikely that this feature is borrowed from some other species such as the land tortoise, for the protuberances seem to be isolated from the carapace by a small but distinct notch behind each of them. I therefore suggest that they are a stylized representation of the forelegs, as in a Middle Kingdom button seal in the British Museum (Figure 8), or a predynastic palette from Naqada (Figure 10 [17a]). This interpretation is not borne out by the position of the forelegs on the underside, but such discrepancies are by no means foreign to Egyptian art in later periods; one might compare representations of birds in flight that simultaneously show the wings extended and folded upon the side.<sup>34</sup> The vertical zigzags between the protuberances have nothing to do with the markings of the carapace and are almost certainly to be identified as water, the turtle's native element.<sup>35</sup> Although the eyes are very much pitted, it seems possible to conclude that their circular outline was again produced by mechanical means. The mouth is rendered by a horizontal slit beneath the snout, and an attempt has been made to bring out the contour of the jaw by means of a shallow transverse groove behind it.

On the whole, the treatment of the underside is even more stylized than that of the upper surface. The anterior end is as distorted as the carapace, and there is an inexplicable series of eight transverse

grooves across the plastron. Presumably the incised line around the margin is intended to suggest the juncture of the carapace and the skin of the underside, for the legs seem to emerge from it. The result by no means conforms to reality, however; the legs themselves are thin and unconvincing in form and they are arbitrarily located. No attempt has been made to imitate the characteristic shape of the turtle's claws, which instead resemble human hands.

Several of these features recur in a smaller statuette of a turtle that belonged to the Chauncey Murch Collection, presented to the Metropolitan Museum by Helen Miller Gould in 1910 (MMA 10.130.2605; Figure 9, Plate 6). The length of this second turtle is 8.5 cm., width 7.6 cm., and thickness

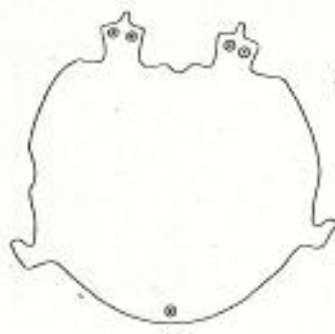
34 E. g. D. Dunham and W. S. Smith, "A Middle Kingdom Painted Coffin from El Bersheh" in *Scritti in onore di Ippolito Rosellini* I, p. 267.

35 Faience hippopotami of the Middle Kingdom similarly bear emblems of their habitat, namely water plants, birds, and so on (references to Keimer in footnote 26 above). For the specific motif of water, cf. the ripples in the channeled spouts of later offering tables,

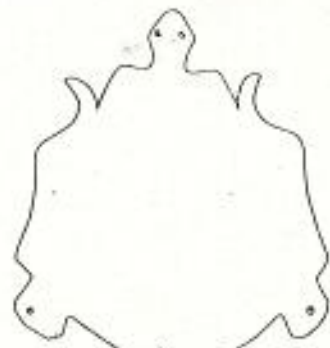
esp. Cairo Cat. 23082 (A. Kamal, *Tables d'offrandes* [Catalogue général des antiquités égyptiennes du Musée du Caire], Pl. 18; or the ripples superimposed on a personification of the sea: L. Borchardt, *Grabdenkmal des Königs Sahm-re'* II, Pl. 30). One might also compare the pattern on ivory fish from the First Dynasty royal mastaba at Naqada (Cairo Cat. 14031-9; J. de Morgan, *Recherches sur les origines de l'Égypte* II, p. 193, Figs. 701-713); here the zigzag lines are doubtless intended to represent scales, but also evoke the idea of water.



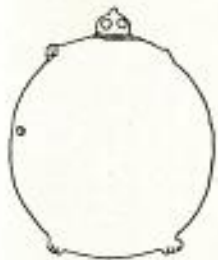
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17a



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19



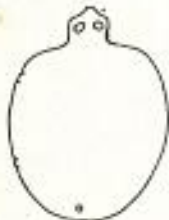
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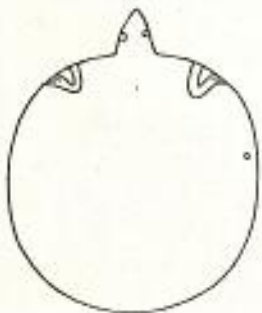
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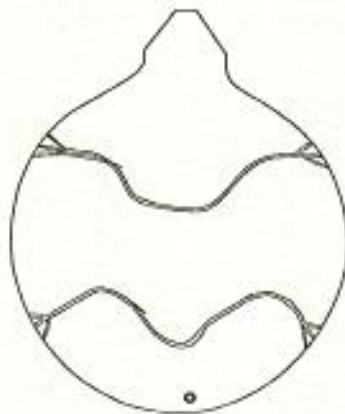
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26



27



28

Figure 10

3.55 cm. The material has also proved to be serpentine but has a quite different character, owing to a green chrome mica infusion that provides a vitreous luster and an almost crystalline transparency.<sup>36</sup> The color varies from light to dark green, with opaque whitish streaks, and, although very attractive in itself, produces a less realistic impression than the other example. Concentric circles – in this case seven of them – have been scribed on the even softer surface of the carapace by the same primitive means as before, but without the addition of radiating lines. The anterior end of the carapace is again somewhat distorted, this time by a heavy collar, rounded on the upper surface and forming a V on the underside. The eyes are indicated by circles, but the left one is partially hollowed out by the depth of the outline. A further point of similarity is provided by the flat treatment of legs on the underside; these are sketched in a much more perfunctory manner, however (one cannot, in fact, be sure at which end the claws are located), and the rear legs are oriented differently. The parallel lines on either side of the plastron and below it may be a stylized attempt to define the latter.

Although a late predynastic or protodynastic date for the two turtles may seem self-evident, a certain amount of caution is advisable since no other solid and completely three-dimensional representations in stone are available for comparison.\* Furthermore, I know of no parallels for the use of widening concentric circles as a decorative pattern, or any contemporaneous examples of circles that were effected in the same manner, by means of two points and a string. The combination of subject, material, size, and style is not likely to have been produced at any later time, however. This may be seen from the comparative evidence that, for the sake of brevity, will be cited by reference to the list in Section 3. The subject is attested in all the major periods of pharaonic Egypt, but enjoyed its greatest popularity in pre- and protodynastic times, its later occurrence being limited to pendant amulets for the most part, and other small objects of more explicit magical significance. Even these become rare after the Middle Kingdom. Although a few pendants can be attributed to the Second Intermediate Period and Eighteenth Dynasty (66–68) and two may possibly belong to the Greco-Roman Period (70) or even later (71), the paucity of evidence is striking, for it decreases in inverse proportion to the abundance of other amulets recovered from the New Kingdom onward.

<sup>36</sup> The stone has been identified and described by Frederick Pough; he has recorded the hardness as less than 3, the specific gravity 2.84.

\* See, however, Addenda (pages 20, 34–35).

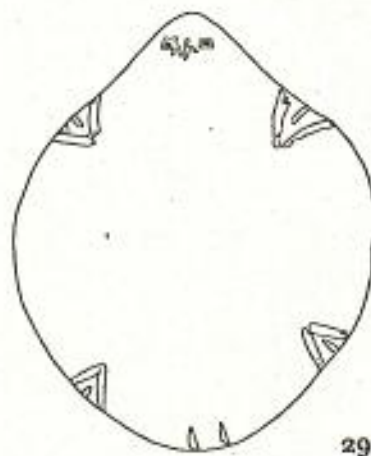


Figure 11

During the first of the two major predynastic periods (Naqada I), on the other hand, clay figurines of turtles (3, 30) were fashioned, as well as turtle-shaped cosmetic palettes of schist (16–28); the final predynastic period (Naqada II) produced, in addition to the schist palettes, a narrow-necked pottery bottle and several wide-mouthed theriomorphic vessels of stone, some of which represent turtles (5–9), and these vessels continued down to the beginning of the First Dynasty, as did the manufacture of various animal figurines in stone and faience. All of the vessels in the shape of turtles, as well as a turtle-shaped object that has been identified variously as a lid or macehead (31), are made of mottled or dark green stone such as the two types of serpentine that have been described earlier. The simplified form of the turtle, with the outline of the feet entirely omitted, is most frequently attested in schist palettes of Naqada II that consist of little more than a disk with a projecting head, the latter being characterized by a pair of inlaid eyes and a more or less salient proboscis (21–24, Figure 10). Further details are sometimes scratched on the surface (25–28): in two such cases (27–28) one pair of legs or both are schematically represented, as they are on the underside of the Metropolitan Museum statuettes, although the feet are directed outward rather than inward. In other cases (with or without projecting feet) a groove or double line at the neck corresponds to the “collar” of the smaller statuette (18–22), while the “shoulders” of the larger statuette recur not only in some of the palettes (e.g. 17, 17a), but also in at least one representation as late as the Middle Kingdom (95).

Among the stylistically comparable material, one object, described in previous publications as a protodynastic weight in the form of a turtle, should be given special consideration because it provides a striking link between the serpentine figurines and schist palettes (Figure 11, Plate 7). This is not much in-



Figure 12

ferior in size to the smaller of the two statuettes, but it is so much flatter that it is evidently to be classified as a palette, despite the fact that it is not made of schist, as is usually the case, but of a black-and-white porphyritic stone with somewhat more contrast and definition than the serpentine pseudo-diorite mentioned earlier.<sup>37</sup> Its maximum length is 7.65 cm., width 6.1 cm., and thickness 1.1 cm. As in the case of the turtle figurines and palettes, the legs are schematically incised upon the flat surface, the closest parallel being the palette from Gerza (27) shown in Figure 10, which represents the legs crooked and the feet pointing outward. The flatness of the piece may explain the fact that the eyes appear on the same surface as the legs, since the Gerza palette, in fact, shows the same arrangement (although another, less similar palette [28] has eyes on the opposite side). The eyes are indicated in rounded relief and are therefore more protuberant than seems appropriate for a turtle, but even more prominent eyes occur on one of a series of turtle-shaped dishes to be mentioned presently (11). While it is difficult to explain the presence of two or three longitudinal scratches

<sup>37</sup> University College, London, cat. no. 19602. Mentioned by W. M. F. Petrie, *Prehistoric Egypt*, p. 28; *Ancient Weights and Measures*, p. 18. I am very much obliged to H. S. Smith for providing information and a photograph, and for allowing me to use the latter. For the interpretation of this object as a palette, one might compare the fish palette described and illustrated by W. M. F. Petrie, *Labyrinth, Gerzeh and Mazgharah*, p. 22 and Pls. 6(8), 12(5), which is only slightly smaller (about 6.5 cm. long) and is made of a very similar porphyritic stone.

<sup>38</sup> Figure 12 is taken from W. M. F. Petrie, *Amulets*, Pl. 47 (96f). The other example is published by A. Scharff, *Die Altägypter der Vor- und Frühzeit Ägypten* II, p. 145 (no. 274) and Pl. 33. Scharff remarks on the resemblance to an animal head, but suggests that it may be canine. A third limestone example, from Qift, Cairo J. d'E. 27354, has a small rounded projection that may be similar to these. A fourth

between the eyes, two deeper grooves at the posterior end are evidently meant to represent the tail, even though they seem too widely spaced for this purpose.

Despite the lack of any parallel for the use of concentric circles and radiating lines to suggest the pattern of the carapace, this feature of the Museum's two figurines is strongly reminiscent of the spiral pattern in the form of a coiled snake that appears on early gameboards, and there is reason to think that the resemblance may have been recognized by the Egyptians themselves. These dishlike gameboards normally have a rectangular projection at the edge, but in at least two archaic examples, both made of limestone, the projection has a rounded form that is strongly suggestive of a turtle's head (Figure 12, Plate 7).<sup>38</sup>

The same simplification of form that is evidenced by the turtle palettes also appears in a series of turtle-shaped dishes originally composed of two halves that could be slid apart by rotating them upon the pivot that united them (10-15). A single excavated example from Qatta (15) was actually found in a protodynastic context, and other parallels (one in the form of a fish) are equally well dated to the Archaic Period (Figure 13).<sup>39</sup>

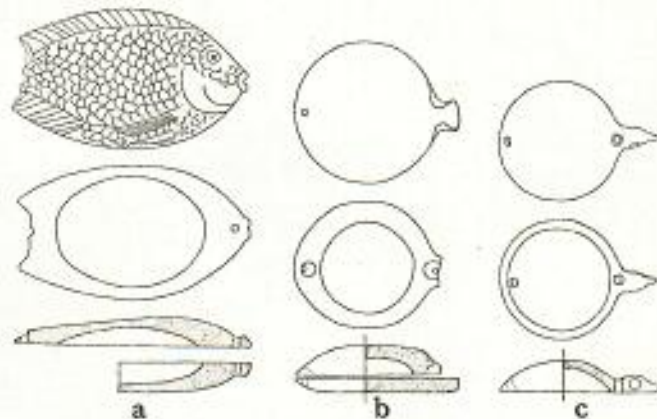


Figure 13

example (MMA 58.125.1, schist, length 32 cm.) has the more usual rectangular projection, which bears the name of the Horus Aha, but the reverse displays three groups of parallel grooves along the edges (one group restored) as shown in the adjacent drawing. In this respect it resembles the underside of MMA 10.130.2605; cf. Figure 9.



<sup>39</sup> Figure 13c is 13 in Section 3. Figure 13b is taken from *Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden* 41 (1960), p. 93, Fig. 22 (1); cf. p. 94 and Pl. 40 (4). Figure 13a is *ibid.*, 42 (1961), p. 127, Fig. 13 (2); cf. p. 128 and Pl. 27 (2). These two examples come from Adolf Klasens's excavations at Abu Roush. Possibly the first of Klasens's examples, a schist dish with limestone lid, is to be compared with the schist dish in W. M. F. Petrie, *Abydos I*, Pl. 44 (26), which is much the same in size and form; but Petrie's drawing does not indicate the existence of any hole for a pivot or fastening.


A more specific indication that the Museum's turtle figurines may be as late as the First Dynasty is probably to be recognized in the absence of any provision for inlay within the eyes,<sup>40</sup> and it is fortunate that they have not been hollowed out for this purpose, since the damage sustained by the larger turtle would otherwise have been less easy to interpret.

As it is, there can be no doubt that the damaged eyes have been deliberately blinded to render the animal helpless, and that other parts of the surface have been similarly pecked away for the same reason. The extent of these injuries is indicated in Figure 7, which shows that all four paws have been maimed, parts of the nose battered, and that further attacks have been concentrated on the central anterior portion of the carapace and on the belly. Due allowance must be made for a certain amount of accidental damage, but this is almost entirely confined to the right edge of the underside. It is difficult to say precisely when the intentional injuries were inflicted, for the mutilation of images for magical purposes is attested in virtually every period of Egyptian history. There is, for example, the group of three scarabs, two of silver and one of lapis lazuli, which were worn by an Eleventh Dynasty official named Wah in his capacity of estate manager of Meket-*re*; all three scarabs were placed in the wrappings of Wah's mummy after his death – but not until the surface of the head and clypeus had been carefully hammered and pecked away (Plate 8).<sup>41</sup> This precaution is evidently related to a curtailment or mutilation of hieroglyphs that has frequently been noted in the funerary texts placed in Old Kingdom burial chambers and Middle Kingdom coffins,<sup>42</sup> although the heads of insects were normally exempted from such treatment until the Thirteenth Dynasty, when parts of nearly all animal hieroglyphs

<sup>40</sup> The hollows for inlaid eyes are lacking on two wide-necked turtle vessels that are relatively late specimens of their type (8-9), as well as the University College turtle palette and the archaic dish, both of which have the protuberant eyes that have just been described.


<sup>41</sup> MMA 40.3.12-14, Rogers Fund; H. E. Winlock, *Excavations at Deir el Bahri*, p. 225. A microscopic examination of the two silver scarabs has confirmed Winlock's observations beyond question. It is less certain, however, that the lapis lazuli scarab (40.3.14) was similarly mutilated; cf. W. C. Hayes, *The Scepter of Egypt* I, p. 231.

<sup>42</sup> In such cases the mutilations were effected by omitting various parts of the hieroglyphs so as to render them harmless from the moment they were inscribed; see P. Lacau in *Zeitschrift für ägyptische Sprache* 51 (1914), pp. 1-64; B. Gunn, *Teti Pyramid Cemeteries*, pp. 171-177; also the examples of the horned viper with severed head cited in *Journal of the American Oriental Society* 76 (1956), p. 102.

<sup>43</sup> E. g. W. M. F. Petrie, *Kahun, Gurob, Hawara*, Pl. 5 (end of Dyn. XII: offering table of the daughter of Amenemhet III); J. de Morgan, *Faibles à Dahshou* (1894), pp. 101-106 (early Dyn. XIII: inscriptions of Awibre Hor), where the head of  is consistently omitted. Cf. P. Lacau in *Zeitschrift für ägyptische Sprache* 51 (1914), p. 57, who notes,

were indiscriminately amputated.<sup>43</sup> For the New Kingdom a particularly striking parallel for the mutilated turtle is provided by the vengeful destruction of Queen Hatshepsut's statues, which took place soon after Tuthmosis III claimed the throne; in every case the royal cobra was battered away and sometimes – as shown by the face illustrated in Plate 8 – the nose was knocked off and the eyes were pecked out, the latter presenting much the same aspect as those of the blinded turtle. Other statues of the queen were simply decapitated with a single blow once the uraeus had been removed. After these preliminaries, the whole of the body was then more haphazardly reduced to fragments, and the debris consigned to oblivion.<sup>44</sup> Greater consistency is shown in the annihilation of limestone statues of prisoners dating to the second half of the Old Kingdom, all of which were broken at the neck and at the waist.<sup>45</sup> In this case, however, the fragments were left scattered about in various parts of the Memphite pyramid temples to which the statues evidently belonged; it therefore seems likely that their destruction was not foreseen or intended when they were initially made, but was prompted by the fear-ridden reactions of a later period. Such a conclusion would agree with the fact that the smaller inscribed figurines of prisoners that also began to be produced in the last part of the Old Kingdom were not broken, even though they were more fragile and might more easily have been destroyed.<sup>46</sup>

In the case of the turtle statuette it is equally probable that the mutilation is the work of a far later period than that which produced the sculpture, for there is little indication that its smaller counterpart was exposed to similar treatment, nor is such evidence to be found in any other representations of

however, that while the hieroglyph  is sometimes avoided, he does not know of a case where it is mutilated (p. 60).

<sup>44</sup> H. E. Winlock, *Excavations at Deir el Bahri*, pp. 77, 141-142; *The Metropolitan Museum of Art Bulletin* 23 (1928), Sect. II, p. 15.

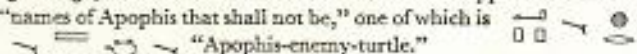
<sup>45</sup> G. Jéquier, *Monument funéraire de Pepi II, III*, pp. 25-29, Pls. 47-48; also L. Borchardt, *Grabdenkmal des Königs Ne-user-re*, p. 42, and W. C. Hayes, *The Scepter of Egypt* I, p. 114, Fig. 67. According to Ahmed Fakhry, the last example (MMA 47.2) derives from the pyramid temple of Isesy; if so, the same provenance may be applied to MMA 64.260, which is said to belong to the same group (*The Metropolitan Museum of Art Bulletin* n.s. 24 [1965/66], p. 53).

<sup>46</sup> For these figurines see G. Posener, *Princes et Pays d'Asie et de Nubie*, and H. Junker, *Gl2a VIII*, pp. 32-38. The comparison of the mutilated captives is more pertinent than it might seem, for three bound captives, Syrian, Libyan, and Nubian, are associated with a turtle on a small apotropaic plaque of limestone: W. M. F. Petrie, *Mejduw and Memphis III*, p. 43 and Pl. 37 (45). The date of the plaque is uncertain, but it can hardly be earlier than the end of the New Kingdom.

turtles prior to the Nineteenth Dynasty, when the immolation of Trionyx is first depicted. It therefore seems justifiable to conclude that the protodynastic sculpture was reused at a date that can hardly have been much earlier than the second half of the New Kingdom, with the probability of the date increasing as it is advanced toward the end of the Dynastic Period. This conclusion is reinforced by textual evidence in the form of magical spells directed against malignant animals or spirits. Although a great deal of repetition and systematic detail is always characteristic of such texts, I know of no text prior to the Nineteenth Dynasty that lists mutilations, including blinding, as methodically as is illustrated by the much-abused turtle statuette. A papyrus dating to the reign of Ramesses II contains an incantation to render the scorpion harmless by blinding this other "enemy of Re" by putting out his eyes, and by laming his fingers.<sup>47</sup> The gruesome details are multiplied in the "Book of Overthrowing Apophis," a compendium of magical rituals that is preserved in a papyrus of the fourth century B.C.<sup>48</sup> This work doubtless had earlier antecedents, but R. O. Faulkner has suggested that it was originally composed in Late Egyptian – so that in any case it originated no earlier than the end of the Eighteenth Dynasty – and was recast in artificial Middle Egyptian at a later date.<sup>49</sup> The rituals in question are mainly directed against the malignant serpent Apophis himself, but also against other animals, including the turtle; they prescribe the fashioning and destruction of perishable images representing these creatures,<sup>50</sup> and they call for the destruction of the creatures in terms that are as specific and detailed as the injuries inflicted on the protodynastic turtle. The earth god Aker, for example, is invoked against Apophis as follows:

Aker seizes his strength to separate the flesh from his bones, to break his legs, to cut off his arms for me, to seal

47 A. Gardiner, *Hieratic Papyri in the British Museum, Third Series*, p. 61 and Pl. 35.

48 R. O. Faulkner, *Papyrus Bremner-Rhind (Bibliotheca Aegyptiaca 3)*; cf. B. van de Walle's remarks in *Le Nouvelles Clés* 5 (1953), pp. 180–181, and F. Lexa's translations in *La Magie dans l'Égypte antique II*, pp. 83–98. The papyrus specifically associates the turtle with Apophis in 25, 19 and 32, 26. In the latter case the association appears in a list of "names of Apophis that shall not be," one of which is  "Apophis-enemy-turtle."

49 R. O. Faulkner, *Papyrus Bremner-Rhind (Bibliotheca Aegyptiaca 3)*, pp. 42–43.

50 E. g. R. O. Faulkner, *Papyrus Bremner-Rhind (Bibliotheca Aegyptiaca 3)*, 23, 6–12; 28, 16–17; 29, 13–15. These instructions specify that the figure is to be drawn on papyrus or modeled in wax, then tied up, spat upon, trampled, pierced with a knife, and burned.

51 MMA 50.85, Fletcher Fund; N. E. Scott, "The Metternich Stela" in *The Metropolitan Museum of Art Bulletin* n.s. 9 (1950/51), pp. 201–217; C. E. Sander-Hansen, *Die Texte der Metternichstela*.

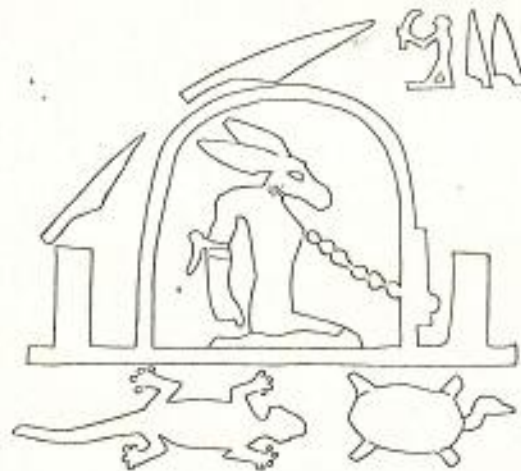
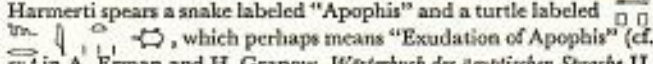


Figure 14

the lips of his mouth for me, to hack out his teeth for me, to seize his speech for me, to blind his eyes for me, to seize his hearing for me, to take out his heart for me. (Recto 27, 10–12)

The same literal-minded detail is typical of many other texts of the same period, such as the inscriptions on the Metternich stela, well dated to the end of the Thirtieth Dynasty.<sup>51</sup> The reverse of this magical monument shows the turtle among various animals who are trampled by the monstrous but protective solar demon Harmerti (Plate 9), and the texts beneath contain a curse against "those who are in the water" – again doubtless including the turtle: Your mouths shall be sealed by Re; your wrath shall be blocked by Sakhmet; your tongue shall be cut off by Thoth; and your eyes shall be blinded by Hike. (Verso 43)

Another magical stela that is at least as late as the preceding represents the turtle much more prominently, below a donkey-headed representation of Apophis tied to a chopping block (Figure 14).<sup>52</sup> Here Sakhmet is invoked against the turtle's evil associate,

52 Kestner-Museum, Hanover, no. 1935.200.445. Published by H. P. Blok in *Bulletin van de Vereeniging tot Bevordering der Kennis van de Antieke Beschaving* 3, Pt. 1 (June 1928), pp. 15 ff., and *Acta Orientalia* 7 (1929), pp. 97–113; more recently discussed by M. Guentch-Ogloueff in *Bulletin de l'Institut Français d'Archéologie Orientale* 40 (1941), pp. 129 ff., and P. Derchain in *Revue d'Égyptologie* 16 (1964), pp. 19–23. The facsimile in Figure 14, made from the original, is reproduced with the kind permission of Irme Woldering. For the association of the turtle and the donkey-headed Apophis see also G. Daressy in *Annales du Service des Antiquités de l'Égypte* 12 (1912), pp. 143–144. Also A. Klasens, *A Magical Stela Base (Socle Bégué)*, pp. 4, 51 (K), and Pl. 5: here Harmerti spears a snake labeled "Apophis" and a turtle labeled , which perhaps means "Exudation of Apophis" (cf. *Et* in A. Erman and H. Grapow, *Wörterbuch der ägyptischen Sprache* II, p. 399 [13–15]). If so, this appellation would be a pejorative term like "scum of Satan." It is also possible that the two elements of the label are in apposition, like the name "Apophis-enemy-turtle" cited in footnote 48 above, but this alternative would not affect the meaning of *rit*.



"that she may burn thy limbs, that she may amputate thy fingers and cut off thy feet," and the same fate is doubtless intended for the turtle itself, as well as the lizard that appears behind him. Similar texts accompany the numerous ritual scenes in Greco-Roman temples that show maleficent creatures, again including the turtle, being speared by the king.<sup>53</sup> If the narrowly superstitious spirit of these texts suggests that the ignominious reuse of the protodynastic turtle may have occurred at the end of the Dynastic Period, it is equally possible that its mutilation was accomplished during a priestly ceremony, which may have been repeated on more than one occasion.

The circumstances that brought the statuette into the hands of its superstitious assailants cannot, of course, be deduced by any means but speculation. One may, however, compare the quite different fortunes of another protodynastic object that was in

53 Cf. Figure 6 above, and footnote 30.

54 Cairo J. d'E. 46148. Published by W. von Bissing in *Archiv für Orientforschung* 6 (1931), pp. 1-2. The material is dark green schist; the maximum dimensions are: height 14.5 cm., width 11.5 cm. A more doubtful case of the same kind is Leiden F 1938/10.23, a predynastic palette bearing the cartouche of *Mn-hpr-Rt*. The material is schist; the dimensions are: length 23.8 cm., height 9 cm. For the type

## Addendum

A stone figurine of a turtle (99, Plate 7), recently purchased at Samsun, on the Black Sea, has just been brought to my attention by its owner, Richard Falkiner of London. Like the turtle recently acquired by the Metropolitan Museum (32), this specimen shows a series of concentric circles with straight lines radiating from the center, but the circles have not been made by means of a compass, since they conform to the unusually elongated shape of the carapace. Furthermore, the radiating lines do not seem to be scratched at random, as in the other case, but form a pattern resembling the hieroglyph for "star," ★. If the resemblance is not purely fortuitous, this may allude to the astronomical aspect of the turtle that is attested in later times by a constellation identified as twin turtles.<sup>55</sup> In any case it seems likely that the figurine originally came from Egypt, but this question cannot profitably be discussed until the stone has been identified. Mr. Falkiner believes that his specimen also resembles our 32 in that the surface

55 Cf. the group of five stars in two protodynastic representations of the cow fetish called *Bat*, which may also refer to a constellation, although it is not otherwise known as such: see *Journal of the American*

circulation as late as the Eighteenth Dynasty, when it was apparently valued for its antiquity or talismanic virtue: this is a fragment of a decorated palette, one side of which was inscribed with the name of Queen Tiy, the consort of Amenophis III, the other side bearing the remnants of three rows of warriors that formed part of the original design (Plate 9).<sup>54</sup> There is far less likelihood that the antiquity of the turtle statuette would have been appreciated in the New Kingdom or later, in view of the bad reputation turtles had acquired by then, although it might have been reused as a protective talisman before it was attacked as an embodiment of evil. More probably, it was simply uncovered by accident after two or three thousand years, perhaps during excavations for a tomb or temple, and then, after being rendered harmless, was reburied for an almost equal length of time to await the more tolerant and scientific interest of the present day.

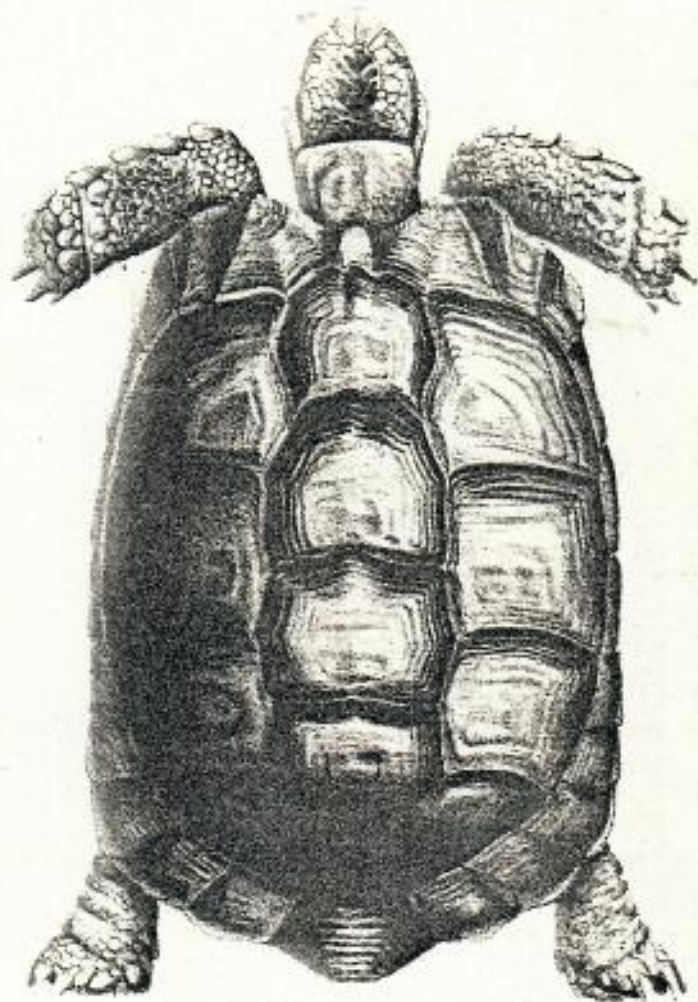
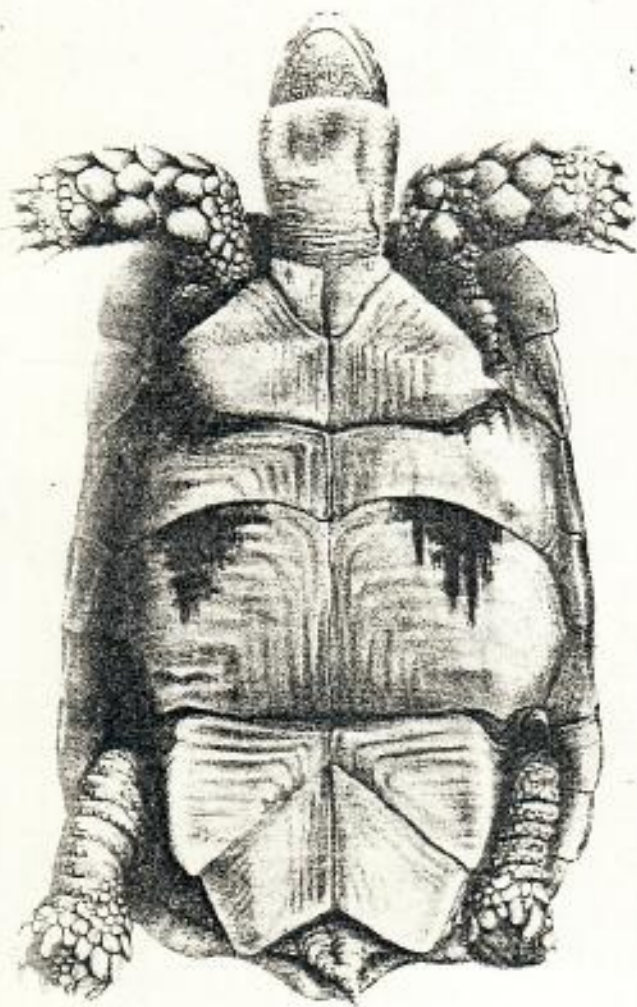
cf. W. M. F. Petrie and J. E. Quibell, *Nagada and Ballas*, Pl. 47 (28, 29, 31-33). Although this piece deserves to be made known, I have reluctantly come to the conclusion that the added inscription is more likely the work of a modern forger than an artisan of the Eighteenth Dynasty. The style of the two uraei, each of which wears a Lower Egyptian crown, is particularly suspicious, as is the ambiguous form of the animals behind them; it is not clear whether the latter are intended to be lions or calves.

seems to show signs of deliberate damage, particularly around the head.

I had not mentioned the twin-turtle constellation in my original discussion because of its seeming lack of relevance to the material under consideration,<sup>56</sup> but the starlike pattern on Mr. Falkiner's figurine warrants the inclusion of the following comments, based on Richard Parker's notes on Egyptian astronomical charts. He observes that, beginning with the Middle Kingdom coffins, the twin turtles are found right down to the Ptolemaic Period, in most cases written as though they were a pair but sometimes as a plural; some depictions have their backs embellished with stars, twelve on each. In addition, Professor Parker has assured me that there is no evidence that representations of the turtle constellation were ever mutilated in any way. He notes that the typhonic god Seth is never associated with these turtles, as Hapy and Duamutef, two of the benevolent sons of Horus, sometimes are.

*Research Center in Egypt* 1 (1962), pp. 11-12.

56 The topic is dealt with by B. van de Walle in *La Nouvelle Clé* 5 (1953), pp. 175-176.

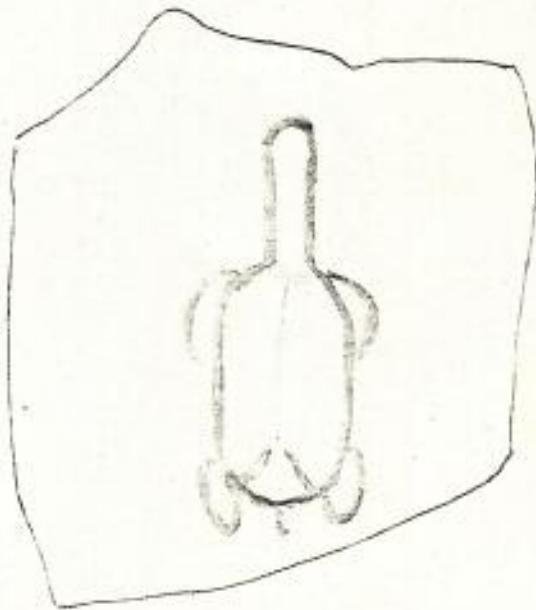


*Testudo kleinmanni*

Predynastic bracelets, MMA 35.7.47-49, Rogers Fund



New Kingdom ostracon from Thebes



## TORT, LAW OF—TORTURE

omission may also constitute the tort of negligence, in which event he may claim on both grounds in the alternative. Whether or not an action for breach of statutory duty lies is said to depend on the intention of the legislature. In practice, the courts rarely concede a right of action in tort in such cases with the important exception of breaches of safety regulations made under the Factories Act or similar industrial legislation; this class of case is very common.

**Adultery and Enticement.**—Damages are recoverable under the Matrimonial Causes Act, 1950, for adultery committed with the wife of the petitioner (though no corresponding remedy is accorded to the wife in respect of her husband's adultery). Alienation of the affections of a spouse is not, as such, an actionable wrong, unless it amounts to enticement; that is, the inducement of one spouse to separate or remain separate from the other, to the latter's damage.

**Seduction.**—In English law seduction means decoying away a servant or member of a family from his or her duty; in a narrower sense it includes offences against the chastity of women, where the offender accomplishes his aim by persuasion, not force. It is not a criminal offence unless the facts will support a charge of rape (see CRIMINAL LAW) or abduction. Nor can any civil action be maintained by a woman who is seduced, however basely or deceitfully the seducer may have acted. But a master or mistress may sue in respect of loss of service caused by the seduction. If a father or mother can make out loss of service, damages can thus indirectly be recovered for the seduction of a daughter; and it is the inveterate practice of juries to give 'exemplary damages' in such cases, if the conduct of the defendant has been heartless or dishonourable. The rule of law is most irrational: a rich man, whose daughter occasionally makes his tea, can recover damages; a poor man, whose daughter is in a situation away from home, cannot.

**Inducing a Breach of Contract.**—It is a tort knowingly and without lawful justification to induce a person to break a contract with a third party. It is however no tort to persuade a person not to enter into a contract with another, or to induce a person lawfully to terminate an existing contract. These common law rules are, however, modified by the Trade Disputes Act, 1906, which exempts from responsibility a person who induces another to break a contract of employment in furtherance of a trade dispute.

**Conspiracy.**—If two or more persons combine against another, then if damage results all those agreeing can be sued for conspiracy, unless their primary purpose was the protection of their own legitimate interests. Here again, agreements for action in relation to trade disputes are affected by the Trade Disputes Act, 1906, which exempts from liability acts done in combination in furtherance of a trade dispute.

**Deceit (Fraud).**—From the standpoint of the law of tort, this means a misrepresentation of fact made knowingly, or without belief in its truth, or recklessly, without care whether it be true or false. The statement must have been intended to induce the plaintiff to act upon it as he in fact did. A special degree of liability is, however, imposed on directors in respect of statements appearing in a company prospectus by the Companies Act. This provides that a director is liable for false statements in a prospectus, independently of fraud, unless he can show that he had reasonable grounds to believe the statement true and he did believe it, or that the statement fairly represented an expert's report, or that the prospectus was issued without the consent of the director.

**Liability.**—In general, a person is liable only for his own torts. Exceptionally, he may become liable for the torts of another. Thus, if a person ratifies a tortious act of an agent, he becomes liable for it. So also a partner is liable for the tort of a co-partner, if

done in pursuance of partnership business. Most important, a master is liable for the torts of servants arising out of, and committed in the course of, their employment (vicarious liability). Exceptionally, too, a person may become liable for the acts of an independent contractor; for example, where the principal is bound by law or contract to do something and he delegates the doing of it to an outside contractor, or where the act done is unlawful in itself and was the act which the principal directed the contractor to perform.

**Remedy.**—The usual remedy asked for in an action for a tort is monetary compensation, i.e. damages. Where, however, continuance or repetition of the wrongful act is contemplated, the injured person may ask, either in addition or substitution, for an injunction restraining the wrongdoer from further unlawful acts.

P. H. Winfield, *Province of the Law of Tort* (1931); *Text-book of the Law of Torts* (6th ed. 1954); Sir F. Pollock, *Law of Torts* (15th ed. 1951); Sir John Salmond, *Law of Torts* (12th ed. 1957); H. Street, *The Law of Torts* (2nd ed. 1959).

G. W. K.; M. M.

## TORTOISE. See CHELONIA.

**TORTOISESHELL** is obtained from the Hawksbill Turtle which occurs in all tropical and subtropical seas (see CHELONIA). Prized for its deep mottled hues and semi-transparency when polished, it is widely used in the manufacture of tortoiseshell combs and for ornaments. Like horn it is easily softened by heat and can be moulded when warm. Pieces can also be welded together by the pressure of hot irons. In the later 17th and 18th centuries especially it was most effectively used in combination with brass as a veneer for rich furniture by the French cabinet-maker, André Boulle (q.v.). In ancient China turtle shells were used as oracles in Honan (see ANYANG). See also INLAY AND MARQUETRY. X.; A. d'A. B.

**TORTONA** (anc. DERTONA), a town in Alessandria province, Piedmont *regione*, Italy, on the Scrivia river, at the southern fringe of the northern plain where the shortest routes from Milan to Genoa meet routes from Alessandria and Turin. Important in Roman and mediaeval times as a fortress town, modern Tortona has textile mills (silk and cotton), metallurgical and engineering works and wine presses. The cathedral was rebuilt in 1584, but the 9th-century church of S. Maria Canale, rebuilt in the 13th century, is finer. Pop. (1951) 23,418; (est. 1959) 25,046.

**TORTOSA**, an old walled city in Tarragona province, Spain, on a slope overlooking the irrigated Ebro valley. The cathedral is 14th century. Its river port is hampered by the shallow water of the Ebro delta. Pop. (1950) 45,672; (1960) 43,267.

**TORTURE** has been largely used in many countries as a judicial instrument for extracting evidence from unwilling witnesses or confessions from accused persons. In ancient Athens slaves were regularly examined by torture. Under the Roman republic only slaves could be tortured; under the empire, torture, besides being much used in examining slaves, was occasionally inflicted even on freemen, to extract evidence of the crime of *laesa majestas*. Cicero and other enlightened Romans wholly condemned its use. Until the 13th century torture seems to have been unknown to the canon law; about that period the Roman treason law began to be adapted to heresy, the notions on which the ordeal (q.v.) was based contributing to promote its use. At a later period torture came to be largely employed by the Inquisition and it was only in 1816 that it was prohibited by a papal bull. Its use was universal in the witchcraft trials and accounts for the strange uniformity in confessions.

severely from bombardment in 1830, during the revolt which ended with the establishment of the kingdom of Belgium, its progress from that time was continuous and it almost recovered the pre-eminence which it attained in the early 16th century as the greatest port in Europe.

P. G.

**ANURADHAPURA**, the capital of the North-central province of Ceylon, was from the 5th century B.C. the capital city of the whole island. But from the 11th century A.D. to the 19th it was uninhabited and the vast ruins of the ancient city were overgrown. The great tank built for its water supply in A.D. 460 was restored in 1888 and with the construction of the Colombo-Jaffna railway at the end of the 19th century, Anuradhapura began to develop again. It is the site of several historic Buddhist monuments, many of them dating back to the second century B.C. Pop. (1953) 18,390.

**ANVARI (AUHAD AD-DIN)** (c. 1120-90), Persian poet, is held to be the greatest exponent of the art of panegyric. Born at a village in Abivard (a district of Khurasan), he took to poetry after studying at Tus and was attached to the service of the Seljuk ruler Sanjar at Merv. The desolation of Khurasan by the Ghuzz hordes and the captivity of Sanjar inspired Anvari to compose his famous *Tears of Khorasan*, one of the most moving elegies in the Persian language. After Sanjar's death the poet served his successors for a time but fell into disrepute because of an astrological prediction made in 1186 which failed to be realized. Thereafter he retired to Balkh and died shortly afterwards. His collected poems (chiefly *qasidas* or odes) have been printed frequently in Persia and India and have been studied by Zhukovsky and Pizzi.

A. J. A.

**ANVILLE, JEAN BAPTISTE BOURGUIGNON D'** (1697-1782), French geographer born in Paris, continued the reform of cartography initiated by G. de L'Isle (q.v.) and was acknowledged 'premier géographe de l'Europe'. His early studies were devoted to classical geography, a subject in which he pursued research throughout his life, paying special attention to ancient measures of distance (*Traité des mesures itinéraires anciennes et modernes*, 1769). He was appointed *géographe du roi* in 1718; in the following year appeared his earliest published maps, illustrating the *Description de la France* of his patron the abbé de Longueue. In 1728 he undertook for the Jesuit J. B. du Halde the preparation of maps of China from material collected by Jesuit missionaries in Peking. D'Anville's maps, which appeared in Du Halde's *Description géographique ... de l'empire de la Chine* (1735) and were reissued at The Hague (*Nouvel Atlas de la Chine*, 1737), remained the standard representation of China until the 19th century. While engaged on this work d'Anville was drawn into the current controversy regarding the shape of the earth and in two memoirs (1735 and 1736) maintained in opposition to Newton that the earth's polar diameter was greater than its equatorial, i.e. that its shape was that of an egg rather than an orange; Newton was proved right and d'Anville wrong by the measurement of arcs of a meridian in high and low latitudes made by French expeditions to Lapland and Peru (1735-39). Among the important maps issued from d'Anville's Paris workshop, which became the focus of geographical knowledge from the whole world, were those of Italy (1743), North America (1746), South America (1748), Africa (1749), India (1752), the English and French possessions in North America (1755) and the world in hemispheres (1761). These maps, which established new standards of reliability, were continually corrected and revised in the light of fresh discoveries, in the use of which d'Anville showed brilliant critical insight. In all he

C.S. 1-17\*

produced over 200 maps and 78 memoirs; collections of his maps, with the title *Atlas général*, appeared from 1737 onwards. D'Anville was elected to the Académie des Inscriptions in 1754 and to the Académie des Sciences in 1773. In the latter year he was appointed *premier géographe du Roi* and in 1779 his collection of maps was purchased by the French government. D'Anville's cartographical work has the same astronomical basis as Delisle's, and its general outlines are similar; it owes its greater distinction to its author's fastidious care in the verification of detail, to his awareness of new knowledge and to superior refinement in execution.

R. A. Sk.

**ANYANG**. Anyang (formerly called Changteh) lies in the north of Honan province in the Chinese central plain. A few miles to the north-west of the town, outside the village of Hsiao T'un, is an area named in ancient tradition Yin Hsü, that is 'waste of Yin', Yin being an alternative title to traditional history. Certain inscribed bones passing through the hands of apothecaries were traced to their source at Hsiao T'un in 1899, and when the inscriptions were identified as oracular sentences written in the most ancient form of the Chinese script, the tradition indicating Hsiao T'un as the site of a Shang capital was on the way to proof. Excavations conducted at Hsiao T'un and in its neighbourhood from 1927 to 1936 and from 1949 have confirmed the presence there of the Shang capital and of great tombs likely to be those of Shang kings. The reconstruction of the Shang king list from mentions of royal ancestors in the oracular sentences has shown the correctness of the list preserved by ancient Chinese historians. The Shang state, ruling in Honan and Shansi and to an uncertain extent beyond, was a virtual theocracy, submitting many practical and all religious questions to the test of the oracle. The oracular answers were read from heat-induced cracks in the bone on which the question was inscribed. At Hsiao T'un excavation revealed traces of pillared halls built of wood and hallowed by much ritual slaughter of men and animals on the perimeter. The sacrificial tombs held bronze vessels and weapons of a workmanship unsurpassed in the ancient world, decorated with monster masks and conventionalized animals and elaborate linear designs. At Hou Chia Chuang a short distance to the north-west were discovered great cruciform pits, once richly furnished and not yet wholly despoiled, which must have held the bodies of Shang rulers.

History states that the capital at Yin Hsü was first occupied by the 19th Shang king P'an Keng. From 1950 excavations at Cheng Chou, thirty miles south of Anyang, have revealed the existence of a large walled city of Shang date. The correlation of the excavated material with that from Hsiao T'un suggests that Chengchow was an earlier foundation, possibly one of a number of capitals said to have been occupied by Shang kings before the final move to Yin Hsü. Modern scholarship is inclined to revise the traditional dating of the Shang dynasty (see CHINESE HISTORY) to c. 1500-1027. The earliest dynasty spoken of in ancient histories, the Hsia dynasty preceding the Shang, has not been identified archaeologically.

H. G. Creel, *The Birth of China* (1936); W. P. Yetis, 'Anyang, a Retrospect', *The China Society* (1942); W. Watson, *China before the Han Dynasty* (1961). W. Wa.

**ANZENGRUBER, LUDWIG** (1839-89), Austrian dramatist and novelist, was born in Vienna and became a police official, but was compelled to retire because of the anti-clerical tendency of his first drama *Der Pfarrer von Kirchfeld* (1869). He then devoted himself entirely to writing and produced a series of competent plays which aimed at, and succeeded in,

Urasbima Taro is a children's tale, a magical underwater kingdom, a sea turtle festival, teasing children.

Hirasa town is using loggerheads as one of the tourist resources (attractions). Mr. Kurisaku, chief of Tourist Planning Section of Hirasa Town, points at the figures and explains "Presently, turtles are landing on the beach to lay eggs for 20 days straight. Loggerheads have started laying eggs since May 18th, and as of July 18th, 23 turtles have come to lay eggs."

The 20th Sea Turtle Festival

It is the festival of the town of Sea Turtle Hirasa to thank Sea Turtles. It is also a Summer recreation event for the town people. Wakima Town of Kagawa Prefecture is the place where Urasbima Taro<sup>Shikoku</sup> supposedly originated. The Urasbima Taro III, who is designated as a "Human Cultural Asset", proceeds with a magical box. The three maidens from our town welcome him. There is also a "mikoshi" carried by kids. The town becomes like a fairylend. 7000 town people go back to their childhood with "Loggerheads". According to Mr. Kurisaku, about 500 spectators gather to watch this event from outside.

According to data from the Tourist Planning Section, the number of the loggerheads that come to lay eggs is as follows.

1968	-	308
1978	-	103
1979	-	81
1980	-	39
1981	-	64
1982	-	116

Due to the decline of the turtles, the town started

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Thama Beach, during the nesting season (June 1 to August 31) becomes off limits from 7:30 pm to 4 am. Furthermore, in order to protect the environment, hotels and inns along the beach is required to draw curtains, the road along the beach is closed from 8 pm to 4 a.m., and people are forbidden to use "geta" or sandals, it is also forbidden to use flash & strobes.

Before such restrictions were made, some tourists had disturbed turtle laying egg by patting on their shell or by talking loudly. And because of such actions, ~~following~~ turtles that came to land give up and went back to the sea.

Presently, Hiwasa Town is planning to construct an artificial hatching place. The budget for it is 7 million yen. After receiving permission from Agency for Cultural Affairs, they can proceed with construction at any time.

The spectators for loggerheads nesting "amounts to 50,000 people a year" and some days we have about 1000 people to watch it in a day" Mr. Kurisaka says.

## Green Turtle

According to data from Hahajima Fisheries Association, the catch of Green was

1981 - 83

1982 - 105

This year, they haven't had a good catch because of cold tide (according to Mr. Toukidate); as of May 15th, 54. Recent catch is drastically low compared to before. Most of the green turtle from Ogasawara get caught around Hahajima

The turtles that are caught get collected at the Fisheries Association and through them, they are sold for

550 yen / one kilo. In average, one <sup>(turtle)</sup> head amounts to about 70,000 yen. Catching season overlaps with turtles' mating season, and the peak is from the beginning of April till end of May. From June to July is a close season for it is their nesting season.

According to Kurata:

Green turtles were seen by thousands before, but now it's declined to hundreds. We want to increase their population, and we want to make them available for people to eat throughout the year. We want to make green turtle of Ogasawara international commodity and export it all over the world."



# 変貌する日本の自然と野生 7

縁起のよい動物として日本人に親しまれてきたウミガメも乱獲と環境破壊によつて数を減らしている。彼らをつたたび海によみがえらせることはできるか。

## アカウミガメの保護と観光

栗作幸晴さんの勤務先の机のうしろ、青紙を入れた白紙の扉に、使途大の紙が貼ってある。紙には、数字が書き込まれている。数字は、浜辺に産卵にあがってきたアカウミガメの頭数と月日をおわす。

浜辺とは、徳島県海部郡日和佐町の大浜海岸。栗作さんは、町の企画観光課長。町役場での、アカウミガメの担当責任者だ。要するに、日和佐町は、アカウミガメを観光資源の一つとしているわけだ。「このところ、二〇日間連続で、カメが産卵にあがっているのです」

誇らしげに数字を指さし、栗作さんは説明してくれた。アカウミガメは五月十八日から上陸して産卵を開始。七月十八日現在、のべ八三頭に達している。企画観光課は、かなりせまくなるしい大浜海岸の一角を占める。説明をうけながら、よと見上げると、壁のポスターが目に飛びこんできた。第...〇回ウミガメまつり

「ウミガメの町日和佐がウミガメに感謝する祭りです。町民あげての夏のレクリエーションでもある。香川県詫摩町、浦島の発祥の地なんです。ここから三代目の浦島太郎、人間文化財になっている人が玉手箱をもつてくる。うちの町は、乙姫を三人出してむかえます。子どもの構みこしも出ます。おとぎの町のファンイキですね」

七〇〇〇人の町民がアカウミガメを利用して、腹心にかえる。まあ、わるいことではなからう。栗作さんによれば、ウミガメまつりには、町の外からも五〇〇〇人ぐらいの見物客がくるといふ。

町とアカウミガメとのつきあいは、浦島伝説のように古くはない。「昭和二五年五月、日和佐中学の生徒が、大浜海岸で殺されているアカウミガメを発見した。町の人は、昔からカメを大事にしていた。しらべると、高知県の漁師がやったものらしい。よそのものに殺されたまると、中学生がカメの保護と研究に立ちあがったんです」

George - Enclosed is a partial translation. Reprinted from Anima vol 11 (9).

Seems like a pretty informative article.

As Tom says - some good, some evil.

Hope you are well.

Best regards to Emily + Aloha.

If you are able to, please translate this, I would be happy to send you a copy.

Emily

(B)

紫雲山  
しんご

# TRAFFIC(JAPAN)

野生動植物国際取引調査記録特別委員会

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WWF

WORLD WILDLIFE FUND

December 5, 1983

Dear Emily,

Had Matsumura Kun read this and mark the passages he felt would be of interest to you i.e. new information. Enclosed find Cecilia's translation. I hope ~~that~~ this helps you to get a grip on Japan. I met David Fletcher and am negotiating to get his piece put in the Asahi Newspaper in both English and Japanese. Apparently it is hard to accomplish anything through the University down there, but plan to met with the Nature Conservation Society of Japan who has a branch down there and see if there is any possibility of tying up with them some how. If we get the newspapers to print Fletcher's piece it will exert considerable pressure on the government, local that is. The festival in the Anima article is lovely - huh? So for once, a little good with the bad.

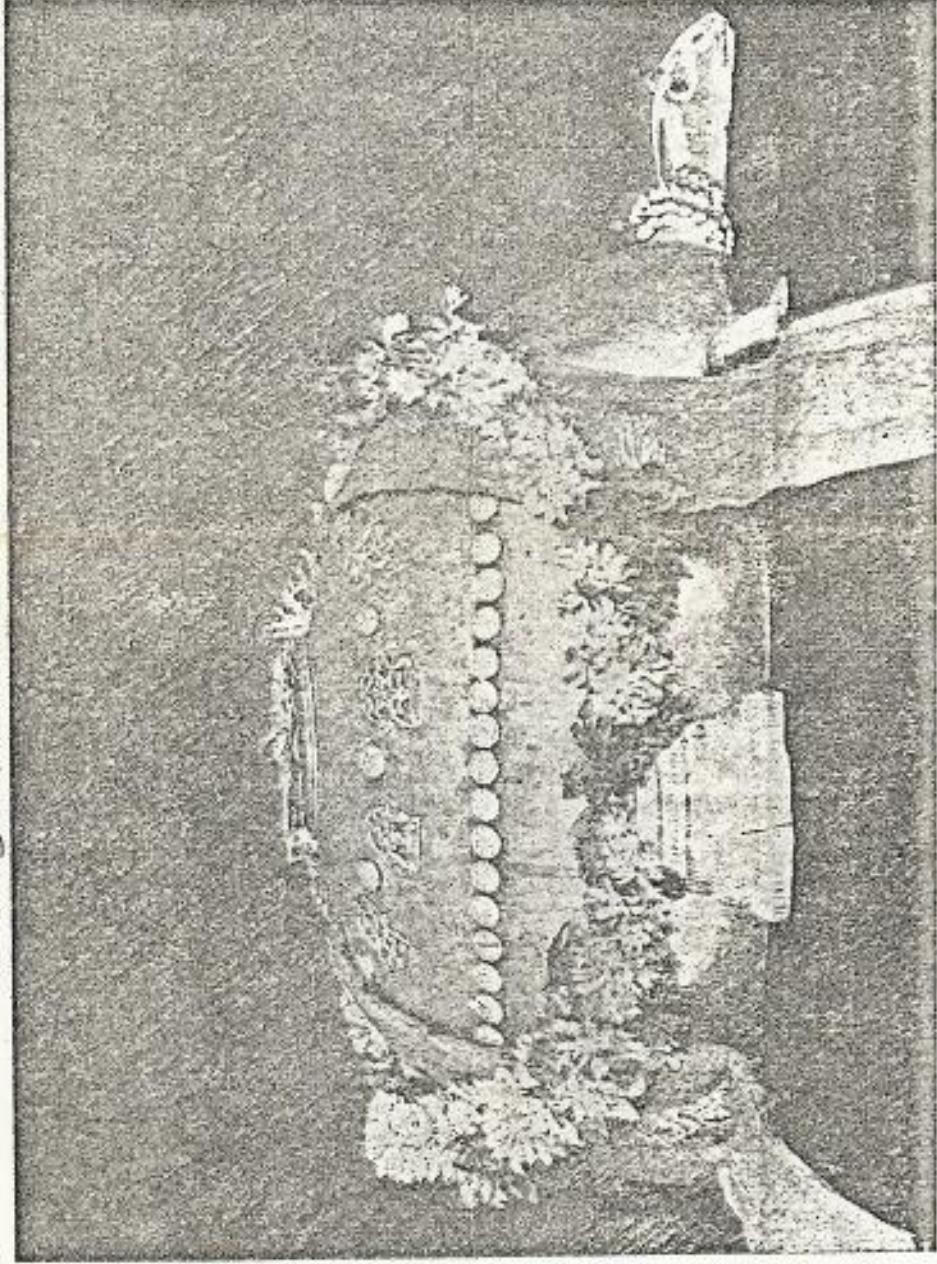
<sup>are</sup>  
Here ~~is~~ the latest stats too.

By the way are you sending me the <sup>CEE</sup> ~~latest~~ monk sea poster?

Take care - TM

శ్రీ శ్రీ కూర్మనాదస్వామివారు, శ్రీకూర్మం.

"The deity in the Sanctum Sanctorum"



శ్రీ కూర్మనాదస్వామివారు శ్రీకూర్మం కుర్మం. మేరు నుండి మూడు గుండా సన్నిధిలో ఉన్నారు.  
 కుర్మనాదస్వామివారు మేరు దేవాలయం నుండి వచ్చినట్లుగా ఉంది | కుర్మనాదస్వామివారు కుర్మం కుర్మం

శ్రీవతి రామాచార్య వచనం



శ్రీ కూర్మనాథ క్షేత్ర మాహాత్మ్యము



The Temple in Sri Kurmam, Andhra Pradesh

at the time of the 1962 Cuban Missile Crisis, "just to show people that if disaster was available then, so was undiaster." He has since sent invitations to 5000 cities and towns around the world and received 173 acceptances (50 from the U.S.).

"I'm hoping the United Nations will eventually take up the idea," says Goodman. "The year 2000 is going to be the biggest thing to hit the calendar since the year 1000." At least it's an easy date to remember. See you there.

—ANNA MOTSON

## Mother never told us about turtle meat

In Japan it is turtle meat, not lobster, that is the choice seafood delicacy, with a plateful going for upwards of \$30 in plush Tokyo restaurants. Turtle meat is not popular for its taste or other culinary properties—but rather for its legendary powers as an aphrodisiac. To satisfy demand, Japanese entrepreneurs are constructing turtle "feed lots"



We were cruising up the Zaireese Congo one sweltering day, and two of my shipmates began to strip down for a quick dip. A native crew member threw up his hands in horror. "No swim," he shouted. "Crocs!" He then turned to me, leveled a finger chest-high and declared, "They no swim, but you, you swim, no worry." He was pointing at the embroidered insignia on the breast of my Lacoste tennis shirt, an obviously invincible talisman in the Congo, where one crocodile—no matter how tiny—deters another. —DICK RORABACK



## Attention, All Craft Buffs!

You can win a free trip to Chicago, U.S.A., for a private lesson from OUI's resident handicraft expert, Consuela Verdugo, if you can guess the stitch Ms. Verdugo used on the needlepoint pictured above. Consuela is, of course, a living legend in craft circles, and the story is told of how she once hooked a rug in 30 minutes and hooked a buyer in five. She is also adept at beadwork, macramé and preparing preservatives, getting herself into jams by turning men into jelly.

The unusual needlepoint that Consuela is completing above was especially created for OUI by Mohawk Designs of Scottsdale, Arizona. The firm offers several hand-painted original designs of men, women and couples for \$15 to \$25. Says Consuela, "It's just what I need for a long winter's evening."

where, by being denied their normal hibernation habits, the turtles can be forced to eat more, eat faster and reach maturity in one fourth the natural time. This means four times as many turtles, four times as many satisfied, turned-on Japanese, four times as many Japanese children, four times as many transistor radios. . .

## Naked came the cornflakes box

This story comes to us, straight up and neat, from the pages of the world's largest-circulation daily newspaper, *England's News of the World*:

The stranger who knocked at Angela Eddon's door was no ordinary caller.

"He was naked except for white [tennis shoes] and a

cornflakes box over his head with a couple of holes cut for him to see out," she said.

"He was carrying a white bag. He said he had not had love for two years, so I told him to clear off and get some.

"I asked him to get dressed and leave, but he said he wouldn't until I sang *I'm Sitting on Top of the World* with him, so I did.

"He climbed onto a van roof, I stood on the ground,

Stockholm chef has the day off. Chef goes for stroll in Stockholm. Chef buys hot dog from street vendor. Chef bites down, chews, swallows, says "Arggggh" (a dramatization). Chef empties eight—count 'em, eight—ketchup containers upon vendor's person. That's it from Stockholm.



Is this the Winchester man or merely a foot fetishist in repose? Ah, well, in France they know all the answers. These people are merely exotic props for a shoe advertisement.

and we sang. I've never seen anything like it in all my life."

## Trashmouth with a silver spoon

The Duchess Marina della Rovere is the queen of Roman *alta moda*, a hot-blooded Latin lady as celebrated for



her antics and *amori* as for her aristocratic contributions to the Roman world of high fashion. The duchess—who is separated from the duke—made bold print in the past when she was arrested in Moscow for posing before Lenin's statue in a superminiskirt, and



RAMA AND SITA are among the most beloved gods of the Hindu pantheon. Rama, princely hero of the great Sanskrit epic *Ramayana*, is the seventh incarnation of the god Vishnu. His wife, the loyal and devoted Sita, is regarded as the model of Indian womanhood. Mass-produced posters such as this are objects of devotion in homes throughout India.

*Bhagavad-Gita*, is known by nearly every Hindu. It is the closest that Hinduism comes to having a universal scripture.

**HINDU BELIEFS AND PRACTICES**

**The Universe and Ultimate Reality.** The Hindu scriptures contain several different descriptions of the origin and composition of the universe. One theory postulates that in the beginning the creator god Brahma formed the world from primeval matter. Another holds that the world emerged complete from a golden embryo. A third theory maintains that everything in the world was formed from the essence of the universal spirit, brahman. Physically, the universe is shaped like an egg. It is divided into 21 zones, of which the earth is the seventh from the top.

The course of the universe through time is cyclical. Every event has occurred before and will occur again. This theory applies not only to the life of the individual in his course of rebirths but also to the history of society, the lives of the gods, and the evolution of the entire cosmos.

The smallest units in the Hindu cosmic cycle are *yugas*, or world ages. There are four of these, and each is progressively shorter and represents a diminution in the total dharma, or moral order, of the universe. The *krita yuga*, which is the era of perfection, is 1,728,000 years in duration; the *treta yuga*, in which dharma is reduced by one quarter, is three quarters as long, 1,296,000 years; in the *dvapara yuga*, dharma is reduced to one half, and its length is only 864,000 years; the final era, the *kali yuga*, in which dharma is

reduced to one quarter, lasts for only 432,000 years. The present era is a *kali yuga*; it began on Friday, Feb. 18, 3102 B.C. The *kali yuga*, when it draws to a close, will be characterized by the breakdown of social classes, the end of worship, and disrespect for scripture, sages, and moral standards. When these degradations have become overwhelming, the *yuga* will end with flood, fire, and war. Then the entire cycle of four *yugas*, known as the *mahayuga*, or great *yuga*, will begin again, to unfold for another 4,320,000 years.

One thousand *mahayugas*—4,320,000,000 years—constitute a *kalpa*, a single day in the life of the god Brahma. At the end of each such day all matter in the universe is reabsorbed into the universal spirit, and during the night of Brahma, also one *kalpa* in length, matter persists only as a potential for reappearance. At each dawn, Brahma re-emerges from a lotus, which grows from the navel of the god Vishnu, and matter is formed again. The present age is the first day of the 51st year of Brahma. The year is made up of 360 such days and nights. Brahma lives for 100 years. Then a total dissolution of the universe occurs and all spheres of being become totally without existence and remain in that state for another Brahma century. Finally, Brahma is reborn, and the immense cycle lasting for 311,040,000,000 years begins anew.

In the continually evolving, ever-recurring Hindu cosmos, only one stable entity, brahman, the universal spirit, fills all space and time. All other entities, such as matter and mind, are emanations of brahman and are therefore *maya*, or illusion. Brahman is the absolute—indivisible, unchangeable, impersonal, neuter, and beyond any conceptions of good or evil. Because of brahman's comprehensive and all-pervading nature, atman, the individual self, or soul, is identified inseparably with brahman. Even more, brahman is atman. Only the veil of *maya*, the illusory world of the senses, keeps man from genuinely understanding this identity. But this identity is the foundation of all existence.

Although Hindu cosmology and the doctrine of the unity of atman and brahman have been elaborated by philosophers in the scriptures, most Hindus are aware of only their broadest outlines. They have heard, perhaps from itinerant preachers, that mankind is passing through an age of immorality, but few of them can describe the complex recurring cycles of history or the mystery of the oneness of atman and brahman. It is partly because of this disparity between the conceptions and knowledge of popular Hinduism and philosophical Hinduism that such variety exists in the goals that Hinduism lays down for its followers.

**The Goals of Hinduism.** The Hindu scriptures recognize four ends that men may pursue in their lives. The first two are *artha*, which is wealth and power, and *kama*, which is pleasure and the satisfaction of desires, especially that of sex. *Artha* and *kama* are legitimate goals and are acknowledged as an important part of the needs of every man, but they are secondary to the two remaining ends of life: *dharma*, right conduct; and *moksha*, release from the cycle of unending rebirth.

**Dharma.** The goal most widely recognized among Hindus is *dharma*. In addition to morality and right conduct, it also signifies quality and duty. *Dharma* is eternal and immutable. It is also specific. All things, animate and inanimate, were assigned *dharma* at creation. The *dharma* of gold is yellow color and brightness; the *dharma* of a tiger is ferocity and eating other animals. Man's *dharma*, *manava-dharma*, encompasses essential human qualities and characteristics as well as the conduct proper for every man. It includes respect for priests and scriptures, speaking the



A BRAHMIN PRIEST instructs a boy in the Hindu scriptures. The symbols painted on the Brahmin's torso, arms, neck, and forehead indicate that he is a Vaishnava, a member of a cult offering devotion to the god Vishnu. From his shoulder hangs the sacred thread, worn by many high-caste Hindus from their youth until the time they die. On the floor are vessels used for ritual washing before reading the sacred books.

*Vishnu.* Vishnu is often known as the Preserver, in distinction to Brahma the Creator and Siva the Destroyer. He has been reborn, according to his devotees, the Vaishnavas, in a number of incarnations, or *avatars*, each time to save the universe from a catastrophe. Vishnu is generally represented in art as dark blue in color, bearing in his four hands his symbols: the conch, the discus, the mace, and the lotus. Sometimes he is resting on the coils of a many-headed snake, Ananda, with his wife, Lakshmi, the goddess of fortune, sitting at his feet and the Brahma-bearing lotus growing from his navel. At other times he is astride his mount, the eagle Garuda. Vishnu's avatars are Fish, Tortoise, Boar, Man-Lion, Dwarf, Rama with the Axe, Rama, Krishna, Buddha, and Kalkin, who has not yet appeared. The inclusion of Buddha among Vishnu's avatars is typical of Hinduism's tendency to assimilate all faiths; some Hindus add Christ to the list as yet another avatar.

The avatars of Vishnu most widely worshiped, especially in northern India, are Rama and Krishna. Rama, the princely hero of the epic Ramayana, is the perfect ruler, and his wife Sita is the ideal of Hindu womanhood. Because of the devotion of this couple to each other, young married couples are often called Sita-Ram. Krishna, the most frequent object of bhakti, is worshiped as a powerful but mischievous child, as a dark-skinned erotic youth who plays his flute and sports with the milkmaids, especially with Radha, his favorite, and as the adult hero of the Mahabharata epic and preacher of the Bhagavad-Gita.

*Siva.* Siva, the Destroyer has many aspects. His devotees, the Shaivites, hold that destruction necessarily precedes creation and that Siva is, therefore, also the god of creation and change. Siva is portrayed in many different ways. Sometimes he is seen as an ash-white ascetic in a state of perpet-

ual meditation, seated on a tiger skin high in the Himalayas. Cobras coil his neck and arms. The crescent moon is fixed to his matted topknot of hair, from which springs the sacred River Ganges. Sometimes he is Nataraja, who whirls about gracefully, maintaining the cosmos by his unending dance. Siva is often accompanied by his wife Parvati and his bull, Nandi, which serves as his mount. He is most frequently worshiped as a simple rounded post, usually of stone. This post is the *lingam*, or phallic emblem, of Siva and may indicate his origin as a fertility god.

*Shaktis.* The Shaktis are female divinities, generally the consorts of the gods Vishnu and Siva. To their cultists, the Shaktas, they represent the active forces of their husbands and the personified power of brahman. Most often worshiped is Siva-Shakti, the consort of Siva. She appears in many forms. As Parvati, Uma, or Annapurna she is a beautiful woman. But she is also a fierce and terrible goddess in the forms of Durga, Kali, Chandī, or Chamundi. Durga, a stern-faced warrior, sits astride a lion and bears an assortment of deadly weapons in her hundred hands. Kali, a charcoal-black ogress with a protruding blood-red tongue and terrible fangs, wears about her neck a garland of human heads and carries a blood-stained sword. Kali is associated with disease, death, and destruction, but she is also a protector of the faithful. She is worshiped, often with animal sacrifice, as Mata, the Divine Mother. Some Shakta cults have carried their worship to an extreme that is not generally well-regarded in Hinduism. These Tantric sects, so called from their sacred scriptures, the Tantras, include in their initiation rites the breaking of orthodox taboos, such as eating meat, drinking alcohol, and engaging in illicit sexual intercourse. The Tantrists prefer magical rituals and the recitation of mystical utterances (*mantras*) over karma-marga, bhakti-marga, or jñāna-marga as the means to salvation.

*Other Gods.* Hinduism has many other gods, who are worshiped on special occasions or for special purposes. The most popular of these is Ganesha, the elephant-headed son of Siva, propitiated before undertaking most practical enterprises. Skanda, or Kartikeya, is another son of Siva, particularly popular in southern India. Frequently worshiped is the monkey-headed Hanuman, faithful ally of Rama in the Ramayana epic. Sitala, the goddess of smallpox, is also widely propitiated. Although Brahma figures importantly in mythology as the Creator, he is not generally worshiped. However, his wife, Sarasvati, is loved as the goddess of music, art, and learning.

There are also hundreds of lesser local gods. The Hindu villager recognizes tutelary deities for all the hills and streams around his village. The village potter also worships the deity in his wheel, and the farmer the god of his plow. Divinity, in popular Hinduism, is universal. (See also KRISHNA; SIVA; VISHNU.)

*Religious Life and Practices.* Although temple worship does occur, Hinduism is not basically a congregational religion. Most Hindu religious activity centers in the home, involving only an individual, or perhaps a few friends or relatives.

The most common type of religious rite is the *puja*, or worship service. In nearly every Hindu home there are sacred pictures or images of favored gods before which the puja prayers are chanted, hymns sung, and offerings made. In the simplest homes puja is a modest ceremony. The mother of the household recites prayers at dawn and rings a small bell before several bazaar-bought colored pictures of the gods in one corner of her room. In the richer households puja may involve elaborate offerings of food, flowers,

Temples of turtles?

Given to GHB  
by Alex 12-4-89

Honolulu (12/10/86):

On November 29th Alice and I went to the Mauna Kea Hotel at Kawaihae on the Big Island; stayed two nights. We found it physically beautiful and architecturally fascinating. Too bad the food was mediocre. However, that did not stop us from having a good time. Two noteworthy incidents:

1) At night the hotel turns on two very strong lights that are aimed into the ocean at the rocky shore of the hotel grounds. Plankton are attracted by the light. Manta rays come in to feed on the plankton. First night: Three! Second night: Four! All at the same time! Such magnificence has rarely been my experience. The way they swam and plowed into the plankton was done in the smooth manner reminiscent of a skilled window washer cleaning a store-front. Smooth, continuous, effortless. On the second night a girl went down to the water's edge and tried to pet them. Her friends said she did this all the time. She was not successful. I still see the manta ray swimming back and forth; huge, silver-grey, sleek, effortless, timeless.

2) On Sunday Alice and I went for a walk on the trail at water's edge heading toward Hapuna. Brought camera and took pictures of the water, rocks, water and rocks, sky and water, Alice, Alice and rocks, me, etc. On the way back we detoured on the hotel grounds to visit a rock that looks like a giant sea turtle and reputedly

ALEXANDER KUFEL  
HONOLULU, HAWAII



was an Hawaiian shrine; it was garlanded with flowers and leaves. When I photographed the rock the shutter of my indestructable Leica made an unusual noise and the camera jammed. After fiddling around for a few minutes I took off the lens to look at the shutter and saw that the curtain was jammed open. In dismay, especially since I loved that rock and was photographing it in homage, I rewound the film and returned to our room. Subdued to say the least.

Later that day we checked out of the hotel, drove to Hawi and then Kamuela, met our flight at Kailua-Kona airport, and returned to Honolulu; all without incident.

After we returned home I took the film to Long's Drugs for them to send it to Kodak for processing. When I received the film back it was blank: there were no pictures. The film however, was exposed up to where I had stopped and rewound it into the cartridge. Thus, the leader was exposed, the next couple of inches were not, then about twenty frames were totally overexposed with even the frame lines obliterated; the balance was unexposed. The shutter had jammed open and malfunctioned from the first frame, contrary to what I had thought.

This turtle-rock had not caused the problem after all. Rather, it alerted me and prevented me from compounding it. It seems then, that I owe this fine rock an apology.

HERB  
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KANE

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Send  
list

21st June 93

Dear George

Thanks for your note & enclosure - very informative. I enjoyed the cartoons. I hear about your good work frequently through the "grapevine." Keep it up!

About Punaluu - I don't know any more than that the place has closed. I'll make some inquiries next time I'm in Kāu.

Much aloha!

QPB