



THE BOOK OF HALLOWEEN

Ruth Edna Kelley

The Book of Halloween
Author: Ruth Edna Kelley

Original title: *The Book of Hallowe'en (1919)*
Cover image: *Wallpaper*
Lay-out: www.burokd.nl

ISBN 978-94-92355-33-1

© 2018 Revised illustrated publication by:



VAMzzz Publishing
P.O. Box 3340
1001 AC Amsterdam
The Netherlands
www.vamzzz.com
contactvamzzz@gmail.com

THE BOOK OF HALLOWEEN

Ruth Edna Kelley



Contents

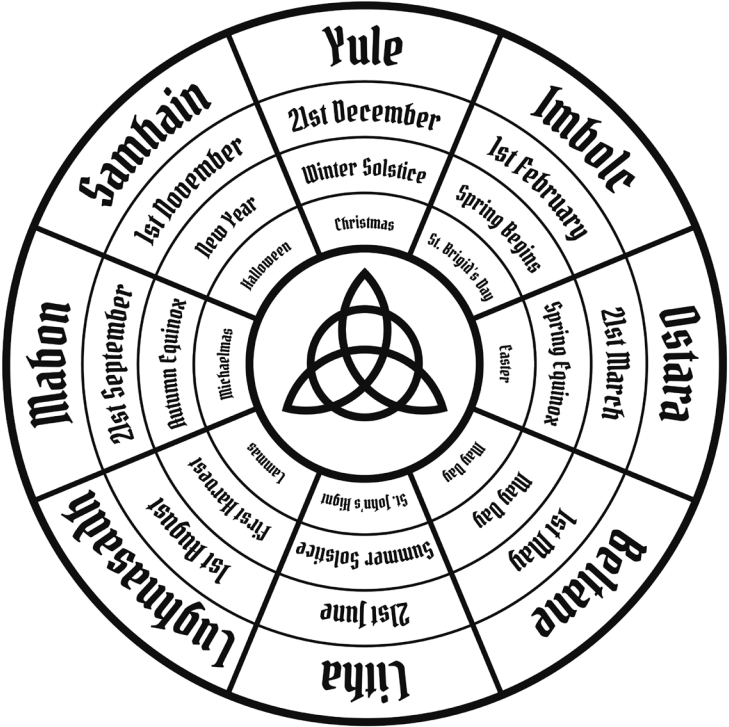
Preface — 7

CHAPTER I	Sun-worship. The sources of Hallowe'en — 9
CHAPTER II	The Celts: their religion and festivals — 13
CHAPTER III	Samhain — 23
CHAPTER IV	Pomona — 29
CHAPTER V	The coming of Christianity. All Saints! All Souls — 33
CHAPTER VI	Origin and Character of Hallowe'en Omens — 39
CHAPTER VII	Hallowe'en beliefs and customs in Ireland — 41
CHAPTER VIII	In Scotland and the Hebrides — 61
CHAPTER IX	In England and Man — 79
CHAPTER X	In Wales — 95
CHAPTER XI	In Brittany and France — 101
CHAPTER XII	The Teutonic Religion. Witches — 111
CHAPTER XIII	Walpurgis Night — 125
CHAPTER XIV	More Hallowtide Beliefs and Customs — 131
CHAPTER XV	Hallowe'en in America — 137

Four poems — 155

Supplementary List of Readings, Recitations and Plays — 163

Post Scriptum



Preface

THIS BOOK IS intended to give the reader an account of the origin and history of Hallowe'en, how it absorbed some customs belonging to other days in the year,—such as May Day, Midsummer, and Christmas. The context is illustrated by selections from ancient and modern poetry and prose, related to Hallowe'en ideas.

Those who wish suggestions for reading, recitations, plays, and parties, will find the lists in the appendix useful, in addition to the books on entertainments and games to be found in any public library.

Special acknowledgment is made to Messrs. E.P. Dutton and Company for permission to use the poem entitled "Hallowe'en" from "The Spires of Oxford and Other Poems," by W. M. Letts; to Messrs. Longmans, Green and Company for the poem "Pomona," by William Morris; and to the Editors of The Independent for the use of five poems.

Ruth Edna Kelley, Lynn 1919



Apollo as Helios, Jacob Matham, 1589 - 1593 (Rijksmuseum)

CHAPTER I

Sun-worship. The sources of Hallowe'en

IF WE COULD ask one of the old-world pagans whom he revered as his greatest gods, he would be sure to name among them the sun-god; calling him Apollo if he were a Greek; if an Egyptian, Horus or Osiris; if of Norway, Sol; if of Peru, Bochica. As the sun in the center of the physical universe, so all primitive peoples made it the hub about which their religion revolved, nearly always believing it a living person to whom they could say prayers and offer sacrifices, who directed their lives and destinies, and could even snatch men from earthly existence to dwell for a time with him, as it draws the water from lakes and seas.

In believing this they followed an instinct of all early peoples, a desire to make persons of the great powers of nature, such as the world of growing things, mountains and water, the sun, moon, and stars; and a wish for these gods they had made to take an interest in and be part of their daily life. The next step was making stories about them to account for what was seen; so arose myths and legends.

The sun has always marked out work-time and rest, divided the year into winter idleness, seed-time, growth, and harvest; it has

always been responsible for all the beauty and goodness of the earth; it is itself splendid to look upon. It goes away and stays longer and longer, leaving the land in cold and gloom; it returns bringing the long fair days and resurrection of spring. A Japanese legend tells how the hidden sun was lured out by an image made of a copper plate with saplings radiating from it like sunbeams, and a fire kindled, dancing, and prayers; and round the earth in North America the Cherokees believed they brought the sun back upon its northward path by the same means of rousing its curiosity, so that it would come out to see its counterpart and find out what was going on.

All the more important church festivals are survivals of old rites to the sun. “How many times the Church has decanted the new wine of Christianity into the old bottles of heathendom.” Yule-tide, the pagan Christmas, celebrated the sun’s turning north, and the old midsummer holiday is still kept in Ireland and on the Continent as St. John’s Day by the lighting of bonfires and a dance about them from east to west as the sun appears to move. The pagan Hallowe’en at the end of summer was a time of grief for the decline of the sun’s glory, as well as a harvest festival of thanksgiving to him for having ripened the grain and fruit, as we formerly had husking-bees when the ears had been garnered, and now keep our own Thanksgiving by eating of our winter store in praise of God who gives us our increase.

Pomona, the Roman goddess of fruit, lends us the harvest element of Hallowe’en; the Celtic day of “summer’s end” was a time when spirits, mostly evil, were abroad; the gods whom Christ de-throned joined the ill-omened throng; the Church festivals of All Saints’ and All Souls’ coming at the same time of year—the first of

November—contributed the idea of the return of the dead; and the Teutonic May Eve assemblage of witches brought its hags and their attendant beasts to help celebrate the night of October 31st.

The first book-length history of Halloween

The Book of Halloween (1919) gives the reader an account of the origin and history of Halloween and how it absorbed customs belonging to other days in the year, such as May Day, Midsummer, and Christmas.

Author Ruth Edna Kelly intensely researched the subject blending history, folklore and mythology. The origins of Halloween are traced back to sun worship, Celtic religion, the Pomona festival and the Christian All Saints Day. Links are given with Teutonic witchcraft and Walpurgis Night. Special Halloween omens are discussed as well as the different ways this holiday was celebrated in Ireland, England and Man, Brittany and France, Scotland and the Hebrides, Wales and America.

The time in which she produced this book was a special one in history, as it was in the early twentieth century and the classic picture of the witch as an old ugly hag, underwent a transformation in the midst of the rise of feminism.

ISBN 978-94-92355-33-1



9 789492 355331