

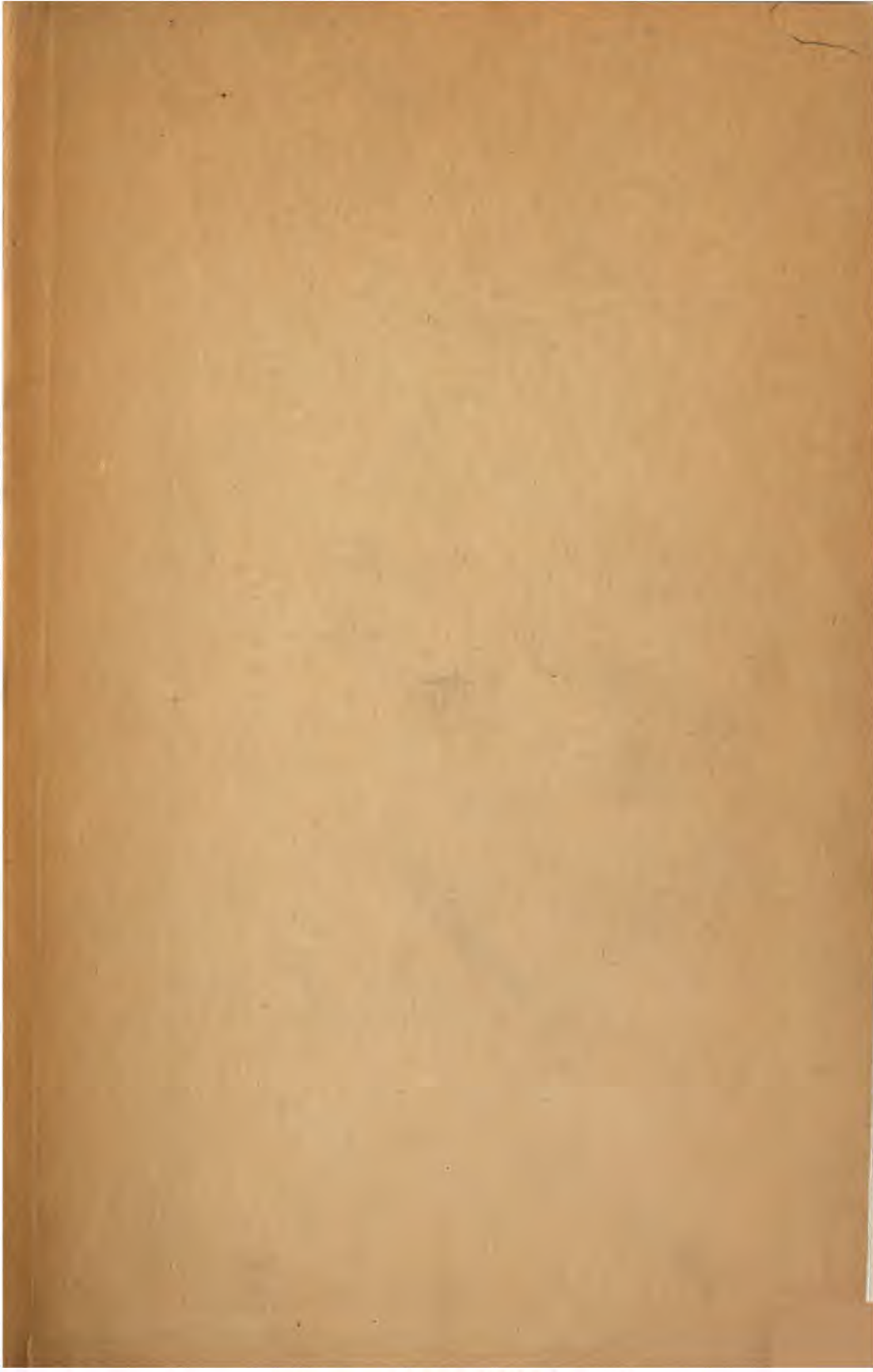
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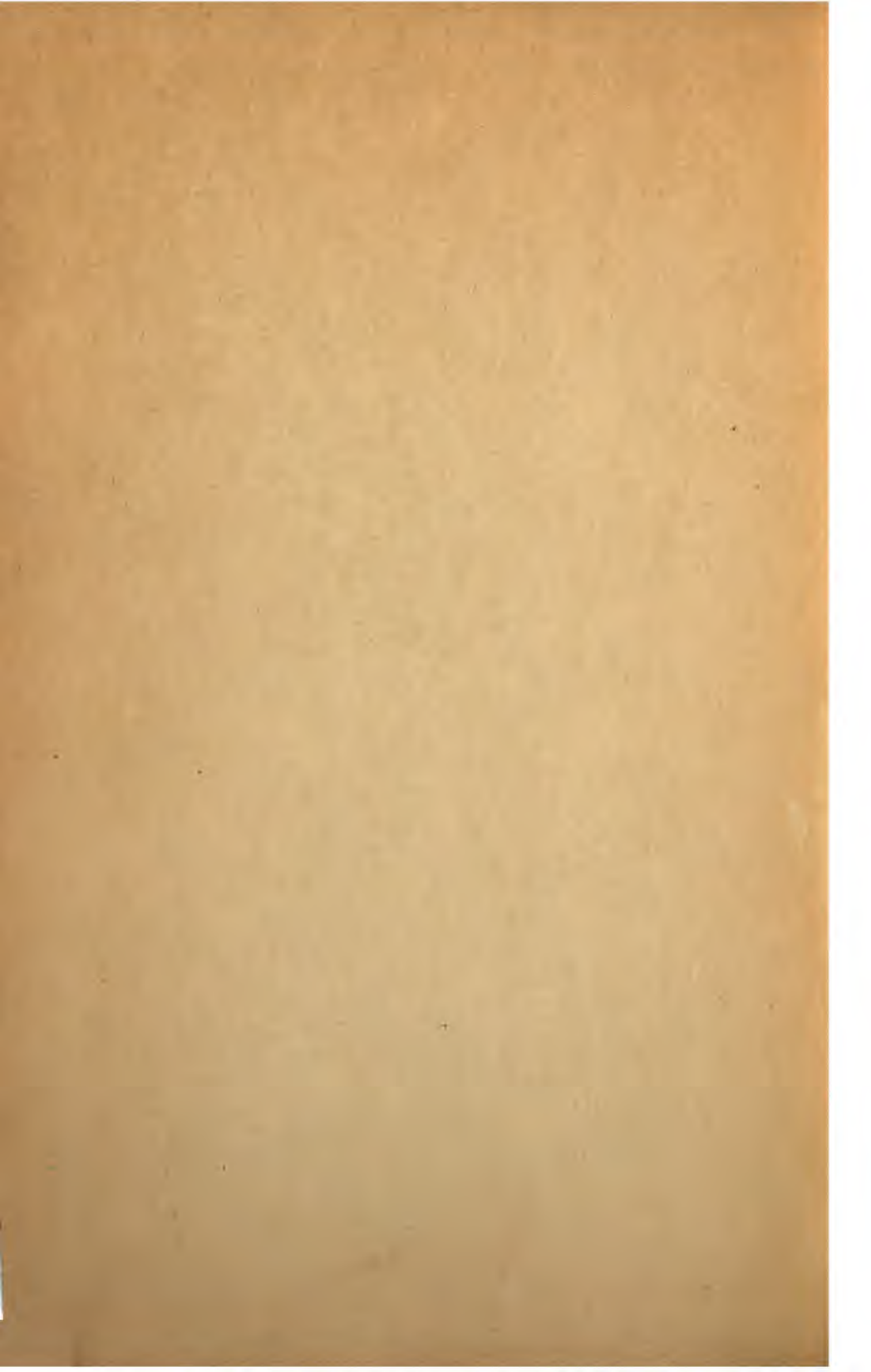
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THE DEVIL

SCULPTURE ON NÔTRE DAME, PARIS

From a photograph





DEVILS

BY THE SAME AUTHOR

**THE TOMBS OF THE KINGS OF ENGLAND
THE MONASTIC CHURCH OF LASTINGHAM
ALFRED AND HIS ABBEYS
SHRINES OF BRITISH SAINTS**

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DEVILS

BY

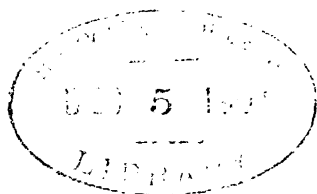
J. CHARLES WALL

WITH FIFTY ILLUSTRATIONS

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PREFACE

THE mosaic here displayed makes but a very imperfect picture of a widely distributed subject ; yet, like many an old tessellated cartoon, there may be found sufficient remains to indicate the original design conceived in the minds of men of past generations.

Many of these tesserae have been brought from distant countries, some aglow with a richness which time has not dimmed, while others are dull and colourless ; some of them are as of a transparent metal through which intense conviction may be seen, and others as of an opaque substance, where-with the work yields but questionable credit to the manipulator.

The use of the two kinds of mediums seldom blend in the mosaic art, although the result may be instructive in revealing the methods adopted by different peoples ; so, in the following combination, harmony must not be looked for where the many independent atoms from Byzantine, Teutonic, and Norse ateliers unite to form an imperfect whole. But each method has its individual sphere ; thus, the glass mosaics on wall and dome spiritualise the

subject, while the cubes of clay are fittingly employed in a debased position to be trodden beneath the foot. Even so have they been respectively employed in the abbey church of St. Peter, at Westminster. The brilliant work of Peter, the Roman, is in the shrine of St. Edward the Confessor, trumpeting forth the triumph of virtue over vice; while the pavement of Abbot Ware, which clothes the floor of that sanctuary, is indicative of the innumerable and multicoloured paths of allurements to be overstepped before arriving at the goal. So may devils be elevated before the eye not only as a luminous lesson to mankind, but as the instigators of evil, to be trodden underfoot.

Yet even this kaleidoscope of fragments, mellowed by centuries of time, is rudely invaded by the addition of modern tesserae, more crude than all the rest by reason of the absence of belief or purpose, which is naught else than diabolical vulgarity, the product of a generation which would scorn to be considered other than intellectual and cultured.

I take this opportunity of thanking Mr. H. S. King for various useful suggestions, and for kindly reading these sheets for the press.

J. C. W.

DEVILS

IN things ecclesiastical and secular, political and social, mention is made of the Devil in some way or another. In the stables and on the race-course, in the kennels and at the meet, in the stubble and on the moor. Nowhere can we turn but we hear that Archfiend's name coupled with every conceivable object, and invoked over every inconceivable theory. In the crowded streets of a great town it assails the ear at every turn. The Devil is adjured not only at the coster's stall but at the dinner-table, sometimes even before the ladies have left the sterner sex to the enjoyment of nicotine; while the drawing-room, the ballroom, and the boudoir are not altogether innocent of the same.

"Who the Devil," "Where the Devil," "What the Devil" have become such common expressions among Englishmen, in whatever station of life they may move, that it is but a natural sequence to conclude that the entire nation must be familiar with his Satanic Highness.

With the ever-recurring invocation of infernal imps, there would appear to be an endeavour to abolish the idea of evil as attributable to the Devil.

That such expressions befoul the lips never occur to the unthinking devotees of such a debased cult.

How eagerly is the Devil welcomed under a beautiful form or a fascinating presence, a silvery tongue or a gilded offer of assistance ; yet he is the same as would be loathed if presented to the gaze as the incarnation of filth, ugliness, wickedness, or fraud.

All peoples, more or less, find him a useful adjunct in giving pregnancy and weight to their sayings ; but the English have surpassed all others verbally though not in literature, and in the eyes of foreigners have gained a character of intense demoniacal fraternity.

“Smooth Devils, Horned Devils,
Sullen Devils, Playful Devils,
Shorn Devils, Hairy Devils,
Bushy Devils, Cursed Devils,
Foolish Devils,
Devils, Devilesses, and Young Devils,
All the progeny of devildom,
Come from your devilish tricks
Quicker than light.

Satan. What do you want with all the devils—
To teach you devilry herein ?
Say what the devil is the matter,
And what the devil you would have.”

This was Lucifer's allocution to the infernal host in the *Passion of St. Quentin*, a miracle play performed in the collegiate church of St. Quentin, in France, about the middle of the fourteenth century.

To this mediæval list others may be added which

are constantly appearing in civilised countries, such as : Blue Devils, White Devils, Byzantine Devils, Gothic Devils, Renaissance Devils.

Archæological, Theological, and Zoological. Real Devils, Mythical Devils, Beautiful and Ugly, Funny and Grim.

“What a number of adjectives he knows, mamma,” whispered a little girl during a sermon by a cathedral dignitary in the Capital of Capitals.

Adjectives certainly are expressive as well as explanatory, and in the literature dealing with this subject in the Middle Ages they were used with no sparing hand. If the Devil always appeared in the same guise there would be no necessity for so liberal a use of them ; but he is never the same to any two individuals, nor ever twice the same to any one person.

Devils form a large family of every age and nationality. The Talmudists asserted that they numbered 7,405,926. How they arrived at these numbers it is impossible to say ; yet, after all, these were but few compared with the same learned authorities' numbering of the angels who guarded souls from the attacks of the seven and odd millions ; they run into quadrillions, a matter of sixteen figures.

Rabbin Rav Huna tells us that every human being has one thousand devils on the left side and ten thousand on the right. If such be the case, the Talmudists were somewhat out in their

reckoning. But that is going into greater detail than need be ; it is quite sufficient to rest content with the assumption that there are plenty of them around, and tempting the human race, on whichever side they may range themselves.

Devils are said to vary considerably in colour, but not from the same causes as their human victims ascribe their own variation of tint; torrid or temperate zones affect them not. We hear of blue devils lurking before the uncontrollable vision of those who have become confirmed inebriates and pass through a sort of Patrick's Purgatory, such as is so vividly described by mediæval historians of the Emerald Isle, a state often denominated by the two letters which form the acrostic to *Devil's Torments*. A man in such a state has allowed his drink to become a devil, who, when his victims are so far possessed, begins to show to them his legions of loyal subjects.

Nor is it intemperate drink only which is prompted by the Devil. Too numerous to tabulate, a few of the arts of Satan have employed the illuminator's brush in a manuscript in the British Museum (19 C i.). The Devil is prompting a murderer; the Devil receives the soul of the murdered. He presides at a gluttonous feast, and encourages vanity by passing manifold garments before the longing gaze of a man, in an age when coloured silks had not been banished for sombre cloth in the garb of the sterner sex; and by urging

the use of the comb and the mirror to the sex whose hair is an ornament. The lascivious kiss is obtained by the unseen claws of Diabolus pressing lips to lips, and he hovers over the couch of illicit love. Well did another artist represent the Devil as fishing for men (Tib. A, vii. f. 52, *b*).

Excesses of any description are pleasing to the infernal powers. When the holy St. Philibert was overtaken in his zeal to do honour to his guests, and was lying flat on his back, the Devil approached him, and patting him pleasantly where his dinner was in evidence, said, "Our friend Philibert has done pretty well to-day." "He will be mighty bad to-morrow," groaned the saint, and returned straight-way to his diet of bread and water.

White devils are far more numerous than is generally admitted, and certainly they are much more dangerous than the last-mentioned. Sweetly tempting, in beauty of form and assumed innocence, they appear most fascinating, and for these very reasons they are so insinuating that, before the fact is realised, their suave craving for hospitality has been successful, and they possess the heart of man. Gerald of Wales, quoting his master, Peter Manducator, says that "the Devil had never put greater mischief into the heads of the rulers of the Church than when he induced them to forbid the marriage of the clergy." The state of enforced celibacy at once opens the door to temptations by this kind of devil, and the harvest is rich.

Time, place, and opportunity regulate the appearance of the powerful Lucifer's messengers.

Devils have been used, though far more often they are themselves allowed to abuse frail humanity.

Consider the number of children who, in the nurseries, have been terrified into troubled sleep and horrible dreams by the nurserymaid's threats, if her charge is not obedient. Not an unmixed evil, perhaps, for it is certainly sowing the seeds of hatred towards, and fear of, "the Devil," "the Black Man," or "the Bogie," in the young mind, although from altogether wrong and selfish motives.

They can be used. Devils were the means of Christianising Bulgaria. In this way : Bogoris, the King, sent to Constantinople for an artist to decorate the walls of his palace with paintings. Of course the artist was a monk in those days, and the one sent by the Emperor was named Methodius, a name he may have earned, in the eyes of the scribes, by his scheme for the enlargement of the borders of Christendom. On one of the walls the King ordered the artist to paint the most terrible picture his mind could conceive. The Torments of the Damned presented itself to the mind of the monk as the most fearful thing imaginable, and he forthwith pictured it according to his own imagination.

This painting led to the King's conversion, which is not to be wondered at, for, from surviving examples, those Eastern artists made such remark-

ably ugly devils, crunching sinners with tremendous gusto, that if love was not the converting power, fear was.

In the delineations of devils they are made to assume the forms of reptiles, beasts, and human beings; sometimes two of such forms were combined; sometimes all of them were amalgamated to produce a monstrosity. The various representations of the Devil and his court differ considerably in different countries and ages—from the simple idea of the early Christian; the earnest desire to depict something horrible of the Middle Ages; the mean spitefulness engendered by the jealousy of the several religious orders, whose sculptured sarcasms have amused later generations, as well as the artists' contemporaries; to the would-be original conceptions of the sixteenth and the seventeenth centuries.

Wide-felt is the regret that the witty compositions of Barham—*The Ingoldsby Legends*—should have brought upon him the censures of his superiors. Perhaps it was scarcely worthy of the priesthood for one of their order to treat of infernal sprites with such levity; but who in modern days has introduced the Devil with such vivid penmanship? When he carried his unwilling partner, the Lady Alice, waltzing through the roof of her banqueting-hall; or, at the diabolical invitation of Sir Guy-le-Scroope, brought his imps to occupy the empty seats of the knight's invited guests, although they had to sur-

render the curly-wigged heir to stern St. Cuthbert ;
or when he (or she) came to grief at the hands of
St. Dunstan.



ST. DUNSTAN AND THE DEVIL
Bodleian Library

“St. Dunstan stood in his ivied tower,
Alembic, crucible, all were there ;
When in came Nick to play him a trick,
In guise of a damsel, passing fair.
Everyone knows
How the story goes :

He took up the tongs and caught hold of his nose.”



ST. DUNSTAN AND THE DEVIL
Luttrell Psalter

In one of the windows of
the Bodleian Library at Ox-
ford is an effective picture
of this. St. Dunstan keeps
wonderfully cool, whilst, with
his tongs fastened through the
cartilage of the howling mon-
ster's nose, he calmly upbraids

him. Beautifully executed though it be, it is doubtful whether that versatile saint would recognise such a representation of the incident, although he was an artist, for does not legend say that the Devil this time assumed the form of a lovely maiden, who endeavoured to tempt the holy man to break his vows of celibacy as he worked in his lean-to against the walls of Glastonbury Abbey Church?

Devils and demons are usually associated together nowadays, and considered synonymous; but there was a time when they were properly distinguished the one from the other.

Among the classic pagans the name of Demon was given to certain spirits which they regarded as intermediary between the gods and man. They were even as the modern conception of the angels and of the saints—intermediates between a power higher and a people lower than themselves. Horner applied the name without distinction to all beings superior to man. Plato says the name is derived from *dæmon* = *knowing*, as they were possessed of greater intelligence than the human race, and the adjective *daimoniakos* signified *divinely influenced*; the name has indeed been applied to some of the gods.

Every individual at his birth was supposed to receive a particular demon to act through life as a guiding power, watching, directing, and recording his actions. In Hesiod they are described as the souls of men who had lived in the golden and silver

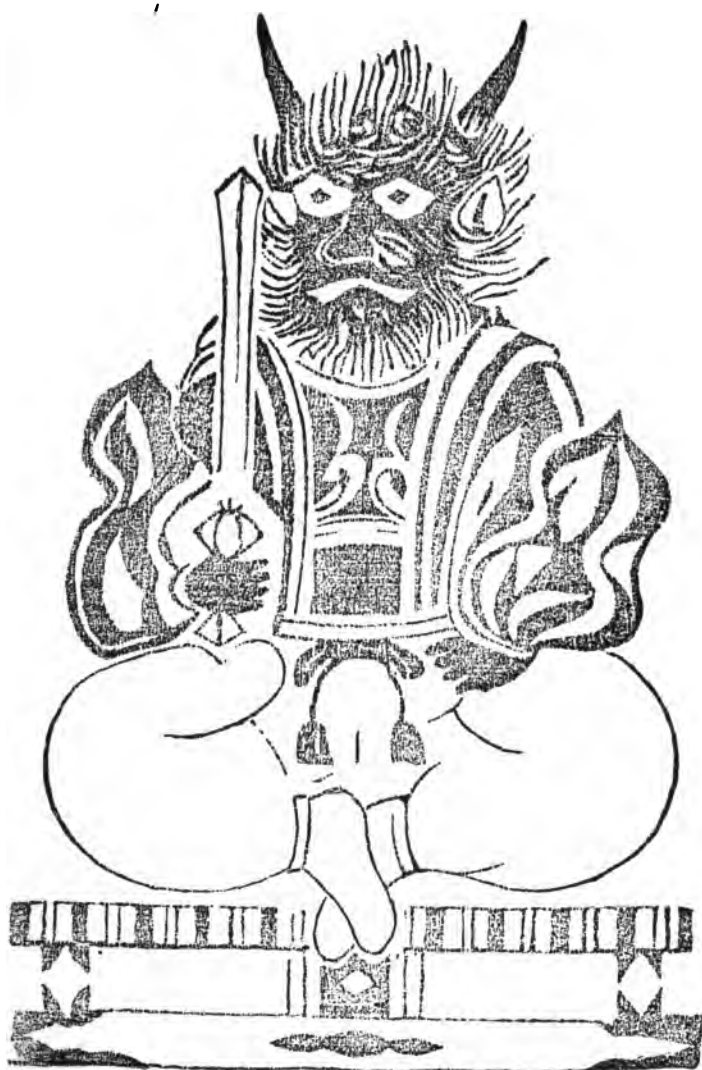
ages, and who were divided into different orders. Their influence was both good and evil ; in neither case, however, were they hostile to the gods, but instruments for the performance of their desires.

The origin of the demon is from an Oriental source ; Brahma had a great host of ministering spirits, or demons, as had the Persian *good principle* Ormuzd, and the *evil power* Ahriman, but adoration is rendered to the latter only.

In the same way the good and bad genii of Roman mythology were the creatures of the gods. As time passed, however, the name was gradually applied more to an evil influence, leaving to the powers of good a distinguishing term also. Evil at last triumphed in monopolising the name, and *demon* became synonymous with *devil*.

In the Persian or Iranian mythology evil was a personal power ; it was a dualism of two great deities, Ormuzd and Ahriman, who were equal in power.

These powerful demons of the East, which have become devils in the imagination of the people, still control their destinies to such an extent that, instead of trying to cast them off, they make propitiatory sacrifices to them ; the devils have to be pandered to in every way, to the neglect of their deities. Devil sects arose, and Devil worship is largely practised throughout the East. At the present day it is greatly elaborated in Burmah, China, Ceylon, the East Indies, in Persia, and Turkey. There



山泉温

JAPANESE DEVIL

Bought of a Buddhist priest at a temple near Nagasaki

exists an order of devil-priests who set up their altars in opposition to those of the orthodox Buddha. Their oaths are made in the Devil's name. Their invocations are addressed to him. His name is mentioned with reverence and with a prefix equivalent to *highness*. They will not even pronounce any word beginning with the sound *sh*, that being solely reserved for his name Sheitan (*i.e.* Satan). In some places they dare not utter the name itself, but designate him by some periphrase as "The Benefactor of mankind," "He whom you know," or simply "He," and frequently by Taus-Melek the peacock angel, or Melek-i-Taus the angel of the peacock. Amongst these people the Devil is worshipped under the form of a bronze-gilt cock. The members of these sects seldom renounce their religion or are converted to a purer faith, one only is on record, baptised into the Church in Bagdad, on Christmas Eve, 1898. All who violate their rules are most severely treated, and death would be the penalty, if the governments allowed it. In Turkey the devil worshippers have to disguise their opinions, as no religion is tolerated in that country which has no sacred books.

China simply teems with them; indeed there is one particular province known as "Demonland." A lady missionary who recently returned from that locality declares devils to be a *real power*, and knows cases of exorcism performed by his devotees. *Planchettes* have there been used as a means of communication

with evil spirits from time immemorial, and in fact this lady asserts that "you stand face to face with the unveiled powers of hell."

The Jewish devils were of gradual growth. The early Hebrew theology recognised no great power as opposed to the Divine will. Jehovah was the supreme and sole source of all good and evil.

Their conception of the Devil as a fallen angel grew out of their intercourse with the Persians during the captivity.

The ancient Jews supposed that the devils were propagated like mankind ; that they ate and drank, were married and divorced. This is seen from the inscription on an earthen bowl, found by the late Sir Henry Layard in the ruins of Babylon, and thus translated by him :—

"This is a bill of divorce to the Devil and to . . . and to Satan, and to Nerig, and to Zachiah, and to Abitur of the mountain, and to . . . and to the night-monsters, commanding them to cease from Beheran in Batnaium, and from the country of the north, and from all who are tormented by them therein. Behold, I make the councils of these devils of no effect, and annul the power of the ruler of the night-monsters. I conjure you all, monsters . . . both male and female, to go forth. I conjure you and . . . by the sceptre of the powerful one, who has power over the devils, and over the night-monsters, to quit these habitations. Behold, I now make you cease from troubling them, and make the influence of your presence cease in Beheran of Batnaium, and in their fields. In the same manner as the devils write bills of divorce and give them to their wives, and return not unto them again, receive

ye your bill of divorce, and take this written authority, and go forth, leave quietly, flee, and depart from Beheran in Batnaum in the name of the living . . . by the seal of the powerful one, and by this signet of authority. Then will there flow rivers of water in that land, and there the parched ground will be watered. Amen, Amen, Amen, Selah."

This bowl is supposed to date about 200 B.C., and was evidently made in the region of the towns there mentioned, in the north of Mesopotamia, near Edessa (or Orfa, as now known), and carried to Babylon.

After all, the Christian's conception of the Devil in being so intensely bad and insinuating—a power he must always be, striving against good, a striving which must show forth the vast superiority of the Divine power—is far grander.

Throughout the Christian era the idea of the Devil has been the same, with more or less intensity, the latter increasing, until at the present day he seems to have become a negligible quantity. During the Middle Ages the belief in the Devil as an instrument of evil was absorbing; it attained its height in the fourteenth century, and continued into the sixteenth and seventeenth centuries, although on the decline.

Martin Luther, according to his own writings, lived in a constant consciousness of contact and opposition to the Devil. A clear conscience would scarcely have imagined the Evil One to have had the power over him that Luther imagined.

Whether in his study, monastic cell, the pulpit, or his bed, the Devil was always interfering: "As I found he was about to begin again, I gathered together my books and got into bed"; although he declared, when summoned to appear at Worms on the charge of heresy, that "if I knew there were as many devils as there are tiles on the houses, I would face them all."

In the eighteenth century this belief was fast disappearing; in fact, all faith in good as well as evil was at a very low ebb, until at the present day the idea of one being possessed or brought under diabolical influence is generally laughed at. It is now *man's will*—that which he chooses to do he does—unless an unseen power intervenes, but he is unwilling to acknowledge submitting his own strong mind to either good or bad control.

Whatever may be the estimate in which the Devil is held, there is no lack of names either for him or his satellites which may be found in sacred writings or as household words. The "Deuce" and "Old Nick" are familiar to everyone; but a most loving epithet is found applied to him in the Chester Mystery Play of the *Descent into Hell*. A Chester alewife has to make her abode in the infernal regions as the result of short measure, and sundry little ways of an unchaste character, practised during her lifetime.

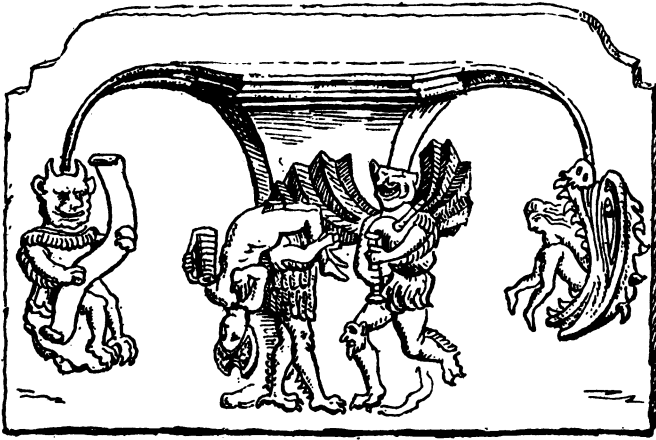
As there is no way of avoiding her punishment she thinks to make it as lenient as possible by

flattering her horned custodian, and tries to propitiate one of the devils by the endearing title of "sweet Mister Sir Sathanas," which is reciprocated by his calling her his "dear darling." There is a misericorde of the alewife's end in Ludlow Church, which illustrates this episode in the mystery, and is evidence that such fraud was not uncommon; probably the sculptor had himself been victimised, and was yet smarting under the injury when he designed his carving. The Day of Judgment is supposed to have arrived, and the infamous woman has received her sentence. A devil seated on one side is reading a list of her crimes from a lengthy scroll; in the centre another devil—who has lost his head—is unceremoniously carrying her off in a nude state over his shoulders, while she still grasps the false measure, and her arrival in limbo is welcomed by a jubilant fiend to the accompaniment of a bagpipe. At the extreme right she meets her reward by being hurled into the jaws of hell.

The same subject in the famous Fairford windows depicts her struggling against her fate, resenting the devil's want of gallantry in a liberal use of her finger-nails.

The misericorde in Ludlow Church is not the only one of these serviceable seats representing diabolical intervention. In Westminster Abbey are two such carvings, one of these being the sequel to the other, and both of them evidently commemorating the

misappropriation of the monastic funds by an unprincipled treasurer. In the first (tenth stall, south side) the Devil is seizing a monk, whose tight grip of a bag of money bursts it open, and the ill-gotten coins roll out. In the other (second stall, north side of upper tier) the Devil flies off with the monk on his back, still gripping the loved lucre.



THE ALEWIFE'S END

Misericorde, Ludlow Church

In Ely Cathedral is a stall-carving (date 1338) whereon two figures, holding respectively a book and a rosary—typical of study and prayer—are tempted from their devotions by the Devil, who stands between them with a claw round each of their necks. Both breviary and rosary are forgotten in the love of gossip.

New College, Oxford, contains a misericorde (date 1480) carved with a seven-headed hydra, the middle

head crowned, in reference to the beast of the Apocalypse or to the seven deadly sins.

In a sixteenth-century misericorde at Faversham the Devil is seen dragging off a soul to perdition, in which the expressions of determination and anguish are forcibly depicted.

NAMES OF DEVILS

IN this list of names by which Devils are known in various parts, many will be found in common parlance in the country of their origin or adoption.

“O thou! whatever title suit thee,
Auld Hornie, Satan, Nick, or Clootie.”—BURNS.

Arabian.	Eblis (<i>Al Koran</i>). Jinns, <i>rebellious spirits created before man</i> . Sheytâns, <i>devils</i> .
Chaldean.	Maskim, <i>seven spirits which rebelled in heaven</i> .
Dutch.	Duyuel, <i>a fallen angel</i> .
Egyptian.	Typhon. Set, <i>the personification of evil</i> . Apophis, <i>serpent of evil</i> .
English.	Pug, <i>a fiend</i> . Familiar spirit. Old Nick. Bogie.
German.	Mephistopheles.
Hindu.	Devas, <i>bad spirits</i> .
Icelandic.	Puki, <i>an evil spirit</i> .
Irish.	Pooka, <i>an evil spirit</i> .
Japanese	O Yama, <i>prince of demons</i> . Amma, <i>god of hell</i> .
Norse.	Nikke, <i>a water demon</i> .
Persian.	Ahriman, <i>darkness</i> .

DEVILS

Persian.	Asuras, <i>bad spirits</i> . Dev, <i>demon</i> (old Persian). Deev, <i>fiend</i> (modern Persian).
Russian.	Tchort, <i>the Black One</i> .
Syriac.	Beelzebub. Béherit. Baal. Bel. Bélus. Dagon. Dragon. Astaroth. Astarté. Moloch. Militta. Asmodeus. Salmanasar. Semiramis.
Welsh.	Pwcca, <i>an evil spirit</i> .

The Syriac Christians used many of the names of the pagan gods among the epithets they applied to devils.

Rabbinical writers call the Devil *seirissim*, a goat. As the goat was to them a type of uncleanness it was considered a fitting emblem of the prince of unclean spirits, and the cloven hoof has since been represented.

In many mythologies the Devil is likened to an animal. The Santons of Japan call him a *fox*; the Irish, a *black cat*. Dante associates him with swine, dogs, and dragons; and in Cazotte's *Diable Amoureux* he is likened to a camel.

The Bible contains many names of the Evil One :—

Abaddon, *destroyer*.

Apollyon, *Greek form of Abaddon*.

Aschmedai, *the lustful demon of Tobit*.

Asmodeus, *prince of demons* (Rabbinic).

Beelzebub, *prince of devils*.

Belial, *good for nothing*.

Demon.

Devil.

Dragon.

Leviathan (Rabbinic).

Lucifer, *light-bearer, morning star*.

(Used by Isaiah as typical of the fall of
Nebuchadnezzar. Definitely applied
to the Devil from the time of St.
Jerome.)

Satan, *an adversary*.

Serpent.

Fallen angels, *the archfiend's satellites*.

He is also known by the phrases :—

“The prince of the world.”

“The prince of the power of the air.”

“The prince of darkness.”

“The god of this world.”

“Angel of the bottomless pit.”

“A sinner from the beginning.”

“A roaring lion.”

“A murderer.”

“A liar.”

“The Accuser.”

“The Tormentor.”

“The Tempter.”

He is called by the same name, SERPENT, in both the first and the last books of the Bible.

He is also compared to a dog, an adder, a wolf, a locust, fowls, a fowler, lightning, etc.

"Satan," says Tertullian, "is God's ape"—a term which in those days (third century and after) became very general among Christians. Among the names by which the Devil is known that of Tertullian is unsurpassed ; it is through the subtlety with which he apes good that he gains such a vast influence and makes his schemes to be the more readily accepted.

This idea was dominant in the mind of the poet Coleridge when he wrote :—

"He saw a cottage with a double coach-house,
A cottage of gentility ;
And the Devil did grin, for his darling sin
Is pride that apes humility."

Speaking of the Lincoln Devil, on the minster of that city, Fuller says "the Devil is the *map of malice*, and his envy (as God's mercy) is over all his works. It grieves him whatever is given to God, crying out with that flesh-devil, 'What needs this waste?' On which account he is supposed to have overlooked this church, when first finished, with a *torve* and *tetrick* countenance, as maligning men's costly devotion, and that they should be so expensive in God's service. But it is conspicuous that some who account themselves saints, behold such fabrics with little better looks."



LINCOLN DEVIL

This particular devil at Lincoln is the picture of frustrated ambition. With one hoof crossed over the other knee, he contemplated the shrine of St. Hugh before him, a monument raised to virtue, and the countless streams of pilgrims paying homage to his piety ; pouring their offerings at the feet of the saint which might have been expended on the indulgence of sensual pleasures and the Devil's gratification. His image had penetrated into the angel choir ; but who noticed him ? If the eyes of the pilgrims were raised to the sculpture in the heights above the shrine, it was to look upon those angelic musicians jubilantly hymning the praises of their Creator and the sanctity of St. Hugh of Avalon, and if their gaze fell on the imp, it was but to deride his presence, and his powerlessness in that sanctuary.

A famous devil used to overlook Lincoln College at Oxford, but he became so mutilated that he was taken down in 1731.





THE BEAST OF THE APOCALYPSE
FRENCH MINIATURE EARLY FOURTEENTH CENTURY

THE MARSHALLING OF DEVILS

“DEVILS, DEVILESSES, AND LITTLE DEVILS”

ALTHOUGH there is no hierarchy among the devils as with the angels—disorder and discord reigning supreme makes that impossible—yet the demoniacal tribe acknowledge the superior power of wickedness in the Prince of Darkness, and from the Apocalypse of St. John theologians have gathered the various grades, and attempted to bring them into a comparative order, though of wide contrast, to the powers of good. Others have also given us minute details of the division of the evil hordes. Scott, in his *Discourse of Witchcraft*, publishes the whole army-list or muster-roll of the infernal forces. For instance, the Duke of Amaze-roth, a sort of brigadier-general, has the command of sixty legions, and so on.

From another source is gathered the distribution of the satanic embassies, and the minister to whom they are allotted. Thus Belphego is the Devil's ambassador in France ; Tharung, in Spain ; Hugin, in Italy ; Martinet, in Switzerland ; and Belial, in Turkey. His grand almoner is Dagon ; his

banker is Asmodeus, and the chief of the eunuchs Succor Benoth. His theatrical manager is Kobal ; master of the ceremonies, Verdelet ; and the court fool, Nybbas.

Among the writings of those who have apparently made themselves conversant with the details of the nethermost regions, every official has a military comparison ; no mention is made of a navy in connection with Hell, and the silence of those learned people on that subject leads one to conjecture that water must be an unknown element ; in fact, there must be one continuous drought in those quarters.

It is instructive, however, to see what order the theologians have brought out of the tumult, and how they divide the grades of devils, who are so numerous that their name is "legion," as the demoniac answered.

The arch-devil with his two lieutenants form the Trinity of Evil. First, there is the Devil, the Old Serpent, likened in the Apocalypse to a great red dragon with seven heads, ten horns, and seven crowns upon his heads. Then come those which have been called his two lieutenants ; one that rose from the sea, the other from the earth : typical of his extensive dominion. He who held sway over the sea also had seven heads with ten horns, but with ten crowns, and upon his heads the name of 'Blasphemy, and from his lion's mouth he vomits Blasphemy. His body is like that of a leopard, but

THE MARSHALLING OF DEVILS 27

with bear's feet. The other beast which came from the earth had but one head with two horns.

Here, then, is the original source from which the



TRINITY OF EVIL

From the "Histoire du Saint-Graal." Fifteenth century MS., Bib. Nat.

Christian Fathers drew their ideas of the Diabolical Trinity: an idea which influenced many of the mediæval representations of the Devil, in which he

is often seen with three faces, depicting the fulness of vice, a reflection of the power but not the principle of the Divine Trinity.

In a French MS. of the History of the Holy Grail is a drawing of the Trinity of Evil presiding over a council of devils who are considering the birth of Merlin, the magician. It is the painter's conception of the greatest exaltation of evil. Seated on a throne the three-faced monster has three stags' horns protruding from his head, and faces all over his body represent his constant watchfulness. In his right hand he grasps a bull-headed sceptre, yet with all these attributes of power, watchfulness, and stubbornness, he is chained to his seat in those "everlasting chains."

The next in the orders of devils were three unclean spirits assuming the forms of frogs, which issued from the three mouths of the Trinity. They were the "spirits of devils."

The host of minor devils is likened to locusts which came from the smoke that issued from the bottomless pit. They bore the likenesses of horses prepared for battle, with men's faces, lions' teeth, and women's hair. They had crowns as of gold on their heads, and breastplates of iron. Their tails were barbed and pointed like scorpions' tails, and the sound of their wings was as of hosts of rushing horses and chariots. Other innumerable horses had breastplates of fire and brimstone, and from their lion-like mouths proceeded fire and

THE MARSHALLING OF DEVILS 29

brimstone. The power of these horses was in their mouths and tails, the latter like serpents with heads which poison and slay.

After looking at the origin of the Christian's Devil it is possible to trace how he was developed in art, whether as a gargoyle or as a *fair damsel*.

CHRISTIAN DEVILS

THE origin of the Devil and his imps accepted by the whole of Christendom exhibits a universal agreement much to be longed for in other theological questions of far more vital import.

The beginning of evil has been generally placed in some period before the creation of the world, or coeval with it. Certain it is that the tempter was ready, and did use his fatal influence on the generally accepted prototype of the human race.

The first man and woman, according to the literal wording of Holy Scripture, were Adam and Eve. It may be an old-fashioned notion and not in accordance with the modern theory of evolution. Just so ; but the old fashion of simple faith, much as it is sneered at now, was a time of happy trust in the Divine inspiration, although it is not civilisation unless we are doubting, and trying to tear away the veil to peer into that which has been hidden from curious gaze ; the content of the *dark ages*, lingering at the present day in Brittany and elsewhere, brought more true happiness. The old fashion will, however, be all-sufficient for the present purpose.

The supposed period of the Devil's fall was not altogether exactly agreed upon. The good old Bishop of Hippo, St. Augustine (fourth century), thought that on the *first day*, when God said "Let there be light," the angels, the spirits of the light, were called into existence. His teaching on this point was illustrated nine centuries later by the artist who painted the Creation in the choir of Monreale Cathedral. The same Father considered that on the second day when the rebellion had already taken place, the evil spirits fell when He divided the waters which were under the firmament from the waters which were above the firmament.

This idea was further upheld by the Jews, who declared that this was the reason why the second day alone was not pronounced good. The work of the other days, "God saw that it was good."

The Fall has also been relegated to the first day when the light and the darkness were divided. This is depicted in the illuminations of a thirteenth-century Bible in Paris. In one picture God is dividing the light from the darkness, and in the adjoining division, which contains the type, the angels are falling. Beneath the first are the words: "And God saw that the light was good, and divided the light from the darkness, and called the light Day, and the darkness Night." Beneath the second is written: "The division of the light from the darkness means the division of the good angels from the bad, and signifies the division of the virtues and vices."

That the fall of the angels was before the existence of man would seem to have been largely accepted by early writers is evident by their apology for the creation of man, who, they state, was created to fill the vacancies caused in heaven by the loss of so many of the angelic host. This idea lent itself to the pen of Milton :—

“ But, lest his heart exalt him in the harm
 Already done to have dispeopled Heaven,
 My damage fondly deem'd, I can repair
 That detriment, if such it be, to lose
 Self-lost, and in a moment will create
 Another world, out of one man a race
 Of men innumerable, there to dwell,
 Not here, till by degrees of merit raised,
 They open to themselves at length the way
 Up hither.”—*Paradise Lost*, bk. vii.

This very act of substitution caused intense hatred on the part of Lucifer towards the Deity, whose successful temptation of man was an effort to baulk the Divine will. From the writings of St. Bonaventura (thirteenth century) we gather that as a further counter-move our Lord was urged on to redeem mankind, who, they declared, only replenished the cave of Tartarus, and not the vacancies in heaven as originally intended.

Tartarus, as here mentioned, is synonymous with Hades, and not as represented in the *Iliad*.

All this is trying to explain the inexplicable. Whether it be in the writings of a saint or a sinner, it is not for man to pry further into mysteries the

explanation of which has not been vouchsafed. It has, however, given subject to artists and poets of various ages, and frequently formed the commencement of a series of illuminations to a life of Christ or the history of the Creation, as in Cædmon's *Paraphrase*.

From the illuminated page, the carved misericorde, or the sculptured gargoyle, may be gathered much of the spirit of the times, the different conceptions of the Devil, and the imaginative powers of the artist. Their efforts to depict him as the acme of all that is bad has often led to most amusing results, although their intention may not have been to introduce a grotesque.

ORIGIN OF THE DEVIL

FOR the origin of the existence of the Devil, Jews and Christians alike refer to Holy Writ—in that part which is known as the Old Testament—to the records of Isaiah: “Above the throne stood the seraphim.” And “How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations! For thou hast said in thine heart, -I will ascend into heaven, I will exalt my throne above the stars of God: I will *sit* also upon the mount of the congregation.”

From these two extracts from Isaiah's writings, although metaphorically used to prophesy the fall of Babylon, is gathered the character of Lucifer. His personality, a subject of much old-fashioned controversy, was a popular theme with the preachers of the eleventh and twelfth centuries.

He is then supposed to have been a seraph, one of the first in the hierarchy of angels, whose privilege it was to stand nearest to the throne of the Most High, and his crime, which brought tribulation into the fair world, was that, not content to stand, he aspired to sit in the Divine Presence.



LUCIFER'S ARGUMENT WITH THE DEITY

Early eleventh century MS. of *Cædmon*. Bodleian Library. From *Archæologia*, vol. xxiv.

In the first illumination in Cædmon he is represented as a seraph, with the six wings studded with eyes, arguing with the Eternal Father; and in a French MS. Bible History of the thirteenth century, as having dared—with calm self-conceit—to sit on a throne.

In the *Hortus Delicarum*, a manuscript illuminated for the Convent of St. Odilius, in Alsace, Lucifer is seen before his fall, full of self-consciousness and pride, standing vested in a richly embroidered dalmatic and buskins, emblems of royalty, with wings extended, officiously holding a sceptre and orb.

St. Bernard of Clairvaux (eleventh century), with ingenious speculation, gives quite a detailed account of the manner in which Lucifer fell when he was checked in his presumption to sit. As a seraph he had six wings. In the words of Isaiah: "With twain did they cover their face, with twain did they cover their feet, and with twain did they fly." The two wings covering the face symbolise the Deity's counsellor, those covering the feet the divine messenger, but with the two wherewith to fly St. Bernard discovers the cause of his fall. He tells us that by one wing of the seraphim is indicated intellect, the other love. Lucifer, ignoring the wing of love and reverence to God, in his pride depended solely on the wing of intellect. Disdaining to stand and forbidden to sit, he would take the only other course and fly; but, unable to do this with only one

wing, he ingloriously fell. Unlike mankind, who fell when tempted, Lucifer's fall—with no provocation, but the result of his own sin—is eternal.

Before passing to the consideration of the manner in which art treats of the Fall, it is advisable to glance at another version of Lucifer's sin. When the angels were created this seraph burst forth into a hymn of praise. The Deity commended him for



LUCIFER

M. de Challemei, *Histoire du Diable*

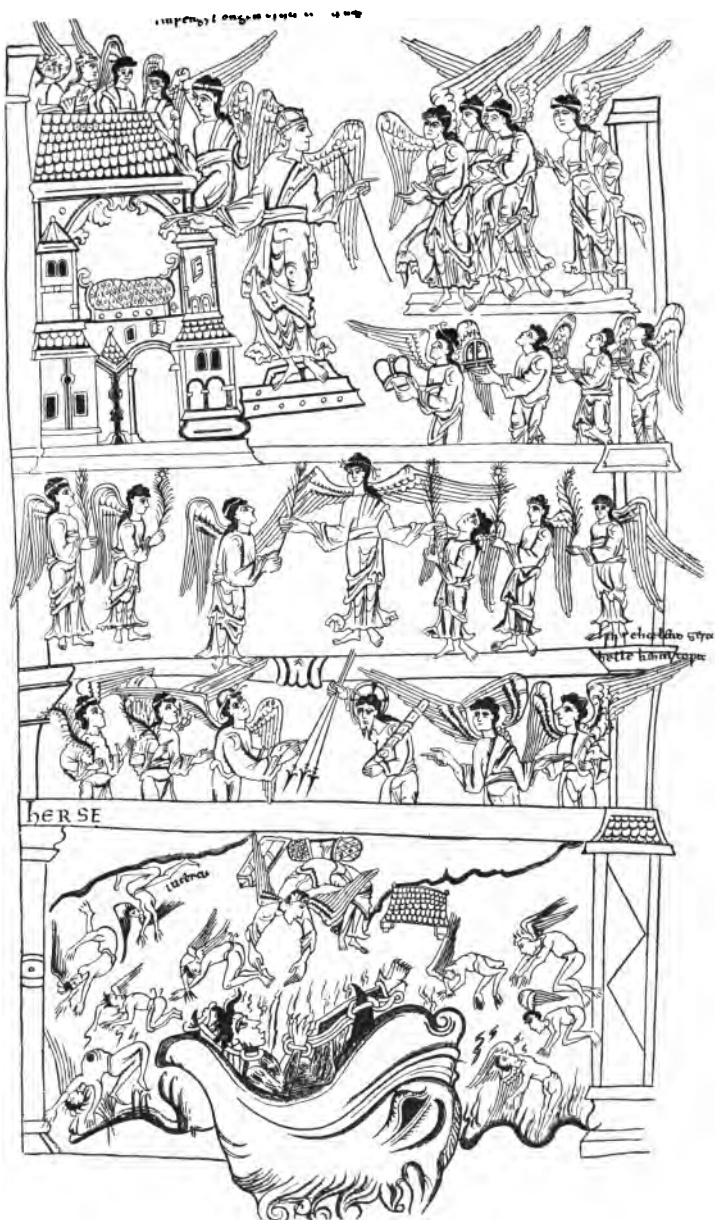
his spontaneous song; but to think how very good he had been in so doing greatly elated him, and he began to think that he was at least as great as his Creator. Factions were formed, angels ranged themselves either in support of or opposition to God; some there were who awaited the issue, ultimately intending to adhere to the winning side. These were called *doubters*, and eventually found that they were considered as bad as the openly rebellious, whose fate they shared.

A remarkable little story ; but it was used in the *Dark Ages* as a lesson to those careless of religion, that all who did not acknowledge the Christ were equally to blame with those who denied Him, and had their reward with them.

The Mahometan account of the Fall is founded on the same sin of self-conceit. Their angel, Ebbs, refused to worship Adam at the Deity's command, because—"I am more excellent than he : thou hast created me of fire, and hast created him of clay" (*Al Koran*, c. vii.).

In a transcript of Cædmon's *Metrical Paraphrase of Scripture History*, an English manuscript of the tenth or eleventh century, is a series of illuminations quaintly depicting the wrath of the Deity at the rebel angels. In the first illustration (p. 35) the Eternal Father, enthroned, shows surprise at the audacity of any spirit aspiring to an equality with Himself.

In the next miniature the arch-devil is attempting to seat himself on the celestial throne ; already he has assumed the crown, and his satellites around support the emblems of royalty. The next compartment pictures Lucifer distributing his distinctions—peacocks' feathers—upon his adherents : which feathers, emblematical of pride, have very generally been considered as unlucky possessions by the gentle and humble alike. Beneath this scene the jealous God Himself expels the fiend ; as the God of Justice He holds the lictor's rods in the



EXPULSION OF LUCIFER

Cædmon. From the *Archæologia*, vol. xxiv.

left hand, while with the right He hurls three javelins at the traitorous seraph. Satan, with a countenance of frustrated ambition, is ignominiously falling—throne, canopy, and cushion flung with him and his subjects, stripped of their robes, helter-skelter into the nethermost regions of Hell. Hell, as usual, is represented by the gaping mouth of a fire-breathing monster.

Here again is the picturing of the words of Holy Scripture : " God spareth not the angels that sinned, but cast them down to hell, and delivered them into chains of darkness."

In another illumination of the same subject in this manuscript, the nude figures of the terrorised devils fall from the firmament at the dignified gesture of the Deity, who stands above the stars, holding His Word in the left hand, amidst adoring angels (p. 48).

The illustration of the fall of Lucifer in the Breviary of St. Louis (Bibliothèque de l'Arsenal, Paris) is, in principle, the same as the preceding. Christ, holding the book of the Gospels, is seated in heaven, whence Satan and his adherents are falling, gradually getting blacker as they descend, and changing to hideous demons. Hands and feet are turned to paws, nails to claws, noses to beaks, until their former appearance is unrecognisable as they reach the flames issuing from the jaws of Hell.

This thirteenth-century illumination, although of

French or Spanish work, appears to have been strongly influenced by Byzantine design.

The Byzantine Guide to Painting, a Greek manuscript found by M. Didron at Esphigmenon, on Mount Athos, and translated into French by M. Durand, is a copy of a yet older manuscript compiled by the monk Dionysius. In this are given minute directions to the painter how the "Fall of Lucifer" is to be represented, thus :—

"Christ as a king, seated on a throne, holding the Gospel open at the words, 'I have seen Satan fall from heaven like lightning.' A multitude of angels stand around in great fear. Michael is in the midst; on his scroll is written, 'Let us stand in awe and here adore the King our God.' Mountains are beneath, and a great gulf in which is written TARTARUS. Lucifer and all his army fall from heaven. Above the forms are very beautiful; at a lower point they change to angels of darkness; lower still they are darker and blacker; yet lower they are half angels and half demons; and finally they are entirely demons, black and hideous. At the bottom, under all the others, in the midst of the abyss, the devil, Lucifer, blackest and most terrible of all, lies prostrate on the ground, looking upwards."

Fabricius (vol. i. 37) tells us that Lucifer was distinguished from the rest of the seraphs by a crown, in his quality of *light-bearer*.

In the Burgundian Library at Brussels is a Bible containing a miniature of the fifteenth century, where Lucifer, as a crowned seraph, is gesticulating in the midst of grieving, astonished, and admiring

angels, and holding a scroll inscribed "In cœlum ascendum."

The crown is also, at times, to be seen on the head of the serpent when tempting Eve.



THE DEVIL AS A CROWNED SERAPH

Another symbol of his power, sometimes seen in ancient art, is the nimbus. A mistake is frequently made in supposing that all figures who are represented with a circle round the head are saints, and in imagining that they must be quite dead before receiving such honour. Perhaps this idea is safe in modern art, but in Oriental

miniatures there was a custom, which crept into the West through various channels, of placing the circular nimbus on the heads of bad as well as good, and the square nimbus on those still living when the paintings were made, if they were in an exalted station of life; round and square alike denoting dominion and power.

In the Bibliothèque Nationale of France is an illumination (tenth century) of a most impudent-looking devil with a nimbus tormenting poor Job, who with his proverbial patience—but unrecorded

grin—disconsolately sits on the ruins of his house. In another picture of the same age a yet greater distinction of dignity is given the arch-devil. Although he occupies the undignified position of lying prostrate in Hell, he is surrounded by an aureole, an enlarged nimbus which surrounds the whole figure, and, as a rule, only accorded to either Person of the Blessed Trinity. Here it is inferred that he is the most powerful of the fiends.

In his immortal work, *Paradise Lost*, Milton makes the rebellion and expulsion of Satan and his host from heaven to occupy nine days.

Michael Angelo was the last great painter to depict the fall of the angels. True, Rubens dealt with the subject and treated it with a master-touch of his brush, attaining a triumph of colouring; but with all conception of the expulsion of the rebellious seraph lost in his ungovernable love of fleshy females, who, with no aerial appearance whatever, but of great solidity, float through the clouds in company with serpents and monsters in every possible and impossible attitude, which exhibits the artist's supreme knowledge of drawing.

HELL

NOW that the Devil has been traced in his headlong descent into Hell, it will be as well to consider the general idea of that region and where it is located.

The universal belief has been that it is beneath or in the middle of the earth. This was the opinion of all the Fathers of the Church, and the Tartarus of the ancients was similarly placed.

It was but a literal following of the theory that all bad was debased and beneath good. The abode of the Gods, the Great Spirit, or the Most Holy Trinity, was in all ages, and by all peoples according to their creed, conceived as being above the earth; a pretty idea, even if it does exhibit the limitation of the human brain. Of course, in contradistinction to the region of bliss, Limbus was placed beneath the earth, long before its inhabitants were enlightened enough to know that the earth was spherical, or had a centre.

"Hell is under the earth and twofold," said Dean Boys of Canterbury (A.D. 1625), and thus affirmed nearly all the primitive Fathers, but they differed very considerably as to the number of compart-

ments in that place. Such detailed descriptions do some of them give of its interior organisation that, as Erasmus said, they "make as many divisions in hell and purgatory, and describe as many different sorts and degrees of punishments as if they were very well acquainted with the soil and situation of these infernal regions."

Even if Hell is divided into four parts, with the Devil sitting on the body of Judas in one, Purgatory in another, unbaptised infants in the third, and the faithful departed in the fourth, as represented in the picture by Ant. Wierix, what do all these imaginary conclusions matter to mankind, if only he strives to follow the loving precepts of Him who emptied Hell, and thereby gains that reward which removes the souls of the faithful which may not be in the second quarter, or Purgatory, far from the precincts of the place of torment or the prescribed limits of the centre of the earth?

The favourite mode of representing Limbus, or the "Jaws of Hell," was by the gaping mouth of a fiery dragon, a magnified serpent, which was a development of the theory that it was a veritable serpent, who in his primitive form tempted our first parents into himself. From the jaws of this monster, drawn from the Apocalypse, issue flames, whilst in the midst of the furnace are thrown the souls of all whom the Devil and his emissaries have been able to entrap. The fire and the brimstone were always taken literally in the Middle Ages, thus in the

Coventry mystery of the *Descent into Hell* Christ declares His determination to rescue the souls "from the cindery cell." Into such a Limbus the five virgins are sometimes pictured as entering, as the penalty for their foolishness.

Those old miracle plays did a wonderful amount of good, and those *poor benighted souls* of the *dark ages*, as pitied by the good folk who imagine the stage to be everything that is bad, were better versed in Holy Scripture by means of these rude plays than many who own their beautifully bound Bibles of the present day. True, Holy Writ was so entangled in the meshes of legend that many were ignorant where the one ended and the other began; but this enlargement of the Scriptures was done with the object of simplifying it to the minds of the spectators by references and similes with which they were familiar; it was, in fact, a Bible and commentary combined.

But to return to Hell.

It was a hell of this description—of dragon's fiery jaws—which was represented for the reception of the fallen angels. The same conception of Hell is shown in Cædmon's *Paraphrase* as the abode of the devils. From there the illuminator shows a satanic messenger going forth to do his master's behests, and to tempt Eve; a few pages further on he returns with joy to describe to his chained chief how he successfully accomplished his mission.

Lucifer is usually represented as chained to his

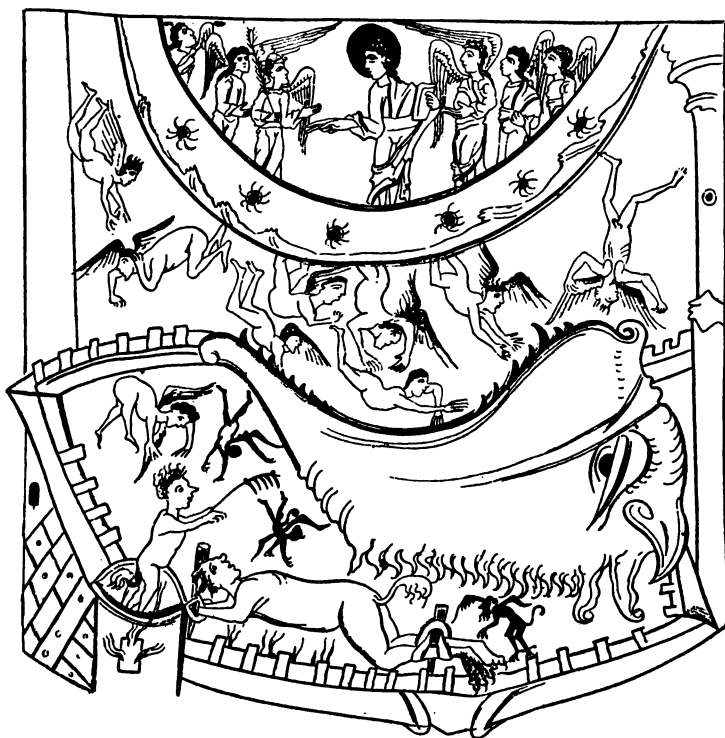


THE DEVIL'S MESSENGER SENT FORTH TO TEMPT EVE

And appears to her above in the form of a serpent.—Cædmon

From the *Archæologia*, vol. xxiv.

abode in these scenes on the authority of the Evangelist St. Matthew—"In Everlasting Chains." He is not a free agent, but forcibly detained by a



SAXON LIMBUS

Cædmon's Paraphrase. From the *Archæologia*, vol. xxiv.

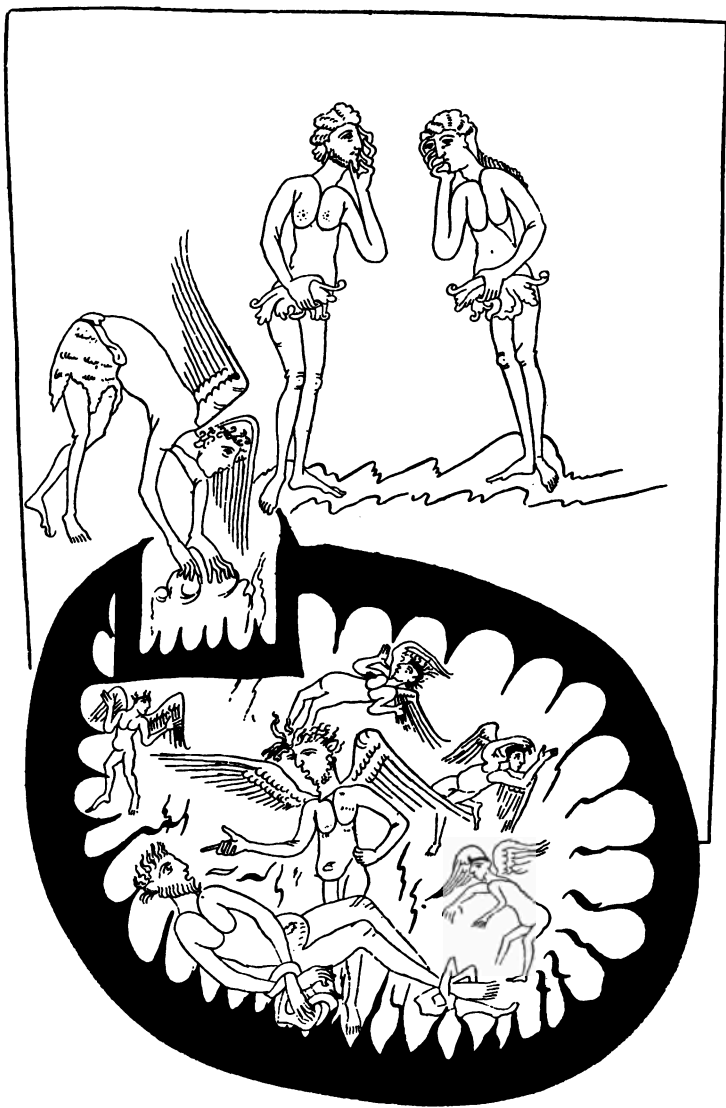
power superior to his own; he sends forth his satellites to accomplish his infernal designs.

It is this sort of hell the mediæval artist draws when Christ descends into Hell after His crucifixion to release the souls of the faithful from their prison. All the details for this are found in the apocryphal

gospel of Nicodemus. In this book Beelzebub and Satan are distinguished the one from the other ; the former is the Prince of Hell, the latter the Prince and Captain of Death. After the crucifixion these two devils had a colloquy at the gates of Hell. Satan triumphantly relates to Beelzebub how he is going to bring him One who has already robbed Hell of many whom they had considered securely in their power. When, however, the Prince of Hell heard that it was Christ, he adjured Satan by all the infernal powers not to bring Him, "for," he said, "the very power of His word disturbed him and his impious company." Whilst they were conversing, a noise as of thunder and of rushing winds exclaimed, "Lift up your gates, O ye princes, and the King of Glory shall come in." Then Beelzebub cast Satan forth from Hell and bade him go and fight the King of Glory, while with his devils he barred and bolted the gates.

But the souls within had heard the voice and clamoured for the portals to be opened. The Devil began to parley at the gates ; but bars were as nothing before the Divine Power. Satan was trampled upon, Beelzebub temporally deprived of power, the chains of the imprisoned were broken, and all the saints, joining hands, were led to eternal glory.

Then did the devils war the one with the other. The Prince of Hell was frantic with Satan for having defeated their joint interests, and by getting



THE RETURN OF THE DEVIL'S EMISSARY

Having accomplished the Fall. Cædmon From the *Archæologia*, vol. xxiv.

our Lord condemned to death, they had overreached themselves and lost their victims. While thus assailing each other with mutual abuse, the King of Glory said to Beelzebub, "Satan the prince shall be subject to thy dominion for ever, in the place of Adam and his righteous sons, who are Mine." An illumination of this colloquy between Satan and the Prince of Hell is in a fourteenth-century manuscript in the Ambrosian Library at Milan.

Satan is frequently referred to as *The Devil* instead of one of the devils. He is but a third-rate spirit, as can be seen by consulting the list of "Infernal Privy Council for 1669," contained in Faust's *Black Raven*, although omitted from Whitaker.

At this "harrowing of helle," as our forefathers called it, when the saints were released from further torment, St. Cyril of Alexandria assures us that Christ "*left the devils alone in hell.*" This, however, was accounted heretical, and St. Augustine, in his *Book of Heresies*, places it as the seventy-ninth heresy.

It is an article of faith



THE HARROWING OF HELL

Distemper painting, Winchester Cathedral
Thirteenth century

that the saints were delivered, while the damned were left to the devices of the Devil and his imps. In this way the Devil would yet be sitting upon Judas, and Pilate still be allowed out annually for an hour to cool on an iceberg.

In a German work on Magic, the writer so methodically describes the geography of the infernal regions that the whole district would appear quite familiar to him.

All agree that the climate is oppressively hot, and the face of the country apparently void of vegetation and watercourses, barren throughout, without a single oasis.

Although the administration is parcelled out, the holder of one portfolio will persist in interfering with the department of another minister. Beelzebub, Mephistopheles and Co. are constantly thrusting their claws where they are not wanted, to the detriment of one another's schemes.

In Heywood's *Four P's* the Pardoner relates how, when he found a fair friend of his had gone to these regions, he followed to try to bring her back. He arrived at hell-gate and persuaded the devil porter to introduce him to Lucifer, who had already sent him a safe conduct under his hand and seal that—

“He may at libertie,
‘Passe safe without any jeopardie,
Till that he be from us extinct,
An’ cleerly out of helle’s precinct.’”

Hell, as painted by Andrea Orcagna in the church of Sta. Maria Novella at Florence, was evidently inspired by the poem of Dante, which he followed in his composition. Following the numbering, each section is explained from the *Inferno*.

1. Entrance to the confines of Hell (Canto iii. v. 52-4).
2. Charon in his bark (Canto iii. v. 83).
3. The Minotaur roaring at the approach of the condemned souls (Canto v. v. 4-11).
4. Souls agitated by the impure breath of evil spirits (Canto v. v. 40-3).
5. Cerberus devouring the souls of gourmands (Canto vi. v. 13-18).
6. The avaricious and prodigal of all conditions condemned to carry enormous burdens (Canto vii. v. 25, 28, 46, 48).
7. The marshes of the Styx, into which the envious and angry are cast (Canto vii. v. 101-11).
8. One of the towers of the burning confines of the weeping city (Canto ix. v. 31, 32).
9. The semicircular pond, in which are those who have sinned against their neighbours. They are tortured by surrounding centaurs (Canto xii. v. 52, 55, 56).
10. A marsh, where those who have sinned against themselves are tormented by harpies (Canto xiii. v. 101, 115, 116, 124, 125).
11. Fire raining upon those who have sinned against God (Canto xiv. v. 19, 20).
12. The soul of the tyrant Gerion cast into the flames (Canto xviii. v. 19, 20).
13. Debauchees of youth flogged by devils (Canto xviii. v. 64-6).
14. Flatterers plunged into the poisonous gulf (Canto xviii. v. 112, 113).
15. Lake of fire, with caldrons, into which Simoniacs are cast (Canto xix. v. 22, 24).



HELL

Painting by Andrea Orcagna

16. Sorcerers and diviners with their faces turned backwards (Canto xx. v. 10, 12).

17. A bog of boiling pitch, for cheats, thieves, and deceivers (Canto xxi. v. 17).

18. The punishment of hypocrites, one of whom is crucified on the earth (Canto xxiii. v. 110, 111).

19. Perfidious advisers immersed in a pit of flames (Canto xxvi. v. 55, 56).

20. Punishments inflicted on the scandalous (Canto xxviii. v. 119-22).

21. The torments of robbers (Canto xxv. v. 17, 19, 20).

22. Alchemists and quacks doomed to leprosy (Canto xxix. v. 73, 74).

23. A well of ice, guarded by giants, for traitors and the ungrateful (Canto xxxi. v. 42-4).

24. Pluto in the midst of a glacier devouring the damned (Canto xxxiv. v. 28-56).

25. The heavenly Jerusalem.

From the same *Divine Comedy* we gather various names by which certain devils were distinguished.

Alichino (the allurer).

Barbariccia (the malicious).

Calcabrina (the grace-scorner).

Caynazzo (the snarler).

Civiato Sannuto (the tusked boar).

Dragnignazzo (the fell dragon).

Farfarello (the scandal-monger).

Grafficane (the doggish).

Libicocco (the ill-tempered).

Rubicante (the red with rage).

Scarmiglione (the baneful).

In the *Lawsuit of Paradise* and *Lawsuit between Christ and Lucifer* some imaginary documents used in the miracle plays were sealed with Lucifer's

signet. The impress sometimes represents him as in mock royalty, sometimes as a caricature of the Pope as in the fifteenth-century MS. *Roi Modus* at Brussels, illustrated below. In both cases the inscription is "Seal of Lucifer, Master of the Infernal Abyss."

The object of these plays is clear, but it seems incredible that any actual lawsuit concerning the



SEAL OF LUCIFER

Devil should have taken place. We hear of one selling himself to the Devil, but to sell the Devil is a different matter. Such a case, however, did actually occur in the year 1329, and exists in the Court Rolls of the Manor of Hatfield, near the Isle of Axholme, in Yorkshire, of which the following is a translation :

"Robert de Roderham appeared against John de Ithon, for that he had not kept the agreement made between them, and therefore complains, that on a certain day and

year, at Thorne, there was an agreement between the aforesaid Robert and John, whereby the said John sold to the said Robert the devil, bound in a certain bond, for threepence farthing; and thereupon the said Robert delivered to the said John one farthing as earnest-money, by which the property of the said devil rested in the person of the said Robert, to have livery of the said devil on the fourth day next following, at which day the said Robert came to the aforementioned John, and asked livery



SEAL OF LUCIFER

of the said devil, according to the agreement between them made. But the said John refused to deliver the said devil, nor has he yet done it, to the grievous damage of the said Robert to the amount of sixty shillings; and he has therefore brought his suit. . . .

“The said John came, and did not deny the said agreement; and because it appeared to the court that such a suit ought not to subsist among Christians, the aforesaid parties are therefore adjourned to the infernal regions, there to hear their judgment; and both parties were amerced, &c.—by William de Scargell, Snescal.”

This was in the fourteenth century ; but Russia claims the latest attention, for there in the first year of the twentieth century another transaction of a similar nature has taken place. It was in the Tshirigin district that a discontented *mooshik*, or peasant, was moodily taking his way when he met an old woman who bade him be of good cheer, as she was able to make him rich if only he would buy *him*. "Buy what?" asked the simple peasant. "The Devil," answered the woman, to the terror of the man, who had regularly attended the Orthodox Church. "Yes, the Devil, who else would work for you from morn to night and from night to morn without rest and without pay? He'll make you rich in no time."

"And what is the price of—the—the Devil?"

"Cheap, dirt cheap, only ten roubles" (£1 5s.).

It was a sore temptation ; the poor man hadn't a *kopeck* to his name, with a wife and four children to support. Why not take advantage of this opportunity, and once in possession of untold wealth, he could buy his salvation by building churches and sending missionaries to heathen countries.

"All right, mother, I'll buy him."

"Have you the money?"

Here was a dilemma, just as riches were within his grasp. "No—but I'll get it if you can wait."

A reasonable time was allowed, and the *mooshik* hastened to his father's farm and stole a cow, on which he raised twenty-one roubles (£2 12s.). With

this sum he repaired to the village of Nishie Verestshaki, and was introduced by the woman to the vendor of the Devil. The pretended salesman received the ten roubles and drank the health of the buyer; he then went into his yard to bring in the Devil, when, as the man afterwards explained to the court, "judging by the infernal noise that went on outside, I was afraid he had been carried off, like many another rash man before him." After a great amount of shouting and swearing the vendor came back and said he had been talking to a number of devils, but not one of them would consent to serve a mortal for such a paltry sum. The *mooshik* then handed over the remaining sixteen roubles, and the man returned to the yard, where there was another babel. When the vendor again appeared, flushed and heated, he announced that he had prevailed on one devil to agree to the terms and that he would begin work in a fortnight, when the peasant was to return to take charge of him, bringing white bread, oranges, sweets, and other good things.

Meanwhile the farmer missed his cow and taxed his son with the theft; he unhesitatingly acknowledged his fault, but explained the circumstances, and promised to share his future wealth with his father. The farmer would not agree to this, he would have riches of his own, and forthwith sold two of his cows. Handing seventy roubles to his son, he told him to invest in two hard-working and industrious devils for himself. The son did as his

father bade him, but none of the three devils would consent to begin to work before the fortnight had passed. During this time the son repented of his diabolic commerce, and secretly set out on a round of pilgrimages in expiation of his sins.

At last, his soul being at peace, he returned to his home determined to pass his life in honest labour ; but he was met by his starving family and irate father, who, smarting under the loss of his cattle with nothing in return, placed his grievance in the hands of the police, who charged him with stealing a cow and with being concerned in the "illegal sale of devils."

That people do sell themselves to the Devil in a variety of ways there is no doubt, but our forefathers had so mean an opinion of the human mind, that they deemed it incapable of producing anything beyond their own comprehension without the aid of the Devil.

In all ages the Devil has received the credit for the labours of the learned. Scaliger, Socrates, Apuleus, and Cagliostro, among others, are said to have entered into compacts with him.

Roger Bacon was imprisoned because the Devil had taught him mathematics. Merlin and Faust were declared to hold communication with the Evil One ; and the "Devil's Luck" became proverbial for one whose otherwise unaccountable prosperity was ascribed to compounding with him.

All over the world people entertain so high an

opinion of his powers that they attribute to him the construction of several wonderful buildings ; in their minds he is, therefore, an *architect*. Denis le Chartreux said that the Devil is a great geometrician, and Tertullian that he is so good a *natural philosopher* that he can carry a sieve full of water without spilling a drop.

The origin of the tradition of Faust's dealings with the Evil One, worked into that fascinating opera by Goethe, arose from the way he introduced the first printed Bibles to his countrymen. His printed characters were formed the same as those in manuscript, and no difference was distinguishable. As, however, he was able to sell his Bibles at sixty crowns, while the scribes demanded five hundred, great astonishment was excited, especially as he produced copies as fast as they were wanted. The uniformity of the copies also increased the wonder. Information was laid against him to the magistrates as a dealer in the black art. His abode was searched, copies were seized, and the red ink declared to be his blood, which had signed the devilish compact. He was found guilty of the charge, and to save himself from the stake, Faust disclosed his secret proceedings to the government, thereby obtaining his release.

THE DEVIL IN ART

A TIME arrived when the idea that the Devil had a distinct bodily shape became settled, and this form, says M. Réville, was that of the ancient fauns and satyrs, with hoofs, protruding legs, hairy skins, tail, and cloven foot or horse's hoof.

M. Réville must, however, have had a limited experience ; true, the form described above has been, more or less, represented over a number of centuries. To the Rabbinical writers the goat, being to them an unclean animal, was taken as the emblem of the Devil, thus giving hoary antiquity to the hairy skin and cloven hoof.

But there were fashions in devils as well as in architecture or dress, and those fashions were dominated by the art of the period and the prevailing sentiment of the times.

There was a marked difference between Oriental and Latin devils, whether in Christian or pagan countries.

This Eastern type is a bestial monstrosity, the Western generally more human in form. These two distinct types, however, gradually became

commingled as the intercourse between East and West increased. Traces of Oriental devils are found in the veins of Eastern influence which ran through Western Christendom—Torcello, Ravenna, Venice, Troyes, Chartres, Rheims, etc. Where the art of Byzantium was carried, there went their devils.

The bequest was reciprocal to a certain extent, and Western art slightly influenced Byzantium, especially during the Latin occupancy of the throne at Constantinople.

The earliest mode of describing and representing the Devil in Christian art is under the form mentioned in the Scriptures—that of a serpent.

After the fall of man the sentence on the serpent was that “upon thy belly shalt thou go, and dust shalt thou eat.” This gave rise to a theory, long cherished, that before the fall of man serpents moved in an erect attitude, and that their present serpentine manner of locomotion resulted from the curse brought down upon their entire order in consequence of the original temptation having been made by Satan under that form. That it was prevalent in the early Irish Church is presumable by the representation of two serpents, with two legs apiece,



A SERPENT BEFORE THE CURSE

From the *Speculum Salvationis*

on the shrine of St. Patrick's Bell, A.D. 1091. This, however, is absolutely contradicted by the physical structure of the serpent as it now exists, and fossil remains of a remote age prove that it has under-



THE CURSING OF THE SERPENT

Cædmon. From the *Archæologia*, vol. xxiv.

gone no special change, so far as man's research has extended.

The Mahometans have a tradition that the guard would not admit the Devil into, Paradise to

tempt Adam, whereupon he begged of the animals, one after another, to carry him in, that he might speak to Adam and his wife; but they all refused him except the serpent, who took him between two of his teeth and so introduced him into Eden. The Moslem gospel of Barnabas says: "For this deed the Deity decreed he should have his legs cut off by the archangel Michael with the sword of God."

In evident connection with the primeval curse and its associations, serpents are universally held in greater abhorrence than all other living creatures.

Throughout the East they have been, and are, regarded as the emblems of evil, until in some parts the dread of them has led to superstitious reverence for fear of offending the spirit of evil, and the offering of propitiatory sacrifices that it might not wreak its vengeance upon the individual or his family.

"Lang syne in Eden's bonnie yard,
When youthfu' lovers first were paired,
An' all the soul of love they shared,
The raptured hour,
Sweet on the fragrant, flowery swaird,
In shady bower:

"Then you, ye auld sneck-drawin' dog!
Ye came to Paradise incog.,
An' played on man a cursed brogue,
(Black be your fa'!),
An' gied the infant world a shog,
Maist ruined a'."

BURNS' *Address to the Deil*.

In scenes of the temptation of our first parents this incog. is retained through all ages. In earliest times the form of the serpent was represented under its true zoological character, except in the Laurentian MS. of Rabula (A.D. 587), and in the diptych (in Gori, *Thesaurus*, book iii. 8), which are probably the earliest works of art in which the Devil is represented in human form. In both of these the



VATICAN BRONZE

evil spirit issues from the head of the possessed. There is also a very early and curious kind of semi-human devil on a bronze in the Vatican collection. Standing on an orb, indicative of universal dominion, is a human figure, with a lion's head and four wings, in either hand grasping a key. A serpent, with its tail resting upon the orb, is coiled around the body of the figure, with its head entering the mouth of the lion-head. It seems most likely to be a transitional devil, before developing into the personified serpent of the Celtic manuscripts.

Other than in these examples it is seen as a simple serpent in the earliest Christian age. Thus it is painted in the catacomb of St. Marcellinus, and sculptured on a sarcophagus, now in the Vatican.

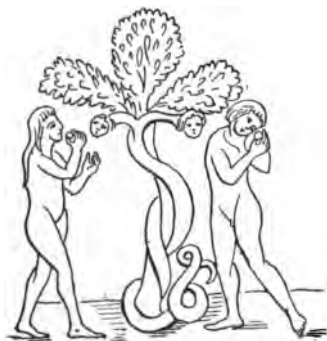
In scenes of the temptation his head is usually turned towards Eve, who, without our condoning Adam's mean excuse, would seem to have been

the first to give way to the solicitations of the Devil.

According to Bede, Lucifer chose to tempt Eve through a serpent which had a female's head, because "like are attracted to like."

It is also suggested that the Devil appeared to Eve as an incarnation of virtue, an inference founded on the words of St. Paul: "Satan is transformed into an angel of light."

Sometimes the serpent is found with two heads, one turned to either person; occasionally these two heads appear as of male and female, that of the man tempting the woman, and that of the woman tempting the man. At a later date the serpent's head is sometimes crowned, as the archfiend.



THE TEMPTATION
"Biblia cum Figuris"
MS. Bibl. Nat., Paris



THE TEMPTATION
Catacomb of St. Marcellinus and St. Peter
in the Via Labicana

The universal belief that the presence of the visible Devil assumed the form of a serpent led to many amusing references to that typical shape. A carol of the seventeenth century will serve as an example:—

“As it fell out upon a day,
Rich Dives sicken’d and died.
There came two serpents out of hell
His soul therein to guide.

Rise up, rise up, brother Dives,
And come along with me.
For you’ve a place provided in hell,
To sit upon a *serpent’s knee*.”



THE TEMPTATION
Raphael

The first known instance of the serpent with a human head is in the catacomb of St. Agnes, that is, if the painting is contemporary with the formation of the catacomb. By the thirteenth it was commonly so depicted, and the Venerable Bede comments upon it.



THE BEAST OF THE APOCALYPSE
ENGLISH MINIATURE EARLY FOURTEENTH CENTURY

It is seen on Ghiberti's famous doors to the Baptistry at Florence, and in the Campo Santo at Pisa. Raphael, with exquisite tact, throws some object across the Tempter, so that the actual fitting of a beautiful woman's head on to the scaly and serpentine body is unseen ; it exhibits all the grace of a natural formation, and not of a monstrosity.

Sometimes it is developed into a hydra, and occasionally as the seven-headed beast of the Apocalypse.

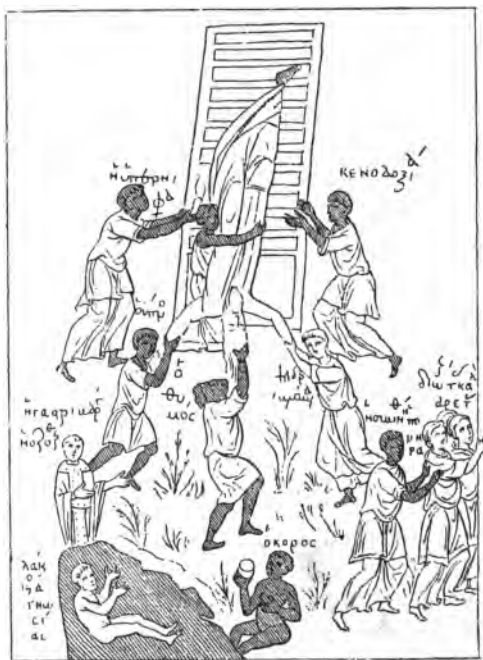
According to M. de Maury, the earliest representation of the Devil in human form is on the carved ivory cover to the manuscript Gospels of Charles-le-Chauve, where his head is adorned with horns, and around his body is coiled a serpent. In a Greek manuscript of the eleventh or twelfth century the devils are human but black.

The Oriental devil is generally the personification of monstrosity. His intellectual and varied powers are designated by many faces on one body. The never-failing activity which penetrates everywhere, the far-reaching intelligence which embraces all things, are symbolised by a multiplicity of arms and legs. The combination of the powers and animal propensities of all zoological nature are brought into one body.

He is endowed with features, or parts, of the lion, leopard, bear, goat, bull, and eagle, to typify his intelligence, strength, cruelty, and subtlety.

In the Apocalypse, a work eminently Oriental

both in conception and execution, the demons are described as of monstrous forms, as already reviewed in the Diabolical Trinity and its servants (p. 27). The demons there described carry the mind to the work of peoples yet further East,



BLACK DEVILS

Greek MS. Eleventh century

where the devils of China and Japan, Siam and India, assume forms which surpass all the ingenuity of heraldic science.

The devils to be found in Western manuscripts are usually in the form of a man with a wizened face; the imagination is less exuberant, yet it will

be seen by some of the illustrations that the Eastern influence greatly affected the mediæval devils in many localities.

Mount Athos, a mount of monasteries, is altogether Byzantine; it is a nursery of Eastern ecclesiastical art. Curzon says that in the paintings of the Last Judgment, seen in the porch of every church on Athos,

“the artists evidently took much greater pains to represent the uncouthness of the devils than the beauty of angels. The chief devil is very big; he is the hero of the scene, and is always marvellously hideous, with a great mouth and long teeth, with which he is usually gnawing two or three sinners, who, to judge from the expression of his face, must be very nauseous articles of food. He stands up to his middle in a red pool, which is intended for fire, and wherein numerous little sinners are disporting themselves like fish, in all sorts of attitudes.”

The Devil on the west wall of the principal church in the monastery of St. Gregory, on Mount Athos, is in many respects similar to the great Satan of Orcagna, on the wall of the Campo Santo at Pisa.

The former is a fat human body with the head of an ox, and eagles' claws are on his hands and feet. On his shoulders and knees are heads vomiting flames, while his terrible grip is mutilating the souls of the damned.

The Pisan Satan is armour-plated as he sits in the midst of hell. With each of his three mouths he crunches a sinner, his clawed hands grasp

others, while those he has consumed are seen in fiery torments within his body before being precipitated into undying flames.

On those walls of the Campo Santo at Pisa are devils innumerable, both small and great ; yet all these human-faced tormentors pale before the great one here illustrated, which, most probably, as Vasari says, came from Orcagna's brush, inspired by this passage from Dante's *Inferno* :—

“ If he were beautiful
As he is hideous now, and yet did dare
To scowl upon his Maker, well from him
May all our misery flow. Oh, what a sight !
How passing strange it seemed when I did spy
Upon his head three faces : one in front
Of hue vermillion, the other two with this
Midway each shoulder joined, and at the crest ;
The right 'twixt wan and yellow seemed ; the left
To look on, such as come from whence old Nile
Stoops to the lowlands. Under each shot forth
Two mighty wings, enormous as became
A bird so vast. No plumes had they,
But were in texture like a bat, and these
He flapped in the air, that from him issued still
Three winds wherewith Cocytus to its depth
Was frozen. At six eyes he wept : the tears
Adown three chains distilled with bloody foam.
At every mouth his teeth a sinner champed,
Bruised as with ponderous engine ; so that three
Were in this guise tormented.”—Canto xxxiv.

Such wings as Dante likens to those of a bat are much in evidence in the group of devils which seize the magician Simon Magus in Giunta's fresco at Assisi.



THE DEVIL CONSUMING SINNERS

Campo Santo, Pisa

From M. Didron's *Christian Iconography*

From the thirteenth century his character appears less terrible. In a Greek painting of this period representing Vice being torn from the ladder leading

to Heaven, the Devil is human but for his horns and wings.



A DEVIL

From a Greek painting, thirteenth century

As goats the messengers of the Evil One are seen in Giotto's fresco in the church of St. Francis at Assisi; but at this period he more frequently appears in the nature of a caricature, which runs riot in the scene of the seizure

of a secular canon (p. 76).

The painters of Giotto's school sometimes clothed him in the robes of a professor; and in the fourteenth and fifteenth centuries he is shown under



DEVILS FROM GIOTTO'S FRESCO

In the Church of St. Francis at Assisi. Fourteenth century



DEVILS WITH BATS' WINGS

Fresco by Giunta, at Assisi. Thirteenth century

the garb of a monk. At first it was to impress the faithful that he came under the guise of good ; but it was afterwards used as a skit on the monastic Orders by the secular canons. In the



BEAKED DEVILS

From the *Reign of Antichrist*. Bibl. Nat., Paris. Fifteenth century

New Testament prints of Lucas van Leyden he is thus represented.

“ A good old hermit he might seem to be,
That for devotion had the world forsaken,
And now was travailing some saint to see,”

as says Giles Fletcher, our sixteenth-century English poet.

This disguise carries the mind to a more fascinating one, where the cowl covers the tempted—the *beautiful devil* in woman's form, or, as the French theologians say, “ The Devil in Woman.”

The beauty of St. Dunstan's temptress in the Bodleian glass adheres to the imaginative representation of the Devil ; but at Pisa art depicts him as beautiful. There, on the walls of the Campo Santo, is the scene of the temptation of St. Paphnutius, the anchorite of the Thebaid, where he is

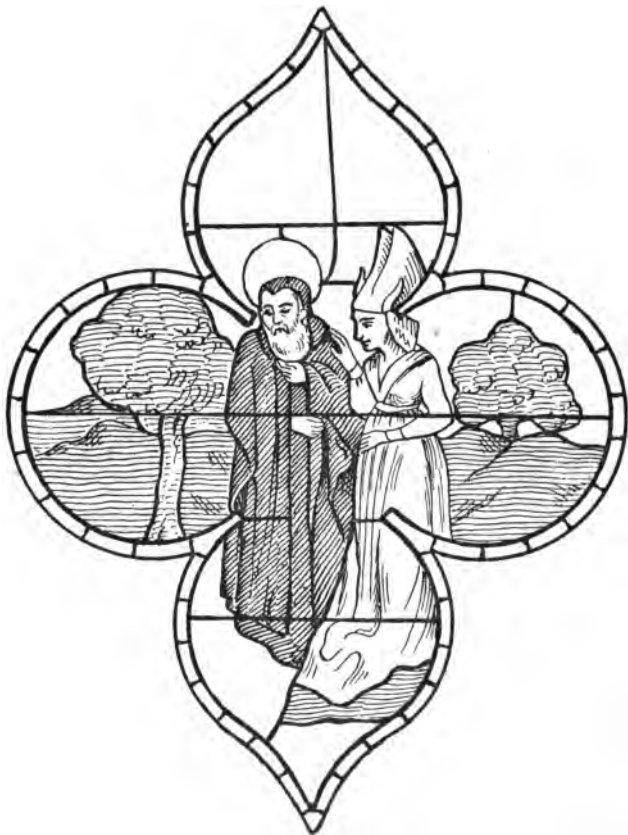


ST. PAPHNUTIUS TEMPTED BY A BEAUTIFUL DEVIL
Campo Santo, Pisa

seen to thrust his hands into the heat of material flames to draw his mind from the seductions of a voluptuous woman.

In the case of St. Juliana the Devil aspired to a higher appearance, according to the Bollandist life, and assumed the form of a beautiful angel, come to strengthen and encourage this Roman virgin when

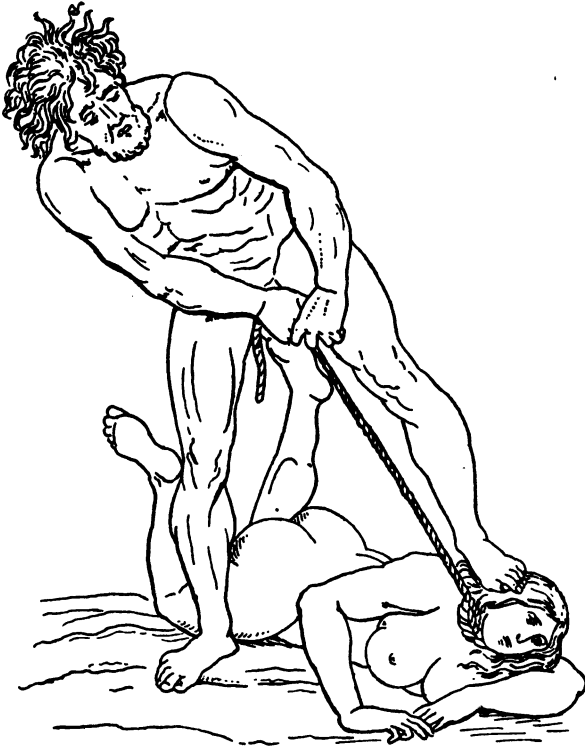
she was imprisoned by the Prefect. She was, however, to see through his disguise, and in her weakened state to repel him. It is related that



THE DEVIL IN GUISE OF A WOMAN TEMPTING ST. MARS
Fifteenth-century glass in the Sainte Chapelle at Riom

she seized him by the throat, and tying a rope round his neck, demanded that he should declare his true character. "I am the Devil," he answered. "I have done wickedly to tempt you ; but free me,

I pray you ; I will do so no more." But Juliana chastised him with a rod until he cried for mercy, only to receive redoubled chastisement. Being again taken before the Prefect, the saint entered



A DEVIL STRANGLING ONE OF THE DAMNED

Painting by Luca Signorelli in Orvieto Cathedral. Fifteenth century

his presence, dragging Belial after her, and exposed the conquered Devil to the assembled court.

The devils of Luca Signorelli at Orvieto are quite human in appearance, and are fine anatomical studies.

Those devils sculptured in Chartres Cathedral appear one degree more diabolical, having small horns and eagles' claws for feet ; a piece of a tail is seen beneath the tunic of one of them.

Representations of the Devil as the final accuser and claimant of the souls of the lost was a popular subject in mediæval times, and occupied the great wall space at the west end of churches. A painting of this in England was known as "The Doom," and many have been revealed on the walls of our churches by the careful removal of the veils of plaster and whitewash, with which it was the pleasure of our puritanical fore-

fathers to hide all idea of the possibility of future punishment. This subject from the brush of Paul Veronese in the palace of the Doges, at Venice, is the largest fresco in the world.

Associated with "The Doom," St. Michael, the most active adversary of the Devil, is frequently seen weighing the souls of the departed in the balance, to the discomfiture of the Evil One when he finds he cannot



ST. MICHAEL WEIGHING SOULS
Fresco in St. Agnes, Rome
Fifteenth century

possess himself of the number of victims he had counted upon.

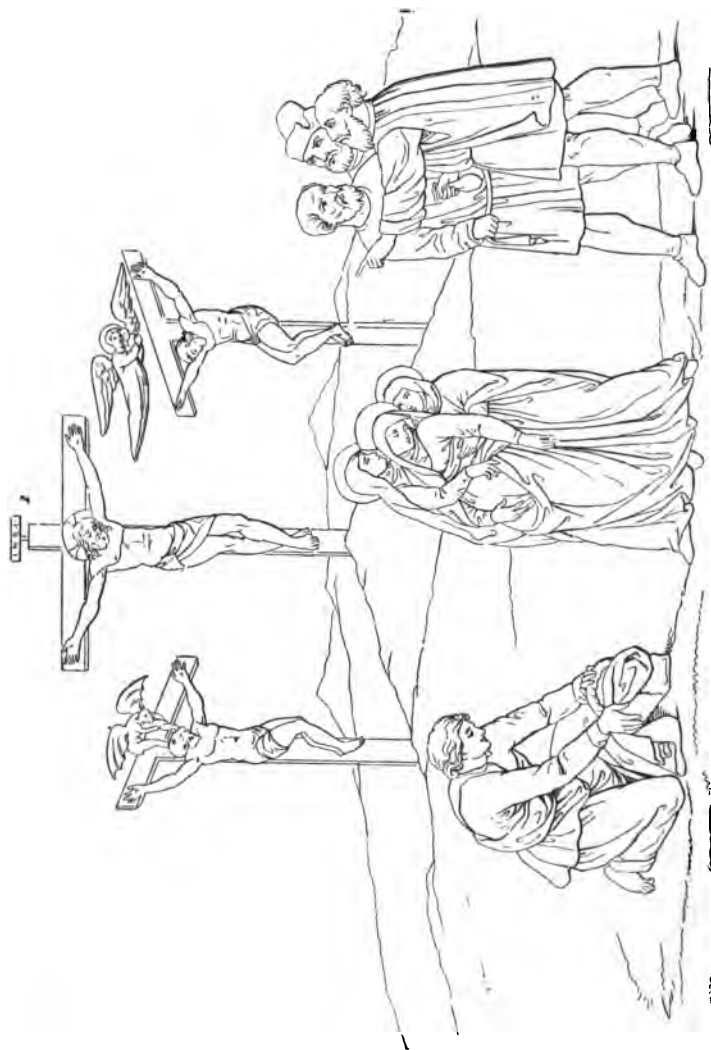
In paintings of the Crucifixion, a little black devil is seen to seize the soul of the impenitent thief as it leaves the body, while an angel cares for that of the other. Those in the Crucifixion by Niccolo di Pietro, at Pisa (fourteenth century), are bearded satyrs, but in the same subject by Gaudenzio Ferrari, at Vercelli (fifteenth century), they are represented as extremely ugly human beings.

In the Crucifixion by Masaccio, in St. Clement's, at Rome, the painting of the bats' wings of the Devil is in marked contrast to the wings of the angel who carries the soul of the penitent thief to Paradise.

As a soul departs from the body angels and devils are said to contend for its possession in order to carry it to their own respective spheres. In the numerous miniatures of these scenes there are devils in unstinted variety, from he who seizes, without opposition, the departing soul of Mahomet II., in a fifteenth-century manuscript, to the eagle-like and monstrous devils surrounding a death-bed, depicted in an early and rare black book, entitled *Ars Moriendi*, or "The Art of Dying."

On an early Saxon sculptured stone, preserved in the library of York Minster, are three devils clutching the soul of a dying man.

The number of devils employed on this errand usually varied according to the artist's estimate of the wickedness of his subject.



THE DEVIL SEIZES THE SOUL OF THE IMPENITENT THIEF
Painting by Masaccio in St. Clement's Church, Rome. Fifteenth century

It must, indeed, have been an impious creature to be treated as the following ninth-century incident, which gives us an example of the extent to which the power of evil spirits was supposed to dominate, for in that age it is recorded that in the village of Berkeley was an old woman who posed as a witch, and continued her evil ways in her old age. Feeling her end approaching, she sent for her two surviving children, the one a monk and the other a nun. She told them how she had devoted the whole of her life to devilish practices, and that she was a veritable sink of every vice, depending upon her children's religion and purity for the salvation of her soul. She then instructed them how to treat her corpse. "As soon as I am dead, sew me up in a deerskin, and then place me in a stone coffin, fastening well the lid with iron and lead, and binding it round with three very strong iron chains; after which, procure fifty ecclesiastics to sing psalms, and as many priests to celebrate masses for three days, that so the fierce attacks of my enemies may be repelled; and then, if I shall lie in security for three nights, on the fourth day bury me underground." They did as she had directed, but all these precautions availed nothing. During the first two nights, while the choir was singing around the corpse, the devils came and burst open the church door, which was fastened with a huge bar, and broke with ease the chains that were about the extremities of the coffin; but the middle one was

too strong for them, and remained entire. But on the third night, about cock-crowing, the whole of the monastery seemed to be shaken from its foundation by the noise of the approaching demons. One of the devils, who was more terrible in look and taller of stature than the rest, with a violent onset shivered the church door to fragments ; the clergy and laity became stiff with fear, and their hair stood on end, and the singing of the psalms ceased. Then the demon, approaching the coffin with a haughty air, called the woman by her name and commanded her to rise. She replied that she could not for the fastenings. He straightway broke the chain which had baffled the other devils, with as much ease as if it had been of tow ; and then, kicking off the lid of the coffin, in the face of all, dragged the woman forth from the church, where was seen before the doors a black steed, proudly neighing, with hoofs of iron, and completely caparisoned, upon which the wretched woman was thrown, and she quickly disappeared from the sight of the beholders ; yet her fearful shrieks were heard for nearly four miles as she cried loudly for help.

There were many such stories invented in bygone days as a warning to the faithful to avoid the naughtiness of the world if they desired to shun in the future such diabolical messmates. One of these relates to Charles Martel, who had so valiantly combated the Saracens ; but he had appropriated the tithes of the churches to pay his soldiers, which

was unpardonable in the eyes of the clergy, although it was to preserve to them the freedom of Christian worship and to save their tonsured crowns from the Moorish scimitar. He was buried in the church of St. Denys, but his body was said to be torn from the tomb by malignant spirits, and never more seen.

The tremendous belief that had grown in the personality of the Devil in the Middle Ages flourished as vigorously in the middle of the seventeenth century, and the extraordinary personifications of him grew rather than diminished, when the imagination of the people extended their credulity beyond all limits and their faith embraced the greatest absurdities.

In the British Museum is the title-page of a book; the book is lost, but this solitary leaflet tells its own tale :—

“The Devil seen at St. Albans.

“Being a true relation, how the Devil was seen there, in a Cellar, in the likeness of a Ram; and how a butcher came and cut his throat, and sold some of it, and dressed the rest for him, inviting many to supper, who ate of it.

“Attested by divers letters of men of very good credit in the towne.

“Printed for the confutation of those that believe there are no such things as spirits or devils, 4to, 1648.”

The butcher who, out of his townsfellows' superstition, thus made a profit, was certainly the wisest in his generation.

In Scotland the belief in the personality and

powers of the Devil lived long after its decline in England.

In the following verse from the Scotch song by James Nicholson there were more victims offered to the Devil by henpecked husbands than his emissary could tackle :—

“Ye’ve heard how the de’il, as he wanchel’d through Beith
Wi’ a wife in ilk oter, an’ ane in his teeth,
When some ane cried oot, ‘Will you tak’ mine the morn?’
He wagged his auld tail while he cocket his horn,
But only said ‘Im-hm,’
That usefu’ word ‘Im-hm,’
Wi’ sic a big mouthfu’ he couldna say A-y-e.”

From this character of an alleviator of oppressed husbands we turn to an exhibition of his vindictive nature when he may fail to influence a mind after his own heart; and if he cannot gain a victim in his own way, he will subtly weave his meshes to entrap the unwary in an unexpected manner.

A young monk, the sacristan of an abbey, by virtue of his office, had control over the builders, who were making sundry alterations in the monastery. The sculptors were vividly portraying scenes of Hell and Paradise; in the former the demons were delighting to torment their victims. The sacrist, astonished at the sculptors’ ability, was filled with a longing to emulate them. He set to work to make a devil, and succeeded so well in carving a fiend of such unsurpassed ugliness that none could look at it without terror; it was pronounced to be “so horrible and so ugly that all who saw it affirmed upon their oaths that they had

never seen so ugly a figure, either in sculpture or in painting, or one which had so repulsive an appearance, or a devil which was a better likeness than the one this monk had made for them." The Devil was greatly offended at the affront put upon him, and appeared the following night to the sacristan, reproached him for having made him so hideous, and enjoined him to break the sculpture and execute another better-looking on pain of extreme punishment. Although this vision was thrice repeated the pious monk refused to comply. The Devil then changed his tactics, and by his cunning drew the sacristan into a disgraceful amour with a lady of the neighbourhood. They not only determined to elope, but to rob the monastery of its treasures, of which, as sacrist, he had the charge. They were discovered, and caught in their flight laden with the treasure, and the monk was thrown into prison.

The fiend again appeared to him, promising to get him out of his trouble if he would but destroy his ugly statue and make another of handsome appearance. Upon the monk closing with this bargain, the Devil took the place of the sacristan, who retired to his cell. When the other monks found him the next morning and heard him disclaim all knowledge of the scandal or of the prison, they hurried to the dungeon and found the Devil in chains, who, when they attempted to exorcise him, became very turbulent and disappeared (Meon's *Fabliaux*).

LEGENDS

THE immense number of legends to which this belief in the Devil has given rise is almost beyond conception, and any extraordinary power of intellect or body was sufficient for the possessor to be credited with a knowledge of the *black art* or dealings with the Evil One.

Among the tales of people selling their souls to the Devil, Faust stands pre-eminent because he has been so popularised on the stage, in opera and drama (page 61). Even the popes number one among them who is said to have made such an infamous bargain. Sylvester II., in the tenth century, obtained the archbishopric of Rheims, and then the papacy—so we are told by Martin Polonus de Corenza—by the aid of the Devil, whom he promised to serve after death. When he was elected to the chair of St. Peter he asked the Devil how long he should reign, and was answered in the usual diabolic manner with a *double-entendre*, "If you never enter Jerusalem you will reign a long time."

After wearing the triple crown for over four years, he was pontificating in the church of Sta. Croce, in Gerusalemme, when it suddenly occurred to him that he had compassed his own fate by crossing

the threshold of that church. Overwhelmed with repentance he confessed his impiety to the congregation and directed his attendants to sever his body in pieces, place it in a common cart, and bury wheresoever the horses stopped of their own accord. Divine forgiveness of a penitent sinner directed the footsteps of the horses to the church of St. John Lateran, where he was buried.

The memorial slab and epitaph still remain ; and Platina asserts that the rattling of his bones, and the sweat with which his tomb becomes covered, has always been a forewarning of the death of a pope.

Such accounts are accepted as legendary, but many cases have occurred in England which at the time have been firmly held as true, and encouraged by people who have declared their communion with the Devil. The burning of witches for such transactions is certainly a thing of the past, but not the long past. Among those thus charged was one Elizabeth Styles, of Stoke Triston, who, in 1664, proudly boasted before the justices that she had been familiar with the Devil, and exhibited to the court the scar on her thumb from where the blood had been drawn with which she signed the contract. She declared that the Devil had often appeared to her, usually in the form of a handsome man, though at other times as a black dog, a cat, and a fly.

These professional witches used a pack of playing cards, in which they assured the credulous they

could trace their destiny. Through this use of such innocent instruments may be traced the abhorrence in which playing cards are held by many good puritanical people, who dubbed them the "Devil's Prayer-book" and the "Devil's Picture-book."

Knowing the penalty, it is astonishing how ready reputed witches were to admit their intercourse with the Evil One, and more astonishing still was the number who believed in it.

When James I. was bringing home his bride it was generally believed that Satan spread a thick mist over the waters especially to destroy them. This failing, Dr. Fian, who, from his superior scholarship, was advanced to the dignity of the Devil's Secretary, was commanded to summon all the witches to meet their master, each one sailing on a sieve on the sea. They assembled to the number of two hundred, and met the fiend, bearing in his claws a black cat which had been drawn nine times through the fire, which, being cast into the sea, produced a tempest. They then adjourned to the haunted kirk of North Berwick, where the Devil was to hold a preaching. Dr. Fian blew into the keyhole of the door, which immediately opened, and the company of witches entered. As it was perfectly dark Fian blew upon the candles which at once lighted, and the Devil was seen attired in a black gown and hat standing in the pulpit. His body was hard, like iron; his face terrible, his nose like the beak of an eagle; he had

great burning eyes ; his hands and legs were hairy, and he had long claws upon his hands and feet. He was greeted with cries of "All hail, master!" and before beginning his sermon he called over the roll-call of his congregation. His sermon is then given, which was mainly abuse of King James, who had proved such an opponent of witchcraft. Such were the confessions made by the women on trial, until the simple king exclaimed that the witches were like their masters, "extreme lyars." One of the prisoners said that the Devil furnished them with servant imps to wait upon them. These imps were called "The Roaring Lion," "Thief of Hell," "Ranting Roarer," etc., and were known by their liveries, which were generally yellow, sad-dun, sea-green, pea-green, or grass-green. Satan never called the witches by the names they had received in baptism ; neither were they allowed, in his presence, so to designate each other ; but as some distinguishing name was necessary, he rebaptised them in their own blood by such names as "Raise-the-wind," "Over-the-dike-with-it," "Batter-them-down-Maggie," etc. The Devil himself was not particular what they called him, so that it was not "Black John."

The folklore of different countries teems with accounts of such dealings and the Devil's success or discomfiture in his schemes.

St. Edward the Confessor is said to have had the faculty of seeing spirits, which on one occasion

proved a great boon to his subjects, who, as in all countries which have a claim to civilisation, were burdened by taxes. He one day accompanied his chamberlain to the treasury, where he saw the Devil, "black and hideous," in high glee dancing on the casks containing the Danegelt tax. He perceived by this that his gain was the Devil's triumph,



THE DEVIL AND THE DANEGELT TAX

MS. Trinity College, Cambridge

and thereupon abolished the unjust import. An illumination in the Norman-French MS. Life of St. Edward at Cambridge shows a hairy monster seated astride the cask.

Such faculties were not peculiar to the Confessor, nor, indeed, necessarily to a saint, for Giraldus Cambrensis mentions a Welsh magician who always knew when anyone spoke false in his presence, for

he saw the Devil, as it were, leaping and exulting upon the tongue of the liar.

The following is a story of a large class, much in vogue in the mediæval lives of the saints, eagerly magnified and circulated for the greater honour of the hermit, martyr, doctor, or confessor of the time, to show to the faithful the power of holy men over evil spirits as exemplified in St. Benedict. His disciples were laying the foundation of their chapel when the Devil seated himself upon a stone, which effectually stopped them in their good work. He frustrated all attempts to dislodge him, but took instant flight at the saint's exorcism.

The fourteenth-century fresco of this scene in the church of San Miniato, Florence, gives him in the favourite form of a hairy man with goat's beard, ears, and horns, bat's wings, tail, and claws in place of feet and hands.

The same type of devils is seen in the French MS. where St. James commands them to bring the magician Armogenes into the presence of himself and the Compostella pilgrims. It is by no means pleasing to them when once they have such a prize in their clutches, but they have to obey the dictates of so great an apostle.

Satan met with no better success in his adventure with St. Medard, as recounted in the *Ingoldsby Legends*; for we find that "Old Nick," after travelling throughout Europe with but poor success

in gathering souls, tried his fortune in Africa,
but—

“ His wings were weary, his hoofs were sore ;
And scarce could he trail
His nerveless tail
As it furrow'd the sand on the Red Sea shore ! ”

So he put down his sack and counted the morsels
for his next banquet. He licked his lips as he
contemplated amongst the others—

“ That fine fat Friar,
At a very quick fire
Dress'd like a Woodcock, and served on toast.”

It was time to get home, but try as he would he
could not lift his sack on to his shoulder. Fortune,
however, favoured him, for quietly walking by the
sea was a poor old man, who willingly came to his
assistance. Little did the Devil think it was the
good St. Medard whom he had called upon for help.

“ St. Medard hath boon'd himself for the task :
To hoist up the sack he doth well begin ;
But the fardel feels
Like a bag full of eels,
For the folks are all curling and kicking within.

“ St. Medard paused—he began to ‘ smoke ’—
For a Saint,—if he isn't exactly a cat,—
Has a very good nose,
As this world goes,
And not worse than his neighbours for ‘ smelling a rat.’

“ The Saint look'd up, and the Saint look'd down ;
He ‘ *smelt* the rat,’ and he ‘ *smoked* ’ the trick :
When he came to view
His comical shoe,
He saw in a moment his friend was Nick.

“ He whipped out his Brummagem blade so keen,
And he made three slits in the Buffalo’s hide,
And all its contents.
Through the rents and the vents,
Came tumbling out,—and away they all hied !

.

“ Old Nick is a black-looking fellow at best,
Ah, e’en when he’s pleased ; but never before
Had he looked *so* black
As on seeing his sack
Thus cut into slits on the Red Sea shore.”

The artifices of the Devil are only employed on those who tried to escape his toils. All others are already his, and he has no need to exercise his allurements upon them. Jean Vianney, the curé d’Ars, relates how a saint, passing one day a monastery, saw a multitude of devils tormenting the monks, and with a quiet prayer for their souls he pursued his way until he came to the gate of a city on which sat one solitary devil, lazily directing all the inhabitants in their movements. The saint addressed the devil and asked him how it was that, unassisted, he controlled the whole city. “Quite easily,” replied the devil. “All the people living here are inclined to hatred, impurity, intemperance and other vices. They are thus within my power, and I have very little work to do. Whereas with the religious it is much more difficult. A whole army of devils was constantly employed to tempt them, but so far it was lost labour ; they would not be seduced, so they were waiting and watching

until others should enter the monastery who would become weary of the austere life of self-effacement and were ready to yield to their solicitations."

In the right aisle of the church of St. Sabina, on the Aventine in Rome, is a marble slab on which St. Dominic is said to have been wont to lie prostrate in prayer. One day, whilst in this posture, the Devil, enraged to see him so devout, hurled a huge round block of black marble at him to crush him, but it missed the saint, who remained undisturbed in his orisons. If the truth of this be questioned the doubter has but to make a pilgrimage to the spot, where he may see the said block of marble set upon a low pillar in the nave of the church.

The story of St. Remi and the Fire Demon in the ninth century is thus told by the Rheims historian, M. Frodoard :—

"One day St. Remi, Archbishop of Rheims, was absorbed in prayer inside a little church in his beloved town. He thanked God for having been able to save from the snares of the demon all the most beautiful souls in his diocese, when someone announced to him that the town was on fire. Then the lamb turned to a lion; anger inflamed the face of the saint, who stamped on the flagstones of the church with terrible energy and cried out, 'Satan, I detect thee. After all, I am not yet rid of thee and thy wickedness.' The footprints where St. Remi furiously stamped on the flagstones at the door are still shown. Then the saint armed himself with his crosier and flew to meet the enemy. He had scarcely advanced a few steps when he perceived the wreaths of fire and flames devouring, with irresistible fury, the wooden houses of which the city was built and

their thatched roofs. At sight of the saint the fire seemed to lessen and grow pale. Remi, who knew the enemy with whom he had to deal, made the sign of the cross, and the fire retreated as the saint advanced. The fire slackened its hold and fled, as if subjugated by the power of the bishop, or like some intelligent being that understood its own wickedness. Sometimes it bore up again, took courage, and attempted to encircle the saint in fire, to blind him, and reduce him to cinders, but with the sign of the cross he parried the attacks and defeated its purpose. Thus forced back, and retreating from the houses, one after another, that had been enveloped in flame, the fire demon sank at the bishop's feet like a conquered animal, let itself be taken and led at the will of the saint outside the town into the moat by which Rheims is still fortified, and Remi opened a door leading to a subterranean chamber, and there thrust down the flames as a malefactor might be thrown into a pit; he made fast the door, and forbade its ever being opened again under pain of anathema."

Another class of legends arose through curious and inexplicable natural formations, and human, or, as was supposed, superhuman agency. The clever workmanship of one whose knowledge was in advance of his age was enough for his fellow-beings to declare his satanic intercourse, as with the so-called mythical Merlin of early British days, or Faust and Galileo of the fifteenth and sixteenth centuries.

Of natural wonders which have been ascribed to the archfiend's agency Yorkshire possesses the *Devil's Arrows* at Boroughbridge. The *Devil's Pulpit* is on the picturesque banks of the Wye, almost opposite Tintern, where he was supposed

to preach in opposition to the good Cistercian monks of the abbey and to lead the faithful astray. Three tremendous stones, to our eyes meaninglessly pitched in a field half a mile from the village of Stanton Harcourt, are known as the *Devil's Quoits*. And although at the present day a knowledge of the Glacial period in England solves many of these otherwise unaccountable freaks of Nature, the ancient traditions are not entirely lost. The *Devil's Bit* in the Barnane Mountains, near Templemore, Ireland, is a long depression. It is said that the Devil was compelled by one of the holy men of the Isle of Saints to make a road for him across an extensive bog; so taking a piece of the mountain in his mouth he strode over the bog and deposited a road behind him.

There is the *Devil's Frying-pan* in Cornwall—a tin mine, which was worked during the Roman occupation; and the *Devil's Neckerchief* at Rotherhithe was a zigzag line of swampy ground, formed by the Devil throwing aside his neck-wrap when he was overheated while chasing a soul. It still retains the legend in the name of the "Neckinger Road."

En?

The *Devil's Arse a Peck* is a great unfathomable hole in Derbyshire, having numerous corners like a number of apartments. The *Devil's Drop*, at Dover, is the name applied to the remains of an old beacon on the edge of a precipitous hill.

The *Devil's Den* is a cromlech near Marlborough; the *Devil's Throat* is a name sometimes given to

Cromer Bay because of the danger to shipping ; the *Devil's Nostrils* are two vast caverns, separated by a cartilage of stone, in the Zetland Islands ; and *Devil's Current* is part of the current in the Bosphorus, dangerous from its great rapidity.

Napoleon Bonaparte, before his death, expressed a wish to be buried in the *Devil's Punch-Bowl* at Longwood, St. Helena. There his body rested until its translation to Paris.

In Scotland they have his Caldron at Comrie, his Staircase at Glencoe, and the Devil's Mill is the name by which the cascade above Dollar is known. The British Isles, and all countries teem with mementoes of the fiend, even America has its diabolical traditions which, however, lack the venerable age of older countries. Cornwall is a very rich corner for satanic legends. On a stormy night by Dozmare Pool the affrighted peasant hears Tregeagle, with terrified screams being chased by the Devil from his mighty labour of emptying its waters with a limpet shell. At Cadgwith the rattle and roar from the Devil's Pit at high tide was the simple countryman's idea of the infernal torments.

The Devil's Bridge, now broken through, in the Schöllinen gorge, gained its name through the then supposed almost superhuman task of building one span of twenty-five feet, and that seventy feet above the foaming Reuss. But this is giving the Devil more than his due, for it was built by the pious Abbot Gerald, of Einsiedeln, in 1118. It is almost



THE DEVIL'S BRIDGE
Schöllinen Gorge, Switzerland

equalled by the Devil's Bridge in our own isle—the Pont y Mynach, in Cardiganshire. An old woman, it is said, went in search of her straying cow and spied her on the opposite side of a ravine. She was plunged in grief at the thought of losing her beast, her sole sustenance, when the Devil approached and sympathisingly offered to throw a bridge across if she would permit him to take possession of the first who passed over. In her dilemma she thoughtlessly promised anything; but when the bridge mysteriously appeared it in nowise reduced her perplexity, she neither wished to forfeit her own soul nor lose her cow. A happy idea flashed through her mind. The dog that was with her, faithful servant though he might be, had no soul to lose; so taking a piece of bread from her pocket, she threw it across the bridge, and over went the dog after the morsel. The Devil was sold; what did he want with a dog? Tricked by an old woman, in wrath he vanished, having gained nothing by his labour.

Another example of the same class, of German origin, will be found in the following.

When Charlemagne was having the cathedral at Aix-la-Chapelle built with all diligence, and under his own supervision, the war with the Saxons called him to a great distance, whence he could no longer superintend the progress of his pet scheme.

Before his departure he assembled all the workmen with the town council to urge them to proceed with the building with energy. He saw that the



PONT Y MYNACH, CARDIGANSHIRE

war would be a long one, and ordered them to have the cathedral finished before his return.

The war did last so long that the royal treasury was exhausted. Without money the building could not be continued. The town councillors were at their wits' ends to know how to escape the Emperor's wrath. They met again and again, but no one could solve the difficulty. Their royal master was not a man to be trifled with, and on their heads would fall his vengeance when he saw the unfinished church overgrown with grass. At one of their meetings, when still in this dilemma, a burgher declared, "Money they must have, should, and would have, though they had to borrow it from the Devil himself."

Again they met, yet no one had any suggestion to make for the completion of the minster. Again they discussed the never-ending theme, when a stately lord, in gorgeous attire, entered the council chamber.

He greeted their worships with easy dignity, saying, "Masters mine, the whole city is in trouble, and, even did I not know it before, I could read in your rueful countenances that ye lack gold. Each day, owing to the duration of the war, it grows scarcer and rarer; and were you to resort to the usurer, you would have great difficulty in raising a good round sum. I alone can help you, and get you stores of gold to finish the building."

All the long faces brightened as his hearers

drank in these words of comfort. The head of the council then inquired the terms, and the interest on the loan.

"The interest," replied the Unknown, "is not worth mentioning, and on one condition I shall give you the sum for good, namely, that the first soul which enters the minster be mine."

The words had scarcely passed his lips when their worships sprang from their seats and ran to seek shelter under the table; for, to their horror, in their courtly visitor they recognised the Devil.

"Worshipful councillors," quoth he composedly, "truly I deemed ye not so faint of heart; you desired money from me, and now that I good-naturedly offer it ye, you hide like a pack of boys. Fie! fie! Are ye councillors? are ye bearded men, that ye are scared by the Devil's courtesy? He will not go back of my bargain, and for a like sum, which he counts as naught, I could buy half a dozen souls. *For gold hath ever been, is still, and will be to the end of time, the bait with which we angle for souls.* Besides, he is no stingy reckoner. How many souls will be freed from his clutches by means of this very church which he will give you the means of building, in return for one poor soul? You must all see that you, not I, have the best of the bargain, and truly it was silly of me to make you so fair an offer. Soon your abandoned minster will be a bonnie resting-place for my bats and owls; so, my masters, take what is offered you while you

can get it. The gold on my terms, or I leave you to the vengeance of the Emperor."

The Devil was so courteous, so persuasive, he gave such excellent reasons—this was the only way to get out of the difficulty—the councillors forgot their scruples; and, on condition that he paid the money down, they agreed to forfeit one soul.

The deed was signed. No sooner had the Devil got hold of the compact, than money began to shower down from all sides of the hall, every piece fresh from the mint, and none of less value than ducats or golden guilders. All the coffers were filled to the brim, and the councillors chuckled over their good luck. They talked the matter over very earnestly; gave utterance, doubtless, to many excellent opinions; and, before the meeting broke up, agreed, with apparent, unanimity, to keep the matter a profound secret.

But alas! for the feebleness of man's good intentions! One of their worships let his wife draw the secret from him. Somehow it then got wind; the news spread like wildfire; young and old soon knew of the infamous compact.

However, that business once settled, the work progressed so rapidly and so successfully that the cathedral was quickly finished. Then arose the question, Would their worships really get the worst of the bargain with the Devil after all?

Now that the story was known, no one could be persuaded to cross the threshold of the minster.

Still, the Devil had the treaty signed and sealed by the councillors, and the promised soul he must have, by fair means or foul. This thought caused many a citizen sleepless nights. Who was to be sacrificed? Why not one of the worshipful councillors who had appended his signature to the fatal deed? They had closed the bargain without consulting the townsfolk: let one of them be the victim. This counsel, however, did not suit their worships; the bewildering question had put them in a state of utter collapse, when a worthy friar looked into the particulars of the bargain, and found that the soul pledged was not specified as a human soul; they might therefore redeem their word by giving the soul of some animal.

The last stone was placed on the minster. The Devil himself brought the great western gate of beautifully wrought bronze, and set it on the hinges with his own hands.

On the morrow it stood wide open; the foul fiend skulked behind it, shrewdly reckoning that curiosity would draw crowds to the church, and then the first who entered would be *his*.

In this matter he was altogether behind the times. The councillors had snared a wolf in the forest. The cage containing the beast was placed near the portal, and the assembled populace lent their aid that he might be the first to cross the threshold.

A dart, a grip, a howl, lightning flashed forth as

the Devil, wreaking his vengeance on the wolf, tore out his soul. With gnashing tusks and fearful howlings he showed his rage and fury at being overreached by man. He rushed from the new church, and banged the gate; in his blind passion he slammed it on his hand. With a wrench, he fled, leaving his thumb fastened in one of the handles, and there the bone yet remains in the mouth of the brazen lion's head.

Folks from far and near have vainly tried to get it out. When they think that they are succeeding, and the thumb is all but out, back it slips into the very cranny where the Devil left it. Whoever shall succeed in extricating it, and shall present himself with it before the canons in chapter assembled, shall receive a golden robe as his reward.

As a lasting memorial of this occurrence, the magistrates had a bronze statue of a wolf with a hole in his breast erected on the spot where the Devil rent away his soul.

As the soul of a wolf was popularly supposed to be somewhat of the form of a pineapple, it was likewise cast in bronze and erected outside the cathedral. The statue of the wolf, on a low pillar, with a richly carved capital, now stands on the right hand of the great gate, his soul on a similar pedestal, at the left hand; and the massive portal itself is called the "Wolf's Gate."

Devil's dykes occur in various parts of England, but the Devil's Dyke near Brighton is as familiar

to everyone that it may be worth recording the legend, so well written by Ainsworth, whose dialogue between the Devil and St. Cuthman can scarcely be surpassed.

St. Cuthman, when a lad, faithfully attended to his duties as a shepherd, and after the death of his father worked hard for his mother's support in a place called Steyning, near Brighton, where he built a hut and a wooden oratory. His holy life and good works gained the love and reverence of the people about, who attributed to him many miracles. One afternoon he walked forth to visit a recluse named Sister Ursula, who dwelt in a solitary cell on the summit of a hill adjoining Poynings, and whom he had been told was sick, and desirous of being shriven by him. Now St. Cuthman, with his staff in hand, walked on until he reached the eminence for which he was bound. On the brow of this hill in former times the heathen invaders of the land had made a camp, vestiges of which may still be traced. But it was not with these memorials of a bygone and benighted age that the saint concerned himself, but was filled with thanksgiving that it had given place to the pure light of the gospel.

Thus communing with himself, St. Cuthman reached the northern boundary of the rampart surrounding the old Roman camp, and cast his eyes over the vast Weald of Sussex. From his bird's-eye view he was rejoiced to see the great

number of churches that had been built since his first recollections of the country, and in audible tones gave praise for so great a change. While thus absorbed in contemplation he beheld a tall man of singularly swarthy complexion, haughty mien, and eyes that seemed to burn like fire. This mysterious personage was vested in a crimson dress of costly materials, yet carried the implements of a common labourer, a pickaxe and shovel. At the first glance St. Cuthman knew that it was the Evil One. "Comest thou to tempt me, accursed one?" he sternly demanded. "If so, learn that I am proof against thy wiles. Depart from me, or I will summon good spirits to cast thee hence."

"Thou canst not do so," laughed the stranger. "I am master here. Altars have been reared to strange gods upon this hill and sacrifices made to them—nay, I myself have been worshipped as Dis, and the blood of black bulls has been poured out upon this ground in mine honour. Therefore the hill is mine, and thou art an intruder upon it, and deservest to be cast down headlong into the plain. Yet will I spare thee——"

"Thou darest not so much as injure a hair of my head, Sathanas," interrupted the saint.

"I tell thee I have no design to harm thee," replied the fiend, "but give heed to what I'm about to say. Vainly hast thou essayed to count the churches in the Sussex Weald, and thou hast glorified Heaven because of the number of the

worshippers gathered within those fanes. Now, mark me, thou hast taken a farewell look of that plain, so thickly studded with structures pleasing to thy sight, but an abomination to me. Before to-morrow morn, that vast district, far as thine eye can stretch, even to the foot of yon distant Surrey hills, the whole Weald of Sussex, with its many churches, its churchmen, and its congregations, shall be overwhelmed by the sea."

"Thou mockest me, but I know thee to be the Father of Lies," cried the saint.

"Disbelieve me if I fail in my task—not till then," said the Devil. "With the implements which I hold in my hand I will cut such a dyke through this hill, and through the hills lying between it and Hove, as shall let in the waters of the deep, so that all dwelling within yonder plain shall be drowned by them."

The holy man was for a time troubled, but his confidence was presently restored. "Thou deceivest thyself," he said, "the task thou proposest to execute is beyond thy power."

"Beyond *my* power," cried the Devil. "It is a trifle in comparison with what I can achieve. I have had a hand in many wonderful works, some of which are recognised as mine, though I have not received credit for a tithe of those I have performed. Devil's bridges are common enough, methinks; devil's towers are by no means rare; the very rampart upon which we stand was partly

my work. The first Cæsar has the credit of many of my works, and he is welcome to it. He is not the only one who has worn laurels belonging by right to others. Saint as thou art, you must give the Devil his due. Do so, and thou must needs praise his industry."

"And thy present feat is to be performed before to-morrow, thou sayest?" asked St. Cuthman.

"Between sunset and sunrise, most saintly sir."

"That is but a short time for so mighty a task; bethink thee a September night is not a long night."

"The shortest night is long enough for me," replied the fiend. "If the dawn comes and finds my work incomplete, thou shalt be at liberty to deride me."

"I shall never treat thee otherwise than with scorn; but thou hast said it, and I hold thee to thy word. Between sunset and sunrise thy task must be done. If thou failest—from whatever cause—thy evil scheme shall be for ever abandoned."

"Be it so! I am content," said the Devil. "But I shall *not* fail. Come hither at sunset, and thou wilt see me commence my work. Thou mayst tarry nigh me, if thou wilt, till it be done."

After this the Devil suddenly disappeared, leaving the saint troubled in mind; but no time must be lost, that doomed district must be delivered from the power of the Evil One. St. Cuthman quitted the Roman camp, and hastened in the direction of the cell of Sister Ursula.

The recluse, one of the noble house of Braose, once celebrated for her beauty, was now through age and severe discipline, more like a living skeleton, but the report of her sanctity had spread far and wide. Her health was fast failing, and as her emaciated form met the gaze of St. Cuthman, he clearly perceived her hours in this world to be but few.

The saint exhorted the anchorite to fast and watch throughout that night. When the sun had gone down she was to turn the hour-glass, and let the sand run out six times ; that would bring it to the first hour after midnight. Next, she was to light a taper and set it between the bars of the window of her cell, which looked towards the east, until it burned out. All this Sister Ursula promised to perform, and St. Cuthman departed as the sun was sinking into the sea.

As he took his way towards the north-eastern boundary of the ancient encampment, a noise as of thunder reached his ear, and the ground shook so violently beneath his feet that he could scarcely stand. Nevertheless, on he went until he reached the eminence overlooking Poynings.

Here, as he expected, he beheld the archfiend at work. He had already made a great breach into the Down, and enormous fragments of chalk and flint-stones rolled down with a terrific crash. Every stroke of his pickaxe shook the hill to its centre.

St. Cuthman firmly planted his staff in the ground and looked on, the only spectator of the astounding scene. The Devil's proportions became colossal; he looked like one of that giant race whom poets of heathendom tell us warred against Jove. His garb was suited to his task, and resembled that of a miner. His sinewy arms were bared to the shoulders, and the two curled horns were visible on his uncovered head. His implements had become enormous as himself. Each stroke plunged fathom deep into the ground, and tore up huge boulder-like masses of chalk, the smallest of which might have loaded a wain. The fiend worked away with might and main, and the concussion produced by his tremendous strokes was incessant and terrible, echoing far over the Weald like the rattling of a dreadful thunderstorm.

But the sand ran out, and Sister Ursula turned her glass for the first time.

Suddenly the fiend stopped and clapped his hand to his side as though in pain. "A sharp stitch," quoth he. "My side tingles as if pricked by a thousand pins. The sensation is by no means pleasant, but 'twill soon pass." Then, perceiving the saint watching him, he called out derisively—

"Aha! art thou there, thou saintly man? What thinkest thou now of the chance of escape for thy friends in the Weald? Thou art a judge of such matters, I doubt not. Is my dyke broad enough, think you, or shall I widen it and deepen it yet

more?" And the chasm resounded with his mocking laughter.

"Thou art but a slovenly workman, after all," remarked St. Cuthman. "The sides of thy dyke



THE DEVIL WITH A "STITCH" IN HIS SIDE

Devil's Dyke, Brighton

are rough and uneven; they want levelling. A mortal labourer would be shrewdly reprimanded if he left them in such an untidy condition."

"No mortal labourer could make such a trench,"

he cried. "However, it shall never be said that I am a slovenly workman."

Whereupon he seized his spade, and proceeded to level the banks of the dyke, carefully removing all roughness and irregularity.

"Will that satisfy thy precise notions?" he at last called out.

"I cannot deny that it looks better," replied the holy man, glad to think that another hour had passed—for a soft touch upon his brow made him aware that at this moment Sister Ursula had turned the hour-glass for the second time.

A sharp sudden pain smote the Devil, and made him roar out lustily—

"Another stitch, and worse than the first! But it shall not hinder my task."

Again he fell to work. Again the hill was shaken to its base. Again mighty masses of chalk were hurled into the valley, crushing everything upon which they descended.

It was now dark. But the fiery breath of the demon sufficed to light him in his task. He toiled away with right good-will, but suddenly suspended his labour. The hour-glass had been turned for the third time.

"What is the matter with thee?" demanded the saint.

"I know not," replied the writhing fiend. "A sudden attack of cramp in the arms and legs, I fancy. I must have caught cold on these windy

Downs. I will do a little lighter work till the fit passes off." Upon this he took up the shovel to trim the rough sides.

While thus engaged the further end of the chasm closed up, so that when he resumed the pick once more he had all his work to do over again. This made him snort and roar like a mad bull, and so much flame and smoke issued from his mouth and nostrils that the bottom of the dyke resembled the crater of a volcano.

Sister Ursula then turned the glass for the fourth time. Hereupon an enormous mass of breccia, or gold-stone, rolled down upon the Devil's hoof. This so enraged him that he sent the fragment whizzing over the hills to Hove. What with rubbing his bruised hoof and roaring, some time elapsed before he resumed his work.

The fifth turning of the glass gave him such pains in the back that for some minutes he was completely disabled.

"An attack of lumbago," he cried. "I seem liable to all mortal ailments to-night."

Once more he began to ply his pickaxe with greater energy than ever, toiling on without intermission, filling the chasm with flame from his nostrils, and producing the effect of a continuous thunderstorm over the Weald.

At the end of another hour the Sister turned the glass for the last time.

The Devil was again checked in his work. This

time he had struck his pickaxe so deep into the chalk that he couldn't move it. In his attempts to do so the helve, which was thick as the mainmast of a ship, broke in his grasp. In the midst of his rage he heard St. Cuthman calling to him to come forth.

"Wherefore should I come forth? Thou thinkest I am baffled, but art mistaken. I will dig out my axehead presently, and my shovel will furnish me with a new handle."

"Cease, if thou canst, to breathe forth flame and smoke for a short time, and look towards the east," shouted the saint.

"There is a glimmer of light in the sky over there, but dawn cannot be come already," said the Devil.

"The streak of light grows rapidly wider and brighter," said St. Cuthman. "The shades of night are fleeing fast away. The larks are beginning to rise and carol forth their matin hymns on the Downs. The rooks are cawing amid the trees of the park beneath us. The cattle are lowing in the meads—and hark! dost thou not hear the cocks crowing in the village of Poynings?"

"Cocks crowing at Poynings!" yelled the Devil. "It must be the dawn. But the sun shall not behold my discomfiture."

"Hide thy head in darkness, accursed being! Hence with thee! and return not to this hill. The dwellers of the Weald are saved from thy malice,

and may henceforth worship without fear. Get thee hence! Go! Make tracks!" cried St. Cuthman.

Abashed by the awful looks of the saint, the Devil fled. Howling with rage, he tore to the northern boundary of the encampment, where the marks of his hoofs may still be seen indelibly impressed on the sod. Then springing off and spreading his sable wings, he disappeared.

As he took flight Sister Ursula's taper went out. Instant darkness fell over the hill, and Night resumed her former sway. The cocks ceased to crow, the larks returned to the ground, the rooks returned to their nests, and the cattle ceased their lowing.

As the taper went out, Sister Ursula expired. Her last hours had been given for the benefit of the reposing inhabitants of the Weald. Thus was the Devil frustrated; leaving unfinished the "Devil's Dyke."

The illustration is from a carbographic engraving by C. S. Clayton, dated A.D. 1800, now in the possession of Osborn Boyes, Esq., of Chipping Barnet.

Many of the Basque Legends deal with the Devil, and although differing in the plot, the underlying principle is the same in many of them, as in these two from the collection of the Rev. W. Webster. One treats of the "Devil's Chalice," the other of the "Devil's Age," yet the origin of

both was evidently to emphasise the manner in which evil-doers overreach themselves.

A poor farmer was promised a large sum of money if, at the end of twelve months, he would either say of what the Devil made his chalice, or give his head to the diabolical chieftain. As the time approached, the farmer was at his wits' end to know what to do, and in despair he hid himself by the cross-roads frequented by witches, peradventure he might hear somewhat for his guidance.

Presently the witches assembled from all sides, and one witch said to another—

"You know Farmer —— has sold his head to the Devil, for he will never guess how the Devil makes his chalice. In fact, I don't know myself."

"Don't you?" questioned the other. "Why, of the parings of finger-nails trimmed on Sundays."

A wealthy man promised a poor man and his wife a large sum of money if he could tell him the *Age* of the Devil. When the time for the solution was all but gone, the woman suggested her husband should plunge, first into a barrel of honey, and then into a barrel of feathers. The man did as his wife bade him, and getting out of his feathery bath, walked on all fours. At this moment his Satanic Majesty came up from *inferno* to claim the forfeit, and setting eyes on the object before him, exclaimed, "*X and x* years have I lived," naming the exact number, "yet never saw I an animal like this."

The poor man had heard enough to answer the question without difficulty.

Alluding to the Scandinavian form of Dublin—
Divelina—Burns wrote :—

“ Is just as true’s the deil’s in hell
Or Dublin city.”

In Central Australia certain tribes attribute a drought to the swallowing of all moisture by a rain devil ; and the legends concerning the Devil’s doings connected with places and objects are almost endless.

The few here recorded form a fair sample of the mass which exist, all over the world. Traditions, many of which had their origin nearly two thousand years ago, yet cling to the neighbourhood where they had their rise.

The infernal name is also connected with many articles, both in Nature and in manufactures. The *Devil’s Bit* is a herb ; and the *Devil’s Milk*, also a herb, is a kind of spurge. The *Devil’s Apple* is a name sometimes applied to the mandrake, which is also known to the Arabs as the *Devil’s Candle*. The *Devil’s Bird* is the yellow bunting, so called from its note, *deil*.

The *Devil*, in legal parlance, is a leader’s fag, who gathers together the laws bearing on a certain case ; and the counsel of the Treasury are known as “ The Attorney-General’s devils.”

The *Devil’s Advocate* is one appointed in the process of canonisation of a saint in the Roman

Church to oppose the petition, and thus obtain a careful investigation of the merits of the holy one.

The *Devil-on-the-Neck* was a sort of rack for torture, used by the officers of the Star Chamber.

A *Printer's Devil* was formerly the boy who took the printed sheets from the tympan of the press before the invention of the marvellous machinery in present use.

We have seen how playing-cards have been called the Devil's picture-book ; but a hand at whist containing four clubs is called the Devil's *Four-Poster* ; and dice are known as the *Devil's Bones*.

Black and yellow are the colours of the *Devil's Livery* — black denoting death, and yellow for quarantine.

Sir John Sinclair relates that the common people still believe that the Devil visited Patrick Forbes, the Bishop of Aberdeen, in his castle of Craigievar, that the two quarrelled, and that his majesty of the "*brimstone cutie*" carried away with him the whole gable of the castle, on the stone steps whereof is still pointed out his footmarks.

In a meadow close against the remains of St. Augustine's monastery at Canterbury stand the few remaining relics of the church of St. Pancras, on which the Devil's mark yet remains. The story goes that when St. Augustine said the first Mass in the chapel the Devil found himself expelled, and in his wrath he endeavoured to overthrow the edifice, leaving the imprint of his talons on the



THE DEVIL'S FOOTPRINT

Canterbury

eastern wall of the south porch. The stone which bears these marks now forms part of the wall adjoining the west end of the church. Although in a different position from that which it must have occupied at the time the legend originated, its identity has never been questioned, and a series of references exist which shows how strong was the belief in the truth of the tradition for many hundreds of years.

There are some very fantastic devils with wings after the fashion of slashed mantling to a coat-of-arms in one of the fifteenth-century frescoes on the wall of the Lady Chapel in Winchester Cathedral. It is one of a series representing the miracles of Our Lady. The secretary of a monastery had entered into an infamous intrigue, and yet retained great reverence for the Blessed Virgin, never passing before her altar without saying an "Ave." The road to the house of his mistress lay over a river spanned by a wooden bridge. One night the demons, who had been watching him on his errand of sin, assaulted him on the bridge, and threw him into the river, where he was presently drowned. A multitude of devils seized his soul as it departed from the body to bear it to Hell, but were opposed by angels. The devils demanded why they had come hither: "Ye have nothing in this soul, which for bad done in life is granted to us." At these words the angels were sad, for they knew how sinful the monk had been. Suddenly the Blessed

Virgin appeared and demanded, "Why, most wicked spirits, have ye seized this soul? They answered, "Because we have found him to have finished his life in bad acts."



THE DEVIL FRUSTRATED

Winchester Cathedral

But the Virgin, thinking of his constant devotion to her, interceded for the straying soul, and the life returned to the monk's body, giving him an opportunity for reparation, of which he availed

himself, and passed the remainder of his life in purity and good acts.

In a twelfth-century Norman poem a similar story is related, which concludes with the mention of a popular jest on the event long current in Normandy—"Sir Monk, go softly, take care how you pass the plank."

PROVERBS

THE previous page is a reminder that numerous proverbs exist in almost every country in connection with this diabolical subject. Many of them are very pithy, and from a vast mass of such sayings the following are selected:—

“Who sups with the devil should have a long spoon.”—*Cornish.*

“Where God has His church the devil will have his chapel.”

This Spanish proverb was evidently the source of inspiration for De Foe's verse—

“Wherever man erects a house of prayer
The devil always builds a chapel there,
And 'twill be found upon examination
The latter has the larger congregation.”

“He hates him as the devil hates holy water.”—*Cornish.*

“He'll go where the devil can't, between the oak and the rind.”—*Cornish.*

“Behind the cross stands the devil.”—*Spanish.*

“The devil said he had all the kingdoms of the world ;
but God refused him even the rule of the swine.”—*Russian.*

“When the devil was sick, the devil a monk would be.
When the devil was well, the devil a monk was he.”—*German.*

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O The Devil he sends the wind to blow
The ladies' skirts up high,
But the Good Lord sends the dust to blow
Into the Bad Man's eye.

"Where they are singing one man may rest easy, said the devil, and seated himself on a nest of ants."—*German*

"Haste is from Satan, and leisure from the Merciful One," is an Arabic proverb admirably suited to the indolent habits of the Oriental.

"The devil will not come into Cornwall for fear of being put in a pie." Despite this proverb, no county equals Cornwall in the devil legends with which its folklore abounds.

"The De'il's bairns hae De'il's luck."

"The De'il's aye gude to his ain."

"He wad do little for God gin the De'il war deed."
—*Shelley*.

"God sends meat, but the devil sends cooks," is an old adage, which Giraldus Cambrensis, in his caustic criticisms on the greed of the monastic Orders, thus revised—"God sent the abbeys, but the devil sent the kitchens and the cellars."

"There is no head so holy that the devil does not make a nest in it."—*German*.

"What is gotten over the devil's back is spent under his belly."

"When the devil says his *pater noster*, he means to cheat you."—*French and Spanish*.

"Where the devil cannot put his head he puts his tail."—*Italian*.

"Where the devil cannot go himself, he sends an old woman."—*German*.

"Who serves God is the devil's master."—*German*.

"The devil is master of all arts."—*German*.

"The devil is not in the quality of the wine, but in the excess."

"The devil is not so black (or ugly) as he is painted."—*Italian, German, Portuguese, and Dutch*.

"The devil lies brooding in the miser's chest."

"The devil tempts all, but the idle man tempts the devil."—*Italian*.

"The devil's behind the glass."

"The devil hath power to assume a pleasing shape," says Shakespeare.

"One may understand like an angel, and yet be a devil."

"Satan's friendship reaches to the prison door."—*Turkish*.

"The devil alone can cheat the Hebrew."—*Polish*.

"The devil catches most souls in a golden net."—*German*.

"The devil gathers up curses and obscenities."—*German*.

"It costs the devil little trouble to catch a lazy man."—*German*.

"It is easy to bid the devil be your guest, but difficult to get rid of him."—*Danish*.

"A customary railer is the devil's bagpipe."

"The devil stole the spider's distaff that he might draw her thread through his tail."—*Spanish*.

"The devil lies in a covetous man's chest."—*Spanish*,

"The devil goes away from a closed door."—*Spanish*.

"The devil to pay and no pitch hot," requires an explanation. The "devil" is a seam between the garboard-strake and the peel in a wooden ship; to "pay," this is to cover it with pitch. The vessel had to be careened to *pay* the *devil*, which was done between the tides, hence the necessity to have the pitch ready.

"Hold a candle to the devil." This is said to have originated by an Irishwoman—on the feast of St. Michael setting a votive taper before the down-trodden dragon in addition to one before the image

of St. Michael. When reproved for paying such honour to the Devil, she explained, "Ye see, your honour, it is quite uncertain which place I shall go to at last, and sure you will not blame a poor woman for *securing a friend* in each?"

The satirist used the Devil extensively in his sarcasms ; whether on politics, religion, or domestic episodes, it is all the same, they are unsparing, and, as in the case of Hogarth, it often recoiled on their own heads.

Those from whom the satirist differs figure in one way or another in the person of the Devil. We find the Catholic and the Protestant, the Whig and the Tory alike, applying the sayings and doings of the other to an infernal inspiration.

Sarcasm through the pencil is often as biting as from the pen.

Newcastle, the politician, who was said to be enriching himself at the expense of the nation, was represented as greedily scrambling the gold, by which act he had unwittingly placed himself in the power of the Devil, who holds the guillotine-knife in readiness to let fall when Newcastle has pushed his head farther in the trap.

In a volume of broadside Lutheran caricatures in the British Museum, dated 1545, the Pope comes in for the credit of a full share of diabolism, as might be expected. One of these pictures has a movable half leaf which covers the upper portion of the figure ; when it is down it represents the

Pope in his pontificals. Above is inscribed "ALEX. VI. PONT. MAX." This Alexander VI. was certainly stained with infamous crimes, he was said to have



THE PAPAL DEVIL

From *Passional Christi und Antichristi*

gained the chair of St. Peter through the help of the Evil One, with whom he kept up a close companionship throughout his life. When the upper part of leaf is raised the Pope appears as a devil. From his tiara spring horns, and his cross is turned into an instrument of torture.

Walfius (*Lectionum Memorabilium*), in the year 1600, suggests the very origin of the Papacy to be infernal, and gives a woodcut, wherein the Pope

is being crowned by the Devil.

A shaft at the Jesuits is to be found in the legend of the Piazza del Gesù, the most draughty place in Rome. It is said that the Devil and the Wind were one day walking together when they came to this spot, and the Devil, who appeared to be very devout, said to the Wind, "Just wait a minute, *mio caro*, while I go into this church." The Wind promised to do so, and the Devil entered the Jesuits' church of the Gesù. The Wind has been waiting,

blowing about the Piazza to this day, but the Devil has never come out.

Luther, however, did not escape the charge of devilry. As already seen by his own confession, he continued a fairly close acquaintanceship with the author of evil. It cannot be said that he always favoured his company, for is not the dirty splash still seen on the wall of his house at Wurtemberg, where he threw his ink-bottle at the Devil?

In one caricature the bloated head of Luther, stored with naught but wind, is represented as a fitting object for the Devil's bagpipes.

Heresy had become rampant in the sixteenth century; the orthodox, however, considered its disciples were but the idiot and the ass. Heresy itself was but the blowing of the Devil's bellows through the telephone of humanity. The heretical devil lacks no want of resources; he has more tails than one, as may be seen in the accompanying illustration (page 132); even Whitaker's lengthy list does not exhaust them.

The heretic may be compared to the man who, in



THE DEVIL'S BAGPIPES
From a woodcut of 1521

his will, shows how completely he has given himself to the Devil, but wishes those he ought to have loved to partake of his torments.

THE TESTAMENT OF A USURER.

"I order that my body be returned to the earth from whence it came, and I give my soul to the devil. I give likewise to the devil the souls of my wife and children, who encouraged me in usury for the sake of good cheer and fine clothes. *Item.* I give to the devil the soul of my confessor, who connived at my crimes by his silence."



THE DEVIL OF HERESY

From *The Raree Show*

It is somewhat surprising how many families have been blessed with the actual surname of "Devil," although the nickname of "——, the Devil" may be easily understood, especially when applied to Jews, towards whom our mediæval ancestors conceived an intense antipathy.

In the year 1277, certain Jews and Christians offended against the stringent Forest Laws. They were tried before the justice at Colchester, and one Aaron had to pay a heavy fine. We can imagine the slow and unwilling counting of the two hundred pounds fine, and the lengthy pause this necessitated. Now the clerk, or scribe, of the court was an artist of no mean merit, and occupied the interval by sketching the culprit; then inspired, probably by the prevaricating evidence of the prisoner, or by the general hatred toward the Hebrews, he wrote above the caricature, "Aaron, son of the Devil." There, in the midst of a law report, on the Forest Roll preserved in the Record Office, the features of *Aaron fil Diaboli* are perpetuated.



AARON
SON OF THE DEVIL
Record Office

In addition to such names and nicknames, we find there was once a clever and noted "Father Hell," while the calendar of the Church includes "Saint Lucifer."

The last-mentioned recalls the incident of the selection of the Devil as a *Patron*.

It is the generally received opinion that lawyers have the reputation of a certain intimacy with the Devil; but why they should be credited with this companionship is not so widely known.

It would seem that an English lawyer, St. Evona,

went to Rome to entreat the Pope to nominate a patron to his brethren of the gown. His holiness could think of no saint who had not been appropriated to one or another guild or profession ; but he suggested, as a way out of the difficulty, that St. Evona should go blindfolded around the interior



ST. MICHAEL AND THE DRAGON

MS. Bodleian Library

of the Church of San Giovanni di' Laterano, and after repeating a specified number of *Aves*, he should stop, and place his hand on an image, and that image should represent the future patron of his profession.

The lawyer followed the Pope's suggestion, and at the end of his *Aves* he had reached the Chapel of St. Michael, where he laid hold of a figure, and

cried out, "This is our Saint, let him be our Patron!" He had stopped before the figure of St. Michael, but had laid hold of the *Devil* under the saint's feet!

Through thick and thin the Devil has stuck to them; even the tavern in Fleet Street, frequented by them of old, was called "The Devil." When the various volunteer corps were formed, each was distinguished by some appropriate appellation, usually to do with the neighbourhood whence they were drawn. The lawyers formed a "Temple" corps, which modest title, however, scarcely coincided with the opinion of the public, who improved upon it by dubbing them "The Devil's Own."

The 14th Middlesex, Inns of Court, Volunteers, continue to flourish, and are second to none in their loyalty to king and country—a courteous, mirthful company, as they assemble at their headquarters overlooking the sunlit expanse of greensward. In action, the enemies of England would have good cause to declare the very Devil was among them.

EXORCISM

THE popular belief in the Devil's agency in any misfortune naturally made the people cast about for means to frustrate his machinations. Various means were resorted to for expelling demons from the house ; to fumigate the building with the smoke of sulphur was one of the most simple. A more elaborate, and what was considered a more effectual, recipe was the perfume made of the gall of a black dog, and his blood besmeared on the doorposts and walls of the house. This was looked upon as an unfailing means for driving him out of doors. Charms were also practised and worn on the person to keep Satan at a distance, and to preserve one from the demons of the air during storms. The following rural charm occurs in Herrick's *Hesperides* :—

“ In the morning when ye rise,
Wash your hands and clense your eyes ;
Next, be sure ye have a care
To disperse the water farre,
For as farre as that doth light,
So farre keeps the evil spright.”

The virtues of certain plants were held to counteract the influence of evil spirits. Thus in an ancient

English manuscript preserved in the Royal Library at Stockholm :—

- "Betony, Who so betonye on hym bere
Fro wykked sperytis it wyll hym were.
- "Pimpernelle. Ye man y^t beryth it day or nyth
Wekkyd spryt of hȳ schal han no myth,
It w^t stant fendys power.
- "Modirworth. In howse hangyn at ilke entre
Ye devyl ne wyk sprith hawe nō powste.
- "Vervain. If it be on hym day and nyth,
And kepe fro dedly synne aryth,
Ye devel of helle schal hawe no myth
To don hym neyyer fray ne fryth.
- "Henbane. Of alle erbys y^t growȳ on grownde
To wickyd spiritis it is awoūde.
- "Baldmony. Who so on hym baldmony bere
Bold ne hardy schall hȳ non dere,
Ne no dewyl schall hȳ assayle,
Ne no tempest w^t owtyn fayle."

In the old play of *The White Devil*, one character says :—

 "—Reach the bays :
I'll tie a garland here about his head,
'Twill keep my boy from lightning."

In a seventeenth-century treatise it says that the bay tree is so privileged by Nature that "even thunder and lightning are here even taxed of partiality, and will not touch him for respects' sake as a sacred thing."

 "As thunder nor fierce lightning harms the bay."

Even so far back as the days of Pliny it was held that laurel was a safeguard against the evil spirit in lightning.

Farmers in Scotland were wont to leave a portion of their land untilled year after year, called *the good man's croft*, and dedicated to Satan, in the belief that the rest of their farm would be more productive if the Devil had his portion.

That exorcism, or the act of expelling evil spirits, was practised in the very early ages of the Christian Church is evident from the writings of Justin Martyr, Tertullian, and Origen.

A written formula of exorcism was probably in use in the second century, but is known to have been used in the fourth century, when at the ordination of an exorcist a book was delivered to him containing the form. The Holy Name and the sign of the cross were the special mediums employed for the adjuration of devils. Candidates for baptism were exorcised in addition to their own formal renunciation of Satan and all his works.

The ritual used at the prayers consisted of touching and breathing upon the possessed, and signing them with the sign of the cross on the breast, forehead, ears, and mouth. Origen says that the demons tremble before the cross which they see on Christians.

In the fifteenth century Pope Innocent VIII. issued his bull *Summis desiderantes*, enlarging the powers of the Inquisition against diabolism, and gave further instructions to the exorcists in the use of salt, holy water, and lighted tapers.

In this illustration is an example of exorcism by sprinkling with holy water.

It is said that a rich man's cellar was once haunted by demons, who drank all his wine. The owner was greatly puzzled to account for the disappearance of his choice vintages. He tried many



EXORCISM

MS. Bibliothèque de Chartres, No. 1380

means to apprehend the culprit, but without success; at last he was persuaded to sprinkle one of the barrels with holy water, when the next morning a devil was found sticking fast upon it.

When pilgrims of the Eastern Churches visit Jerusalem they invariably carry their shrouds with them, for they think that, should it be washed in the fountain of Siloam and blessed at the Holy

Sepulchre, it forms a complete defence for his soul, and if buried in it he may defy the Devil and all his angels.

Bells were, and are yet in places, thought to dispel devils from the atmosphere, where they lurk in numberless hosts to create storms or to seize upon souls.

The *Golden Legend* tells us that "the evil spirits that be in the region of the air doubt much when they hear the bells ringing; thus the bells are rung when it thunders, or when great tempest and outrages of weather happen; to the end that the fiends and wicked spirits should be abashed and flee, and cease of the moving of tempests."

Durandus, in his *Rationale*, says that the church rings the bells on the approach of a storm, to the end that the devils, hearing the trumpets of the Eternal King, might flee away in fear and cease from raising the storm.

The reason that bells were used for this purpose must be looked for in the fact of their consecration. The office for the baptism and blessing of bells was composed with this object. In the *Burning of St. Paul's Church in London*, it is said that the custom was observed of "ringing the hallowed bell in great tempests and lightnings." The fifty-first *Centum Gravamina* offered to Pope Adrian in 1521 by the Princes of Germany is the following: "that suffragans used to baptise bells under pretence of driving away devils and tempests."

The inscriptions on many of our old bells illustrate this custom. “✠ By my lively voice I drive away all harm,” etc., etc.

During storms in Italy we have heard all the bells of a town give out a few tones, bass or treble, first here, then there, now one, now another, as though by a recognised formula they were holding a dissolute conversation. This remedy was not always effectual, for, in 1855, while two men were ringing the church bells to disperse a storm, the lightning struck the tower, killing both men.

This custom—for exorcism—is still observed in some parts of England.

This use of bronze bells goes back many centuries. Strabo tells us that the Roman herdsmen attached bells to the necks of their flocks to keep away evil spirits and wild beasts. Ovid and others say that the people of their day used to beat bronze vessels during an eclipse and at the death of a friend to scare the demons.

The passing bell, which was rung at the death of a Christian, was to call on the faithful for their prayers for a safe passage to Hades to the departing soul, and to keep away evil spirits from the body; but *after the time of his passing*, to ring no more than one short peal, are the directions in the *Advertisements* of seventh year of Elizabeth. That it was tolled by night as well as by day for a dying

person is seen by the churchwardens' accounts for the parish of Wolchurch A.D. 1526.

"Item. the Clerke to have for tollinge of the passynge Bell, for Manne, Womanne, or Childes, if it be in the day iiijd. Item. if it be in the Night, for the same. viijd."

A bell must also be rung while the corpse is conducted to the church, and during the bringing it out of the church to the grave, says Durandus. This may be seen in the burial of St. Edward the Confessor on the Bayeux Tapestry, where two little boys attend by the coffin with their bells. The origin of customs is often lost, and the passing bell has, in England, now become a funeral bell to announce to the parish the burial of the body of either Christian or heretic alike. Holy water and burning tapers are also used to chase evil spirits from the vicinity of the corpse.

"The Devil," Moresinus says, "abhors salt for the very sufficient reason that it is the emblem of eternity and immortality." It is still the custom in parts of England to place a dish of salt on the body of a deceased person.

That the Evil One should be debased and expelled was depicted as well as taught by our forefathers. In our old buildings he figures sometimes as gargoyles by the roof, sometimes in carvings beneath the misericordes of the monastic choir. They have been banished to the outside as evil should be from our hearts, and put beneath the seat, for it should be crushed and sat upon. The vane of Bow Church,

in London, is in the form of a dragon, as is also that on the Belfry of Ghent, which once adorned the now desecrated church of St. Sophia at Constantinople. Expelled from the interior, the image of evil is yet a useful index to the wind, which in its turn typifies the insincerity of the dragon.

A forcible illustration of the theory of exorcism is seen amongst the Moslem Arabs.

Directly a traveller has arrived at Wady Muna, the Arabs, after pitching the tents, hasten to the ceremony of throwing stones at the Devil.

This custom originated in a legend, that when Abraham arrived at Wada Muna, the Devil obstructed his passage at the entrance to the valley. St. Gabriel advised him to stone the Evil One. Abraham accordingly pelted him seven times, and drove him from his path. Again the obstruction occurred in the middle and the western extremity of the valley, but was each time driven off with stones. Over these spots three pillars have been erected, and the Arabs, gathering successively around them, cast seven stones apiece at each pillar, exclaiming, "In the name of God; God is great. We do this to secure ourselves from the Devil and his troops." The stones once thrown against the pillars are not supposed to be used again.

In the early Irish Church the recital of a saint's hymn was considered a *Luirech*, or defence against the assaults of the Devil. The most celebrated

was the Hymn of St. Patrick, known as "The Deer's Cry." Of this hymn it is said: "It is a religious armour to protect the body and soul against demons, and men, and vices. Every person who sings it every day, with all his attention on God, shall not have demons appearing to his face."

The multiplication of Gospels, recited after Mass, was, in the twelfth century, used for the same purpose. Giraldus Cambrensis mentions the custom in his *Gemma Ecclesiastica*, and gives the excuse of a priest for repeating it: "It is good physic, and helps to drive away ghosts, especially the beginning of the Gospel of St. John."

The earliest mention of the first fourteen verses of St. John's Gospel being thus employed is in the tenth canon of the Council of Seligstadt, near Mainz, when its use for magical purposes was condemned.

This gospel, usually known by the first two words—*In principio*—was frequently written upon a piece of paper and worn around the neck as a charm against devils; a custom which was expressly forbidden by the Injunctions of King Edward VI. Durandus declared that a gospel will expel a devil *sua virtute*, because there is nothing devils hate so much as a gospel.

It was then used as an exorcism, and as *In principio* was used in blessing the *Pain-Beni*, the Blessed Bread, or *Eulogiæ*, as it is called in the Eastern Church. It was said by Robert of Brunne to be "husel against the fiends."

That the Devil has not had unalloyed success is a cause of rejoicing to all Christians. That Hell has been spoiled, and will be again spoiled, is an assurance to mankind that the Devil cannot have it all his own way; but that he has had a triumphant progress has to be acknowledged with shame.

The contention with evil should especially be the aim of Englishmen, seeing that one of the great champions of Christendom is their national patron. The dragon which is slain by St. George is typical of the Devil. For eight hundred years has the cry been repeated—"St. George for England"; for over five hundred and seventy years has the most noble Order of knighthood displayed this triumph of virtue over vice, and "The George" graced the breasts of those who should wage continual war against devils.

Alas! what wonder is it that evil has lost its villainy in the eyes of the multitude when this most Christian badge is bestowed on Turks and Infidels? Shorn of its grandeur, the dignity of the Order has declined; shorn of its consecrated mission, it is a matter for congratulation that the Chapters of the Garter are not held as of yore, for its utter desecration is avoided by the abolition of the celebration of the sacred rites, at the observance of which these Turks and Infidels could, *ex officio*, insist upon being present. Surely the design should be reversed, and the dragon be represented as treading St. George in the dust.



ST. GEORGE AND THE DRAGON
Wall painting in Pilkering Church, Yorkshire

One legend places the scene of the combat between St. George and the Dragon in one of a range of caves near the castle of Golubaes, in Servia. These caves are infested by the "Golubaeser Fly," a venomous insect resembling a mosquito, and their presence is accounted for by the assertion of the peasants that the decomposed body of the dragon has continued to generate these insects to the present day.

In the vision of St. John it was revealed to him that the Devil in his war with the Lamb shall be overcome, that he shall be bound for a thousand years—an indefinite period—and no more deceive the nations until the end of that time, when he will again be loosed for a little season.

Then once more will he send his angels far and wide, ministering to his lusts, whilst he philosophically contemplates matters.

"The Devil sits in his easy chair,
Sipping his sulphur tea,
And gazing out, with a pensive air,
O'er the broad bitumen sea ;
Lulled into sentimental mood,
By the spirits' far-off wail,
That sweetly o'er the burning flood
Floats on the brimstone gale.
The Devil, who can be sad at times,
In spite of all his mummery,
And grave, though not so prosy quite
As drawn by his friend Montgomery.
The Devil, to-day, has a dreaming air,
And his eye is raised, and his throat is bare.

"His musings are of many things,
That—good or ill—befel,
Since Adam's sons macadamised
The highways into Hell.
And the Devil—whose mirth is *never* loud—
Laughs with a quiet mirth,
As he thinks how well his serpent-tricks
Have been mimicked upon earth ;
Of Eden and of England soiled
And darkened by the foot
Of those who preach with adder-tongues,
And those who eat the fruit."

The sculpture known as "Le Stryge"—the vampire—by the Parisians, has played no small part in French literature, and given a subject to many a pencil. This, the most noted of the whole diabolical crew which swarms around the external galleries of the towers of Notre Dame, in Paris, leans upon the parapet surveying the inhabitants of that city with intense satisfaction—with an expression the very incarnation of unmixed evil and marvellously portrayed diabolical pleasure.

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