

THE IMAGE OF THE BULL: A TRANSCULTURAL EXPLORATION FROM PALEOLITHIC CAVES TO THE MITHRAIC MYSTERIES

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It is well known that the image of the bull is prominent in the Mithraic Mysteries. However, the actual role of this image is widely misunderstood, and even inverted in the popular imagination, encouraged by decades of confused pedagogy.¹ In order to gain a wider perspective, it will be useful to survey several aspects of the image of the bull in ancient myths and spiritualities, before we return to clarify his place in the Mithraic Mysteries.

Most Ancient Evidence of Cultic activity

Human interest in bulls is of very long standing. Many Paleolithic European caves such as Lascaux contain paintings of the Aurochs, an ancestor of modern bulls and cattle, averaging 1.98 meters tall (6 ½ feet tall) and 997.90 kilograms (2,200 pounds). It is reasonable to assume that they or their life force were held to possess magical qualities. They survived into the Iron Age in Anatolia and the Near East and were venerated as sacred animals.² The earliest evidence for a bull cult is at Neolithic Çatal Höyük in modern day Turkey.

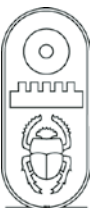
Yin and Yang

Conflict and Harmony are two fundamental aspects of the human social condition. Chinese Wisdom calls them pure yang or pure yin. Neither one can be sustained alone for long as the Natural



Laozi Riding an Ox. Hanging scroll, light color on paper. Middle Ming Dynasty (1368–1644) National Palace Museum, China.

Laws demand cooperation between them and not opposition. There must always be some yin in the yang and some yang in the yin. Although these two fundamental principles exist within the Natural Law, there is no reason that conflict must continue to be expressed as physical



violence, war, psychological oppression, etc. The Law of the Triangle need not be one of physical or violent conflict, rather, it can fruitfully fulfill the mystic poet's dictum: "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence,"³ on the level of a constructive dialectic conducted in the marketplace of ideas.

Across human history these two fundamental aspects of life have been often symbolically represented in different societies by the human relationship with the "bull." In the case of the peaceful, agricultural environment the bull is helpful, tamed, and may be a symbol of the victory of the owner over the lower instincts. On the contrary, in a warrior society the male hero is the killer of the bull that is perhaps identified with some evil enemy that must be destroyed.

The "bull," whether lunar as in Mesopotamia and Egypt or solar as in India, is the subject of various other cultural and religious incarnations, as well as modern mentions in new age cultures. The sacred bull survives in our day in the constellation of Taurus.

Taoism

Among the peaceful bulls of ancient times we have the bull, water buffalo, or ox on which the great Sage Laozi, the founder of Taoism, rides. Tetragram 46 of the Tao Te Ching says:

When the Tao prevails in the world, they send back their swift horses to draw the dung-carts. When the Tao is disregarded in the world, the war-horses breed in the border lands.⁴

In other words, when harmony is lost, strife follows. According to legend, Laozi became tired of the tumult and



Shiva and Parvati Riding on the White Bull Nandi. Prang Song Phi Nong, Thailand. Photo © 2009 Dominique Dalbiez / Wikimedia Commons.

conflict of civilization and chose to ride away on a water buffalo, peaceful bull, or ox to seek peace.

Shiva and Nandi in the Hindu Tradition

In the Shaiva tradition of Hinduism, the Great Shiva is depicted as an auspicious divinity and rides his white bull Nandi, also known as Nandin, Shiva's mount.⁵ Shiva's association with cattle is reflected in his name Pashupati, translated as "lord of cattle"⁶ and as "lord of animals."⁷ This is particularly used as an epithet of Rudra, an ancient Vedic god often considered to be the name of Shiva in the Vedas.⁸

The guardian of Shiva is Nandi (the white bull), whose statue can often be seen watching over the main shrine. The bull is said to embody sexual energy and fertility. Riding on his back, Shiva is in control of these impulses.

Nandi the Bull is a complex and very ancient deity. Some of his aspects include:

1. *“Nandi as a separate god can be traced back to Indus Valley Civilization, a deity much like Shiva, also known as Pashupati, the keeper of herds. Krishna himself took the form of a bull as no one else in the Universe can bear Shiva.*
2. *Vehicle of Shiva.*
3. *Gate keeper of Shiva’s abode. It is important to seek the blessings of Nandi before proceeding to worship Lord Shiva.*
4. *Chief in Shiva’s army.*
5. *A Guru of Saivism.*
6. *From the yogic perspective, Nandi is the mind dedicated to Lord Shiva, the Absolute. In other words, to understand and absorb Light, the ‘experience and the wisdom’ is Nandi which is the Guru within.”⁹*

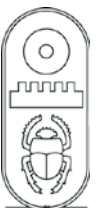
In this imagery, the Bull is seen to represent not only power and force, but also inner enlightenment.

The Ten Bulls of Zen Buddhism

In Mahāyāna and Zen Buddhism, the bull or ox is a frequently used metaphor to represent the common person, or the True Self, or even Enlightenment.¹⁰ In the twelfth century, the Chinese Zen master

Kuōan Shiyuān created a series of ten drawings, “The Ten Bulls” perhaps meant to show a Zen Buddhist conception of the ten stages experienced by a Bodhisattva. These are:

1. *“In Search of the Bull (aimless searching, only the sound of cicadas)*
2. *Discovery of the Footprints (a path to follow)*
3. *Perceiving the Bull (but only its rear, not its head)*
4. *Catching the Bull (a great struggle, the bull repeatedly escapes, discipline required)*
5. *Taming the Bull (less straying, less discipline, bull becomes gentle and obedient)*
6. *Riding the Bull Home (great joy)*
7. *The Bull Transcended (once home, the bull is forgotten, discipline’s whip is idle; stillness)*
8. *Both Bull and Self Transcended (all forgotten and empty)*
9. *Reaching the Source (unconcerned with or without; the sound of cicadas)*
10. *Return to Society (crowded marketplace; spreading enlightenment by mingling with humankind)”¹¹*



They have become a popular theme for art and literature, and were popularized in the west in 1957 with the publication of *Zen Flesh, Zen Bones: A Collection of Zen and Pre-Zen Writings*.¹²

Zoroaster: Mythos and Sacrifice

Moving westward, considerable confusion exists concerning the role of the bull in Mazdaism, commonly known as Zoroastrianism. In mythic terms, the spirit of evil, Ahriman is said to have slain the Cosmic Bull after destroying life on Earth, intending to finally destroy creation. Instead, the substance of the Cosmic Bull fell into creation, repopulating the manifested world that Ahriman had attempted to obliterate. There is also mention of a second slaying at the end of time which will bring immortality to humanity.¹³

These instances are mythic, and in each, the bull sacrificed seems to represent the Divine, whose manifestation is released through the sacrifice. The

concept of Divine self-sacrifice is widespread in world mythic structures, including Christ and Odin. Many of the suggestions about bull sacrifice stem from the earlier theories of the Persian origins of Mithraism, which are now modified in scholarly opinion. Modern scholarship finds no evidence whatsoever of bull slaying by the Persian deity Mitra in any Iranian text.¹⁴ The Iranian Mitra shares a common linguistic root with the Vedic god Mitra, however the two are not normally equated.¹⁵

With regard to actual ritual sacrifice of bulls and other animals, Zoroaster himself is known to have railed against the cruel sacrifices of beasts. Yet these sacrifices continued in Mazdaism. Some interpreters claim that the Prophet was protesting against inhumane ways of sacrificing animals, and the too frequent practice of sacrifice which depopulated the herds.¹⁶ On the other hand, Pythagoras is said to have studied under Zoroaster,¹⁷ and Pythagorean



Tenshō Shūbun (1414–1463), *Riding Home*, one of a series of ten images, generally known in English as the Ox-herding (or Bull-herding) pictures. They are said to be copies of originals, now lost, traditionally attributed to Kakuan, a twelfth century Chinese Zen Master. Museum of Shokoku-ji Temple Kyoto, Japan.

vegetarianism is well known. A ninth century writing clearly sides with this latter theory:

They hold this also: Be plant eaters (*urwar xwarishn*) (i.e vegetarian), O you, people, so that you may live long. Keep away from the body of cattle (*tan i gospand*), and deeply reckon that Ohrmazd, the Lord, has created plants in great number for helping cattle (and humans).¹⁸

The debate shows no signs of resolution, and while modern day Zoroastrians are very ecologically conscious,¹⁹ vegetarianism is not mandatory.

Gilgamesh, the Reluctant Bull-Slayer

Turning further westward, in the Near East, the adventures of Gilgamesh involve the Bull of Heaven, in one of the oldest surviving stories of humanity. *The Epic of Gilgamesh* probably began as Sumerian legends and poems about the culture-hero Gilgamesh, King of Uruk in Mesopotamia (ca. twenty-seventh century BCE). Later, they would be preserved in a lengthy poem in Akkadian. The best preserved version we have today is from the collection of Ashurbanipal, King of Assyria, in the seventh century BCE.²⁰

During the course of the epic, the King Gilgamesh and his alter-ego, Enkidu have many adventures seeking eternal life and the world of the deities. For our purposes here, the salient passages have to do with their encounter with the Bull of Heaven, presumably represented by the constellation Taurus.

The goddess Ishtar becomes infatuated with Gilgamesh. However, he rejects her advances. Infuriated and in a frenzy, she demands that a Bull of Heaven be created to ravish Uruk. Gilgamesh tries to avoid

the struggle, pleading instead for peace and agricultural plenty. Nevertheless, the deities fear Ishtar's wrath, and her wish is granted. The bull descends and wreaks havoc, drinking the rivers dry and pillaging the land and people.

In response, Gilgamesh and Enkidu are forced to defend their people and kingdom, and do battle with the bull, slaying it and restoring the land. In this story we have the very first example of the hero who had good intentions, but was forced to restrain and overcome the Bull of Heaven. The creature was acting as an agent of destruction, under the control of another.

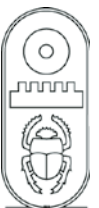
The Apis Bull: Incarnation of Divinity

In Pharaonic Egypt, the Apis Bull held a remarkable place in the religious life of the people. The customs surrounding the Apis Bull seem to go back at least as far as the Second Dynasty (2890 to 2686 BCE) according to Manetho. The Apis Bull should have the following white marks: a triangle on the forehead, a vulture wing outlined on its back, a crescent moon shape on its right flank; and additionally, under the tongue a scarab mark, and double hairs on its tail.²¹

During life, the bull was the incarnation of Ptah, god of Memphis. When sacrificed, he became Osorapis, that is, Osiris-Apis, in the same way that humans were assimilated to Osiris. As Osorapis, the bull was equated with Serapis, a Hellenistic syncretic deity. In fact, this may have been the origin of the god Serapis. The Apis Bull was the most important of the sacred animals of Egypt.²²

Minoan Civilization and the Minotaur

The bull also figured prominently in the religion of ancient Crete. The myth of the Cretan Labyrinth and the Minotaur, set in the Heroic Age before written



history, must be a pale recollection of an earlier bull-cult. The Minotaur, the half-bull, half-human creature appears to have embodied the alter-ego of Minos, who after his death, would become a judge in Hades. Significantly, Minos was the offspring of the love between virgin Europa in cow-form and Zeus in the shape of a bull.

Minos required that seven Athenian youths and seven maidens, drawn by lots, be sent every ninth year (some accounts say every year) to be devoured by the Minotaur. When the third sacrifice approached, Theseus volunteered to slay the monster and was successful in his effort.²³

In the Bronze Age (twenty-seventh century to fifteenth century BCE), Minoan culture had a flourishing bull-cult, which may have seeded the idea for the later Greek myth of Theseus and the Minotaur.

The Minoan religion was almost exclusively goddess centered, and among its best documented practices were the Bull Leaping Ceremonies, the *taurokathapsia*. There is evidence that these rituals

also took place among the Hittites in Anatolia, along the Eastern coast of the Mediterranean, in Bactria (modern day Turkmenistan, northern Afghanistan and Iran, southern Uzbekistan, and western Tajikistan), and in the Indus Valley.

Bull Leaping is usually considered to be an athletic or religious ritual connected with bull worship:²⁴ “When the leaper grasps the bull’s horns, the bull will violently jerk its head upwards giving the leaper the momentum necessary to perform somersaults and other acrobatic tricks or stunts.”²⁵

An important feature of Minoan civilization on Crete, Bull Leaping reflected the bull-worship common to many Mediterranean societies of the time. The palace of Knossos is filled with representations of the bull, indicating its importance to this civilization.²⁶

Bulls and Cattle in other parts the World

Humans have always been fascinated by bulls, in sometimes violent and cruel ways, as the controversial modern practices



A rare mummified Apis Bull head. Nineteenth Dynasty (ca. 1283–1185 BCE). From the collection of the Rosicrucian Egyptian Museum.



The Bull Leaping Fresco, found on the east side of the palace at Knossos, Crete. Dated either seventeenth–fifteenth centuries BCE or ca. 1425 BCE.

of bullfighting (*tauromachy*)²⁷ and the Running of the Bulls (*encierro*)²⁸ attest:

The bull is another animal with a dualistic nature that appears in many myths. It can represent both tremendous energy and power or frightening strength.... Among Native Americans who traditionally lived by hunting buffalo, myths describe the buffalo's fertility and generosity. The buffalo controls love affairs and determines how many children a woman will bear.²⁹

Among the Maasai of eastern Africa, cattle in general represent wealth,³⁰ and the bull is an important part of this process. For the South African Bushmen, the bull is a symbol of the sky god, especially for rain.³¹

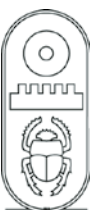
“In Celtic mythology, the bull was a sign of good fortune and fertility.”³² An

important Celtic deity type is the *Tarvos Trigaranus*, a bull with three cranes, depicted on reliefs on the cathedrals at Trier and at Notre-Dame. In Irish literature, the Brown Bull of Cooley is a primary actor in the epic *The Cattle-Raid of Cooley*.³³

The Mithraic Bull and Cosmic Union

The society of Rome as it transitioned from a Republic to an Empire (end of the first century BCE to early fourth century CE) was typically a warrior culture, perhaps one of the most formidable in history. Rome, even as a Republic, had long gloried in the spectacle of gladiatorial games in which both humans and animals were killed for the enjoyment of nobility and commoners alike.

It is unsurprising therefore, to find that one of the popular religious practices of such a society involved bull sacrifice.



Indeed this was the case, however, those who sacrificed bulls over the heads of initiates, bathing them in the blood of the bull, were not the adepts of the Mithraic Mysteries. Rather, this was the practice in the cult of the Magna Mater, the Great Mother—the goddess Cybele. She had been worshiped probably since the Bronze Age in Anatolia; however the Romans added a new, cruel twist to her rites from the second to the fourth centuries: the *taurobolium* (bull-sacrifice).³⁴

The confusion comes from the fact that the ubiquitous icon of Mithraism is the scene of the *tauroctony*: the mythic slaying of the bull by Mithras. No bulls were ever sacrificed in Mithraeums, nor was animal slaughter the basis of any Mithraic tenet.

The adepts of the Mithraic Mysteries had learned their lessons well from the Orphic Mysteries. The myths of the deities cannot be taken literally: the rapes, murders, and wars of the deities described in the myths would be scandalous for humans to commit, let alone Divinities.³⁵ The adherents of the Mithraic Mysteries, just as the Orphics, knew that these were symbolic stories meant to reveal deeper truths about the self, and about the nature of the cosmos.

From our survey of world myths of the bull, we know that the bull frequently represents tremendous power, often put at the service of another. In many cultures the bull has also represented Divine attributes, or a Divine

figure, or even the cosmos. The symbolic sacrifice of the Cosmic Bull in some myths represents the act of creation or the restoration of creation. This constellation of archetypes is represented in the pivotal Mithraic scene of the tauroctony.

Following the theories of Dr. David Ulansey and others,³⁶ the rediscovery of the Precession of the Equinoxes³⁷ by Hipparchus (190–120 BCE) facilitated the realization that there was a power greater than not only fate and the deities, but greater than the whole cosmos. The slaughtering of the bull was a symbolic action for the ending of the Taurean Age and the beginning of the Age of Aries approximately two thousand years before the Mithraic Mysteries began. This change of ages was happening again at the time of the height of the Mithraic Mysteries, the transition from the Age of Aries to the Piscean Age.³⁸

The power great enough to do this, symbolically seizing the whole cosmos represented by the bull, and reorienting all of reality, was the power the practitioners



Mithras slaying the bull. Marble, Roman artwork, second century CE, Rome. Collection of the British Museum. Photo © 2007 Marie-Lan Nguyen / Wikimedia Commons.

of the Mithraic Mysteries sought union with. They named this power Mithras, the Deity above all Deities. The name was foreign, mysterious, not from the familiar classical Pantheon, perhaps from Persia, perhaps for this very reason.

For the initiates of the Mithraic Mysteries, this was the ultimate union with the source of all, which a much later adept of the Primordial Tradition would call “that than which, nothing greater can be conceived.”³⁹ In today’s world, thanks to Membrane-theory physics,⁴⁰ we now know that we live in one universe of a much greater multiverse.

The Cosmic Communion we seek is the same as that sought and achieved in the Mithraic Mysteries. We seek to realize our identification and union with the one source of all, not just of our planet, of our galaxy, even of our universe, but the source of everything that is on all planes, and times, and all dimensions, on all cosmic strings and membranes. Riding on the noble bull, we will find our way to the realization of this union as did the initiates of old.

ENDNOTES

¹ For decades, students have been taught at university and secondary levels that the Mithraic Mysteries involved slaughtering an actual bull over the heads of initiates so that they would be “bathed in the blood of the Bull.” As history shows, this is completely untrue. Private conversation with Rosicrucian Research Librarian Steven Armstrong, April 11, 2010.

² A. Tikhonov, “Bos Primigenius” in *International Union for Conservation of Nature and Natural Resources Red List of Threatened Species*, 2008.

Available at <http://www.iucnredlist.org/apps/redlist/details/136721/0>.

³ William Blake, *The Marriage of Heaven and Hell* (1790), Plate 3, <http://www.gailgastfield.com/mhh/mhh.html>.

⁴ Tao Te Ching, 46. *Sacred Books of the East*, Vol 39 (Oxford: Oxford University Press, 1891), 2, 88–89, <http://www.sacred-texts.com/tao/taote.htm>.

⁵ For a discussion of the evolution of the bull Nandi as Shiva’s mount, see: Mahadev Chakravarti, *The Concept of Rudra-Śiva Through The Ages* (Delhi: Motilal Banarsidass, 1994), 99–105. For a discussion of the names Nandi and Nandin see: Margaret Stutley, *The Illustrated Dictionary of Hindu Iconography*. (Munshiram: Manoharlal, 2003), 98.

⁶ Ram Karan Sharma, *Śivasahasranāmāstakam: Eight Collections of Hymns Containing One Thousand and Eight Names of Śiva* (Delhi: Nag Publishers, 1996), 291.

⁷ Stella Kramrisch, *The Presence of Śiva* (Princeton: Princeton University Press, 1981), 479.

⁸ Axel Michaels, *Hinduism: Past and Present* (Princeton, New Jersey: Princeton University Press, 2004), 216.

⁹ “Nandi,” in Anna Dhallapiccola, *Dictionary of Hindu Lore and Legend* (New York: Thames & Hudson, 2002). Summarized at [http://en.wikipedia.org/wiki/Nandi_\(bull\)](http://en.wikipedia.org/wiki/Nandi_(bull)).

¹⁰ Paul Reps and Nyogen Senzaki, *Zen Flesh, Zen Bones: A Collection of Zen and Pre-Zen Writings* (Boston: Shambhala, 1994). Text and images from the book available at <http://www.iloveulove.com/spirituality/buddhist/tenbulls.htm>. Summarized at http://en.wikipedia.org/wiki/Ten_Bulls.

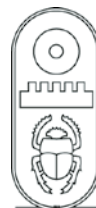
¹¹ Ibid.

¹² Ibid.

¹³ See R.C. Zaehner, *The Dawn and Twilight of Zoroastrianism* (New York: G.P. Putnam’s Sons, 1961), 127–129.

¹⁴ John R. Hinnels, “Reflections on the Bull-Slaying Scene,” *Mithraic Studies: Proceedings of the First International Conference on Mithraic Studies Vol 2* (Manchester: Manchester University Press, 1975), 290–312.

¹⁵ Hans-Peter Schmidt, “Mithra i: Mithra in Old Indian and Mithra in Old Iranian,” *Encyclopaedia Iranica* (New York: Columbia University, 2006).



- Available at <http://www.iranica.com/articles/mithra-i>. See also Christian Bartholomae, *Altiranisches Wörterbuch* (Berlin: de Gruyter, 1904, repr. Strassburg: Trübner, 1979), at column 1183.
- ¹⁶ R.C. Zaehner, *The Dawn and Twilight of Zoroastrianism*, 84–88.
- ¹⁷ See Porphyry, *Life of Pythagoras* 12, Alexander Polyhistor on Clement's *Stromata* 1.15, Diodorus of Eritrea, Aristoxenus on Hippolitus 6.32.2.
- ¹⁸ Atrupat-e Emetan, *Denkard* 6, cited in Pallan R. Ichaporria, "Vegetarianism in Zoroastrian Teachings," <http://tenets.zoroastrianism.com/vege33.html>.
- ¹⁹ Farhang Mehr, *The Zoroastrian Tradition* (Rockport MA: Element Books, 1991), 61–63.
- ²⁰ See Andrew R. George, Andrew R., ed, *The Babylonian Gilgamesh Epic: Critical Edition and Cuneiform Texts* (Oxford: Oxford University Press, 2003).
- ²¹ "Apis," *Britannica Encyclopedia*, eleventh edition (New York: Encyclopedia Britannica, 1911), vol 2, 168.
- ²² *Ibid.*
- ²³ J. E. Zimmerman, "Androgeus," *Dictionary of Classical Mythology* (New York: Harper & Row, 1964); H. J. Rose, *A Handbook of Greek Mythology* (New York: Dutton, 1959), 265. See also Plutarch, *Theseus*, 15–19; Diodorus Siculus *Historical Library* 1. 16, 4. 61; 3. 1,15.
- ²⁴ See Nannó Marinatos, *Minoan Religion: Ritual, Image, and Symbol*. Studies in Comparative Religion (Columbia, SC: University of South Carolina Press, 1993); *The Export Significance of Minoan Bull-Leaping Scenes, Egypt and the Levant*, *International Journal for Egyptian Archaeology and Related Disciplines* 4 (1994): 89–93; J. Younger, *Bronze Age Representations of Aegean Bull-Games*, *Aegaeum* 12 (1995): 507–46.
- ²⁵ *Ibid.*
- ²⁶ See C. Michael Hogan, "Knossos Fieldnotes," *Modern Antiquarian* (2007), <http://www.themodernantiquarian.com/site/10854/knossos.html#fieldnotes>.
- ²⁷ "Bullfighting," *Encyclopædia Britannica*. 2009. *Encyclopædia Britannica Online*. <http://www.britannica.com/EBchecked/topic/84444/bullfighting>.
- ²⁸ "Running of the Bulls" *Sanfermin Guide*, 2007, <http://www.sanfermin.com/old/2006/guia.php?lang=eng>.
- ²⁹ "Animals in Mythology," *Myth Encyclopedia*, <http://www.mythencyclopedia.com/Am-Ar/Animals-in-Mythology.html>.
- ³⁰ *Cattle, Cow, Bull & Calf*, http://www.khandro.net/animal_cow_bull.htm.
- ³¹ Sigrid Schmidt, "The Rain Bull of the South African Bushmen," *African Studies* 38, No. 2, (1979): 201–224.
- ³² "Animals in Mythology," *Myth Encyclopedia*, <http://www.mythencyclopedia.com/Am-Ar/Animals-in-Mythology.html>.
- ³³ See *Táin Bó Cúailnge (The Cattle-Raid of Cooley)*, Thomas Kinsella, trans. (Oxford: Oxford University Press, 1969).
- ³⁴ Jeremy B. Rutter, "The Three Phases of the Taurobolium" *Phoenix* 22.3 (Autumn 1968): 226–249.
- ³⁵ G.R.S. Mead, "The Theology of Orpheus," *Rosicrucian Digest* 87 No. 1 (2008): 4–8, http://www.rosicrucian.org/publications/digest/digest1_2008/02_GRS_Mead_The_Theology_of_Orpheus/ONLINE_02_Mead.pdf.
- ³⁶ David Ulansey, *The Origins of the Mithraic Mysteries: Cosmology and Salvation in the Ancient World* (Oxford: Oxford University Press, 1989). See also <http://www.well.com/~davidu/mithras.html>.
- ³⁷ "Precession of the Equinox," Western Washington University Planetarium, http://www.wvu.edu/depts/skywise/a101_precession.html.
- ³⁸ Terry MacKinnell, *A New Look at the Old Ages*, National Council for Geocosmic Research Inc., *NCGR Member Newsletter*, (June–July 2002): 10.
- ³⁹ Anselm of Canterbury (1033–1109), used this expression to represent his "ontological argument" for the existence of the Divine.
- ⁴⁰ See Brian Greene, *The Elegant Universe* (New York: Random House, 2000) and *The Fabric of the Cosmos* (New York: Random House, 2004).